

Evening Tribune,  
Minneapolis,  
Minn. Mar. 19,  
1906

## LONG HAIR AND MUSIC

JOHN PHILIP SOUSA CANNOT SEE  
THE CONNECTION.

Great Band Master Returns to Min-  
neapolis With Band After a Tri-  
umphal Tour of Fourteen Coun-  
tries.

John Philip Sousa does not think long hair is essential to a musician. If green goggles were becoming to him he would wear them, and then the long hair might be interesting, but for various reasons Mr. Sousa thinks that the green goggles would not lend themselves to either his complexion or to his influence on his men, so he reluctantly foregoes the distinctive long hair that would class him with the other leaders of different countries whose pictures appear always with the hats about their heads.

Since leaving here on his last visit four years ago, Mr. Sousa has visited 14 countries, and his success in each one has been almost phenomenal.

There is something in all the lands that remains in my memory, something characteristic and interesting. For instance, in Berlin and all through Germany the "Washington Post," one of my earlier marches, was in great demand. I always reserved it for an encore, and when I would get half through a program without introducing it, some German voice from the audience would shout, "De Washington Post," and then the applause would last until it had not only been played once, but three times.

Mr. Sousa has recently written an opera, with the libretto by Harry Smith, and on Monday, March 26, it will be produced under the direction of Klaw & Wanger, in Springfield, Mass. It is called "The Free Lance," and tells an amusing story of two impoverished kingdoms, each of which thinks the other is rich in wealth. To each house an ambassador is sent from the other kingdom, and when they are received with great banquets and much money is displayed before their eyes, each ambassador returns to his own kingdom and reports the flourishing condition of his neighbor. Accordingly a marriage is arranged between the son and daughter of the houses, and the young people run away, leaving the officials in a dire dilemma. However, substitutes are found for the two runaways, and the strangers are married while each house thinks the fraud is being practiced on the other side. A catchy song follows, in which each kingdom appeals to the other for money, and the title, "Friendship's Sacred Touch," is sufficient to tell the entire story. The opera was heard, accepted and the contract signed within 24 hours, which is said to have been the record made by any manager in the country.

Such well-known artists will appear in the play as Joe Cawthorne, Nellie Bergens, Janette Lowry, Al Hart and many others, well-known to the theatrical world, will take part in the cast.

"One of my many trials in traveling," said Mr. Sousa, pointing to a manuscript on the table, "is the dozens of these things that are sent to me from sweet young things who gushingly say in letters, 'Although my talent has not been cultivated, I am told by my friends that the little two-step that I enclose is very meritorious and before putting my meager earnings into having it published, I wish you would tell me what you think of it, as I should so like to have an honest criticism of it. Trusting that you will not let it worry you.' She would have me to hear my honest criticism, that's the truth. I always send back one word in answer, 'Persevere,' that is the kindest thing I can think of. But it really is unfair for a person to send those things to a man so busy as I am, without first asking his permission."

Newspaper Cutting Bureau in the World

Address

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Essentially we can now expect to see the Sousa marches assassinated by anybody who can make a noise for a hour or several weeks.

NEW YORK, 1884

Newspaper Cutting Bureau in the World  
DULUTH, MINN.  
MAR 19 1906

## SOUSA'S MUSIC WINS DULUTH

Big Crowd Grets Noted Leader and Band of 50 At Lyceum.

John Philip Sousa and his wonderful band played one of their world-famous concerts at the Lyceum last night to an appreciative audience that filled the big theater.

Sousa's concerts are to other concerts what a Dutch lunch is to a ten-course banquet. The courses were served quick and hot with all the accessories, and Sousa waived on an encore just as a well trained waiter would have refilled the wine glasses.

The band played seven regular numbers last night and eight encores, and each was better than the one which preceded it, even down to the glorious closing selection, Wagner's great "Ride of the Valkyries."

To criticize Sousa's band is impossible. There will always be a difference of opinion among ultra musical people as to the exact number of French horns and the proper place for seating the drummers in a perfectly arranged band. However, Sousa has fifty men as well arranged as any one could get them, Duluthians think, and they are wholly satisfactory in their playing.

Perhaps the most enthusiastically received number, because of its significance and familiarity as well as on account of its intrinsic musical value, was "Stars and Stripes Forever." After the whole band had played it, a trio of five players came to the center of the stage and played parts of it again. Then were re-inforced by cornets and trombones until the whole ended in a forte finale that brought out the last lingering spark of patriotism in the hearers, and set their blood tingling.

The encore numbers were: "El Capitán," "Stars and Stripes Forever," "Dixie Land," sextette from "Lucia di Lammermoor," "Everybody Works but Father," "I Don't Know Where I'm Going, but I'm On My Way," "The Mouse and the Clock," and the "Star Spangled Banner," the last bringing all to their feet.

The soloists were: Herbert L. Clarke, cornetist; Miss Elizabeth Schiller, soprano, and Miss Jeanette Powers, violinist. They were fully worthy the position of soloists with Sousa's band, and were repeatedly encored.

New York Musical  
America  
Mar. 24<sup>th</sup> 1906

## SOUSA IN MILWAUKEE.

Band Entertains Big Audience Until Nearly Midnight.

MILWAUKEE, March 19.—John Philip Sousa and his band attracted a record breaking audience to the Pabst Theatre last week. Until nearly midnight the musicians and soloists enthralled the hearers with an exceptionally meritorious performance. Classical and popular selections were intermingled.

Mr. Sousa introduced two charming soloists, Elizabeth Schiller, soprano, and Jeanette Powers, violinist. Both women are young and pretty and have real artistic ability to commend them. Miss Schiller sang the "Card Song," from Sousa's "Bride Elect," and for an encore, "Love, Light of My Heart," also by Sousa. Miss Powers played Mendelssohn's violin Concerto.

Newspaper Cutting Bureau in the World

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We are sorry that John Philip Sousa and his band of musicians didn't stay longer in the copper country but we are thankful for small favors and hope the band will come again. We can promise a couple of more.

JOURNAL  
MINNEAPOLIS, MINN.  
MAR 19 1906

## RAGTIME IS A DEAD ONE

SOUSO, THE BANDMASTER, SAYS  
THE AMATEUR COMPOSER HAS  
KILLED IT.

Ragtime is moribund, fast being rushed into the grave by the efforts of amateur composers who have little or no knowledge of music to get rich quick. Such is the substance of statements made by John Philip Sousa, famous composer of marches and conductor of the band which is appearing before a large audience at the Auditorium this afternoon and which closes its engagement there this evening.

"Ragtime is good music badly named," said Mr. Sousa. "The first compositions, which lucklessly drew that appellation had merit, but probably of 8,000 pieces with which I have become acquainted thru their presence in my library, 2,250 lack rhythm, melody and all other qualities which should recommend them. They are woeful failures and their publication has sent ragtime to an early grave. Once ragtime compositions were included in all my programs and gained great commendation, but for three years I have scorned ragtime and would not dare introduce it now, so nauseating has the term and what it stands for become."

Mr. Sousa proved a most interesting talker as he is a pleasing conductor, composer of music and able writer. He is a close observer and saw hundreds of highly interesting things in the recent tour thru Europe with his band that have escaped hundreds of tourists. One addition he makes to the stories of travelers is the assertion that humanity is one great family, so far as music is concerned.

"The measures in my pieces that obtained pronounced applause in America," he said, "were the same that were most enthusiastically received in all the important cities of the old world, even in St. Petersburg, the capital of Russia, in which nearly all else is strikingly different from America. It was noticed on this side that a certain part of a certain march elicited applause. The audiences did not wait for the end of the piece, but burst forth enthusiastically as the portion was played. So it was across the Atlantic."

BILLBOARD

SS  
MAR 24 1906

## DECATUR, ILL.

While Sousa's Band was playing an engagement at the Powers' Theatre, the parents of Miss Jeanette Powers, Mr. Sousa's violin soloist, entertained the great musician at 6 o'clock dinner. An enjoyable time was had by all.

Newspaper Cutting Bureau in the World

MUSICA

NEW YORK CITY

MAR 24 1906

At a recent voting contest, as to which American composer the public liked best, Sousa led the list with 3,700 votes, followed by Herbert, 1,952; Nevin, 1,809; MacDowell, 1,911; DeKoven, 208; Luders, 134; Paine, 68; Foster, 90; Parker, 70, and Buck, 60.

American musician and  
art journal, New York,  
March 27, 1906.

## SOUSA STIRRED THE SCOTS

John Philip Sousa had a splendid opportunity to find out what a Scotch welcome is like during his recent engagement in Glasgow. The Citizen of that city described the scenes enacted at the Sousa farewell as follows:

"Sousa's farewell performances attracted a crowd around the North Kiosk, the like of which has never been seen in Glasgow. When the performance was over a rush was made by a section of the crowd, whose evident intention was to 'hoist' Mr. Sousa, but a strong police escort intervened, and the popular American conductor got away without having to undergo such boisterous attention."

This was sensational for the Scotch, whose traditional stolidity is generally supposed to be proof against such manifestations. But American music has swept away many notions formerly prevalent in Europe.

The First Established and Most  
Newspaper Cutting Bureau in the World  
MAR 20 1906

## JOHN PHILIP SOUSA IS AN AMERICAN

Mooted Question Is Settled With  
Assurance of Paul Tommel—Band-  
master Descends From  
Portuguese.

Just what nationality John Philip Sousa is has been the subject of numerous inquiries. The telephone bell was kept ringing almost all day that the famous bandmaster was in Calumet, by inquiries of local people to The Mining Gazette for some means of settling the question.

In the various biographies which are accessible to the average Calumet resident the nationality of Sousa is not given. For some unaccountable reason this is always missing and it seemed that this was intentional. Ordinarily the ancestry of a man sufficiently prominent to get his name in the biographies, is one of the things always given.

## Is An American.

John Philip Sousa is an American pure and simple. He can trace his ancestry back in this country alone to a few years after the year 1500. From Portugal in the early part of the sixteenth century there was a sailor on a ship bound for the unknown land of America by the name of Sousa. He found this country to his liking and determined to remain, and grow up with the country.

From the explorer Sousa can the present day bandmaster trace his ancestry. A direct and almost unbroken line of Sousas lived in the United States from the time that the first had set foot on American soil, and makes the much discussed master of marches an American of the purest strain.

John Philip Sousa was born in Washington, D. C., in November 1854. His parents at that time lived on G. street. Their names were Antonio and Elizabeth Sousa. Their genealogy shows the Sousa family to have descended from a most illustrious family in Portuguese history.

From early youth John Philip Sousa showed a great aptitude for music, and this was fostered by his parents. His early musical education was given him only after many difficulties had been overcome. His first public appearance was as a boy violinist who had made a remarkable record in the academy where he received his first instruction. His success in life ever since has been continued, and now there are few greater band men in the world than John Philip Sousa. To Paul Tommel, of Fifth street, is the credit for the above facts due. Mr. Tommel investigated the subject, and after considerable correspondence gained the much discussed information.

## Had Friends Here.

The members of Sousa's band played at West Superior Sunday night. During their short stay in Calumet the men were well entertained. Many of them had friends among the members of the Calumet & Hecla band, and took the opportunity presented of renewing their acquaintance.



Sousa and his band gave two performances in the copper country yesterday, playing to packed houses both times. The matinee was at the Kerredge and the evening performance at Calumet. In both instances the audiences were more than pleased.

The band is better than it ever was before. The program was excellent in every respect. As a matter of fact the encores were enjoyed even more than the regular numbers. The Sousa marches always make a hit. They never tire. Time and again the audience encored the classic number on the bills and encored with greater enthusiasm when Sousa played one of his own. The climax to the enthusiasm of the audience was in the second half of the program at the afternoon performance. The band played "The Diplomat" and it made a tremendous hit. Then followed "King Cotton" and "Stars and Stripes Forever." This latter is generally conceded to be the most popular march ever written by the great band master and the audience showed its approval.

Rossino's William Tell was magnificently given. The suite number "Looking Upward" demonstrated the versatility of the bandmaster as a composer and the capabilities of the band in rendition. Lovers of the classic perhaps took more real enjoyment out of the last number on the program from Wagner's "Die Walkure."

The soloists with the band are artists of excellent ability. Miss Jeanette Powers has a control of your heart-strings when she plays Schubert's Serenade which was done as an encore. Miss Schiller's soprano solo was exquisite and the encore was one of the sweetest little numbers ever given on a local stage. She has a charming presence and sings with a feeling which indicates that she enjoys her work as much as her audiences enjoy listening to her. Herbert Clarke's cornet solo was exceptional in merit.

#### Auditorium—Sousa's Band.

John Philip Sousa and his great band returned to Minneapolis yesterday after an absence of nearly four years, and gave two rousing concerts at the Auditorium. While the two programs contained, with their encores, too many Sousa numbers, they were otherwise sufficiently varied, and showed the almost orchestral capabilities of the famous band to good advantage. As usual, every number was encored, and the bandmaster's willingness to respond has suffered no abatement during his long foreign tour. Then, nearly every encore was vociferously applauded as soon as its first strains were heard, for Sousa responded with his own inspiring Sousa marches, known to every lover of popular music. It is in the playing of these swinging, martial compositions that Sousa and his band excel, and to hear "King Cotton," "Hands Across the Sea," "El Capitan," "The Washington Post," "Dixie Land," and "The Bride-Elect" thundering and whispering and thundering again through the echoing air is to hear purely popular music at its best.

Other numbers on the program are given as but few bands can give them, always with spirit and measured fervor, and often with color and sentiment.

The soloists with the band are all acceptably good and make the necessary breaks in the long programs of brass, reed and drum music. Miss Elizabeth Schiller, soprano, sings with sweetness and purity, though somewhat unemotionally. Jeanette Powers, the violinist, is a capable and artistic musician. L. Clarke, cornetist, and Leo Zimmerman, trombonist, are unusually skillful and pleasing upon their respective instruments, securing a beautiful tone and doing all sorts of wonders in the way of execution.

The audience last evening was a large and enthusiastic one. Standing room was sold, and thunderous applause followed every number.

#### JOURNAL

MINNEAPOLIS, MINN.

MAR 20 1906

#### THE SOUSA CONCERT

The Sousa concerts yesterday afternoon and evening were the chief points of interest in the amusement world in Minneapolis yesterday, the evening audience practically filling the entire Auditorium, where the concerts were given. In point of execution they were the best Sousa has ever given here. There was a snap about the band's work, an exactness of execution, and an esprit de corps that was exceedingly effective.

The evening program would likely have driven a classicist to drink, but that it pleased the vast throng which assembled to hear it was evidenced by the fact that so many encores were demanded that it was considerably after 11 o'clock when the audience reluctantly arose to leave, and prior to that some especially sleepy souls had even cut the "Valkyrie" number which closed the program.

The prevalence of "Sousa" was remarkable even in a Sousa concert. His appearance was the signal for applause. His gestures were the same expressive and often laughably suggestive things as of yore. He bowed his acknowledgments with the same insouciant grace, and with the utmost alacrity. He handed out the soloists with his courtliest manner. His name appeared to a number of the evening's offerings, and he was the composer of many more which were played as encores.

Two of the program numbers are worthy of especial mention at this time because they are Sousa compositions and have not been heard here before. The first of these is a suite called "At the King's Court." It is divided into three parts, devoted apparently to the composer's ideas regarding "Her Ladyship, the Countess," "Her Grace, the Duchess," and "Her Majesty, the Queen." The Countess and the Duchess it must be confessed, were a bit giddy for reponents of the British aristocracy but part three, a "tone picture" of royalty, was indeed a fine bit of descriptive writing. The "Diplomat" march was also a fine stirring bit of music.

Miss Jeanette Powers was a very satisfactory, altho not a strong violinist. She played the Mendelssohn "concerto" well, and responded to the encore with Schubert's "Serenade." Miss Elizabeth Schiller proved but a mediocre singer. —Howard Boardman.

Harry Ashton, personal representative of I. C. Williamson, the Australian manager, has been unusually industrious during his stay in this city, and within three weeks of the date set for his return has made arrangements with many attractions for the forthcoming season. Among those engaged are William Collier and his company, John Philip Sousa and his band and contracts with William A. Brady for an Australian tour of Robert Mantell in Shakespeare and repertoire are awaiting signatures.

"Yes," said Mr. Ashton yesterday, "I have concluded arrangements with Sousa for an Australian concert tour," and he produced the special Sousa cigar, manufactured especially for the Narcissus of the concert platform. They are called "Fonseca Sublimes de Sousa Banderas." No one but Sousa can have them manufactured, and they bear, on the band, his portrait. The conversation then proceeded amid exclusive and far-fetched fragrance of the Sousa banderos.

#### NEW YORK CITY

MAR 30 1906

March 6 Sousa and his band gave a matinee performance at Mr. Given's Panat. house to good business and arrived at Decatur at 6 o'clock for the evening performance. Miss Jeanette Powers, Mr. Sousa's violin soloist, entertained him at her home (which is in this city) at dinner. Those present besides the Powers family were Mr. Sousa, Mr. and Mrs. Barnes, the manager of the tour and his wife, and Miss Schiller, the soprano soloist. Miss Powers was written up in these columns early in the season. Quite a number of Decatur people went over to Springfield March 7 to hear the band again.

#### NEW YORK CITY

MAR 30 1906

LITTLE ROCK, ARK.—ROBERT PARK THEATRE. March 26, 1906. Sousa and his band gave two concerts 19 to very large houses at the Auditorium. Jeanette Powers, violinist, made a good impression.

#### DRAMATIC MIRROR

NEW YORK CITY

MAR 31 1906

#### MINNEAPOLIS.

Sousa and his band gave two concerts 19 to very large houses at the Auditorium. Jeanette Powers, violinist, made a good impression.

Newspaper Cutting Bureau in the World  
TOWN TOPICS.

From

Address

Date

Oh yes, America is becoming musical! A woman, rated in the unwritten social Bradstreet at \$4,000,000, to \$6,000,000, asked me at the "Don Giovanni" performance: "Now, honestly, don't you think a Sousa march is as good as this music?" It must be, because Mozart got only a few hundred florins for his opera, and Sousa made \$50,000 on his "Stars and Stripes Forever."

rom

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Sousa and his band gave a concert to a comparatively small audience at the Auditorium last night. The Sunday engagement and inclement weather both probably contributed in cutting down the attendance. Sousa's popularity has not waned since his visit in Des Moines and his concerts when given under favorable circumstances are regarded as no other attractions are. One of the selections on the program last night was "The Ride of the Valkyries" from Wagner's opera. It was followed by Sousa's new march "The Diplomat." Both were applauded enthusiastically. Miss Jeanette Powers, the violinist, was very well received. Her playing has the stamp of genius even at almost the outset of her career. Her home is in Decatur, Ill. The new soprano, Elizabeth Schiller, sang well. Herbert Clarke is a master cornet soloist.



The Souvenir.  
Milwaukee Wis.  
March 1906.

### SOUSA AT THE PABST THEATER.

The programs arranged by John Philip Sousa for his two concerts at the Pabst theater on Monday afternoon and evening, March 12th, presented a list of selections that are not only of exceptional brilliancy, but are certain to afford all classes of hearers several hours of genuine satisfaction and delight. The "Oberon" overture is a beautifully woven web of charming melody and instrumental combination that suggests most subtly that mysterious world, said to be peopled with elves, fays, and mermaids. Oberon, the Elf king, has quarreled with his fairy partner and vows never again to be reconciled to her till he finds two lovers constant through every peril and temptation. Oberon's horn call opens the overture and is fascinated by the impressiveness of the little phrase of only three notes which Weber has given to the mellow-voiced French horns. Soon are heard the fairies' dainty tip toeing as expressed by the clarinets, speaking in accents hardly above a whisper. Suddenly a single bold chord is blazoned out by trumpets and horns suggestive of the element of knightly power. But most delightful of all for the ear and the heart is the haunting melody that dominates the entire overture: "always exhalting like a subtle perfume which one breathes with delight." The Welsh rhapsody is a latter day composition constructed of harmonies that leave unmistakably their impress of vigor and sturdiness, tinged only here and there with sadness and melancholy. As a climax to "Welsh Rhapsody" there comes in sonorous pompous outburst, that stirring, strong-fisted Welshman's song, "Men of Marlech."

"The Diplomat" is the latest of Mr. Sousa's creations in the march form and most eloquent proof that there is not a sign of waning in his ability to invent good, healthy, original melody, group vigorous harmonies and produce striking orchestral combinations, and send shooting through the whole structure, that flood of rhythm and vibration that appeal so vividly to the heart and set it all aglow and aquiver. Frequent comment has been passed upon Mr. Sousa's happy choice of names for his marches. So, for example: "Hands Across the Sea," "The Stars and Stripes Forever," "King Cotton," "Hail to the Spirit of Liberty," "Jack Tar," "The Diplomat," "The Invincible Eagle," "Imperial Edward," "El Capitan," "Liberty Bell," "High School Cadets," "Washington Post," "The Gladiator," "Semper Fidelis," "The Thunderer," "Beau Ideal." Just now Mr. Sousa is completing his eighth comic opera in collaboration with Harry B. Smith.

"The Ride of the Valkyries" was a splendid closing number. The Valkyries were known in legend as long-haired, wild-eyed maidens, flying through the air on fiery chargers and sent by the gods to convey fallen heroes from the battlefield to Walhalla, there to quaff celestial meal and pass their lives in glorious ease. In this "Ride of the Valkyries" Wagner has depicted vividly and most powerfully the wild ride skyward of these warrior maidens. By means of runs in the violins and wood instruments,

whizzing aloft and adown at the most furious rate, he suggests with wondrous realism the conflicts of the elements of the air accompanying the furious valkyrie flight, while over and above it all is heard a rollicking figure describing the motion of the steeds. Sousa's band is the best paying musical organization in the country, for under its clever director it plays music that pleases the popular fancy. No matter whether it be an excerpt from a Wagner opera, an arrangement for brasses of some favorite Italian aria, or the conductor's own spirited marches, the band is a delight, and the audiences always give expression of its approval in a way that results in doubling the program—and the Sousa "encore" has become proverbial. The band plays better than ever, if that be possible, and the soloists were, as usual, pleasing. Miss Elizabeth Schiller, soprano, proved a favorite, numbers for solo instruments being supplied in a way most satisfactory by Miss Jeanette Powers, an excellent violinist, and Herbert L. Clarke, a cornet player who knows how to handle the instrument in a really artistic style. The complete programs for the afternoon and evening were as follows:

MATINEE.  
Fantasie—"Siegfried".....Wagner  
Trombone Solo—"Leona".....Zimmerman  
Leo Zimmerman.  
Suite—"Looking Upward".....Sousa  
(a) "By the Light of the Polar Star."  
(b) "Under the Southern Cross."  
(c) "Mars and Venus."  
Soprano Solo—"Love, Light of My Heart".....Sousa  
Miss Elizabeth Schiller.  
Irish Rhapsody (new).....Stanford  
"Toreador et Andalouse," from "Bal Costume".....Rubinstein  
(a) "Marche Joyeuse" (new).....Chabrier  
(b) "March—"The Diplomat" (new).....Sousa  
(c) "Romance" and "A La Zingara," from Second Concerto.....Wieniawski  
Miss Jeanette Powers.  
Rakoczy March, from "The Damnation of Faust".....Berlioz

EVENING.  
Overture—"Oberon".....Weber  
Cornet Solo—"Bride of the Waves".....Clarke  
Herbert L. Clarke.  
Suite—"At the King's Court" (new).....Sousa  
(a) "Her Ladyship, the Countess."  
(b) "Her Grace, the Duchess."  
(c) "Her Majesty, the Queen."  
Soprano Solo—"Card Song," from "The Bride Elect".....Sousa  
Miss Elizabeth Schiller.  
Welsh Rhapsody (new).....Edward German  
Valse—"Vienna Darlings".....Ziehrer  
(a) Air de Ballet—"The Gypsy" (new).....Ganne  
(b) March—"The Diplomat" (new).....Sousa  
Violin Solo—"Caprice Slave".....Gelosio  
Miss Jeanette Powers.  
"Ride of the Valkyries," from "Die Walkure".....Wagner

Large audiences attended both concerts and every number was enthusiastically received.

John Philip Sousa and his band were at the Lyceum theater Friday afternoon, presenting a program including classical as well as the popular selections. There were three soloists, Herbert L. Clarke, cornetist; Miss Elizabeth Schiller, soprano, and Miss Jeanette Powers, violinist. Mr. Sousa introduced a number of his own compositions, other than the well known marches, and all were well received.

Newspaper Cutting Bureau in the World

from  
Address

Date

Brunswick, Ga., March 7. What we have missed in numbers of attractions at the Grand during the month has been made good in quality. We have been fortunate in seeing only first-class productions, all of which were well patronized, and pleased our theatre-goers. Sousa came on the first of the month, and was greeted by a packed house. It was the first visit Sousa has ever made here, and to say that our people were charmed with his music would be a mild form of expressing our delight.

DRAMATIC MIRROR

NEW YORK CITY  
APR 7 - 1906

BUFFALO

Sousa and his band delighted an immense audience at Shea's 31.

Newspaper Cutting Bureau in the World  
MAR 28 1906  
SOUSA'S BAND  
AT THE CLINTON

MAGNIFICENT CONCERT GIVEN  
BY THE NOTED BAND MASTER AND HIS PLAYERS  
TUESDAY NIGHT.

FINELY ARRANGED PROGRAM  
ENTHUSIASTICALLY ARRANGED

Included New Compositions of the  
Composer and Conductor, as  
Well as Some of His Old  
Marches—Concert a  
Great Treat.

John Philip Sousa, the peerless band leader, was in Clinton with his band Tuesday night, and gave a superb concert at the Clinton theatre. The troupe is travelling eastward, making long "jumps," and Clinton was fortunate to secure the entertainment. This morning the band was in Chicago, and this afternoon a matinee is given at Goshen, Ind. The aggregation is on its way to the east coast states.

The audience last night was not as large a one as the attraction merited, for never before did Sousa's band delight a Clinton audience to such an extent as it did last night. The program was a magnificent one, and the noted band master was particularly gracious and condescending in the matter of responding to encores, once playing a series of three of his own marches, including the famous old "Stars and Stripes Forever" and "Manhattan Beach," one of his early compositions which made a great hit. These were preceded by his newest march, "The Diplomat," which although it has the undoubted Sousa swing, did not seem to please as well as the old favorites.

Sousa is assisted by Elizabeth Schiller, soprano; Jeanette Powers, violinist; and Herbert L. Clarke, cornetist. The latter's solo, "Bride of the Waves," was one of the best numbers of the evening, and was rendered with great power and mastery. As an encore to this number a sextet gave a selection from Lucia, which was full of crashing melody and without a delightful number, one of the best on the program.

The opening number was "Oberon" from Weber, and the next band number was "Looking Upward," a series of three fine numbers culminating in the roll of the drums, in which a marvellous effect was created by Sousa's master drummers. Miss Elizabeth Schiller sang the Card Song from "Bride Elect" as the only vocal number on the program. She has a sweet voice of remarkably high range, and her number was heartily encored, she responding with "Love Light of My Heart." Another special number was Miss Powers' violin solo, and a second number was required by the audience so she gave Schubert's Serenade. Her touch is exquisite and the numbers were faultlessly given.

Other numbers by the band were a new Welsh Rhapsody, "Vienna Darlings" Aid de Ballet and "Ride of the Valkyries," with encores including "Everybody Works But Father," and "Dixie." It was an evening of the rarest pleasure for the Clinton music lovers who assembled to enjoy the concert. Rarely does a band visit Clinton which is heard with more pleasure than that of the great band master who usually includes this city his annual trip across the states.

Rochester (N.Y.)  
Herald,  
April 3<sup>d</sup> 1906  
SOUSA'S WELCOME

Lyceum Was Packed and Many  
Seated on the Stage.

THREE EXCELLENT SOLOISTS

First Sousa Concert in Some Years Received With Great Enthusiasm—Unlimited Encores—"Show Girl" at the National—Al Reeves Burlesquers at the Corinthian Theater.

John Philip Sousa and his band received a royal welcome at the Lyceum Theater last night, after an absence of some years. During his many years before the public Mr. Sousa has made his bow as novelist, as operatic composer and in other parts in life's drama that are as well played by others, but as the director of a band and composer of march music, he shines as a star of the first magnitude, probably without a rival. To say that the immense audience that packed the Lyceum last night—and that meant not alone the "Standing Room Only" sign, but also that about 100 persons were accommodated with seats on the stage—to say they were delighted is commonplace; at times their enthusiasm was unbounded, and the spontaneity of the applause has seldom been equaled here.

The band played in splendid form; attack, tune, balance and rhythm were well nigh perfect, and there was hardly a moment when the director did not have the audience entirely with him. Of course there were encores without stint; in fact, it has long been recognized that the encores are a most important part of a Sousa programme. "El Capitan," "King Cotton," "Dixie Land," "Stars and Stripes Forever" and "Manhattan Beach" were the old Sousa marches included among the encores that had every head wagging and every foot beating time. By way of variety, the band played "Nearer, My God, to Thee," with splendid organ effect and the addition of a tolling bell for realism; and on the far from classic themes of "Everybody Works But Father" had been strung a wonderful composition—like a burlesque symphony—with minor "swipes" of a pathos to bring tears to the eyes.

On the regular programme were the "Oberon" overture, by Weber; suite, "Looking Forward," by Sousa; a Welsh rhapsody by Edward German, especially arranged for the band by Dan Godfrey, jr.; Ziehrer's waltz, "Vienna Darlings"; an air de ballet, "The Gypsy," by Ganne; Sousa's new march, "The Diplomat," and Wagner's wonderful "Ride of the Valkyries," from "Die Walkure."

Sousa's "Looking Forward" and the Wagner selection were the most interesting. The Sousa suite is pretty; descriptive music, always of obvious motive, always spirited and pleasing. The band made stunning work of the mad "Ride of the Valkyries"; probably nothing of Wagner's is better fitted for adaptation to band use, nor could anything else be played by a band with more thrilling effect.

There were three soloists with the band, each of them a fine technician, each an artist in his or her particular line. Herbert L. Clarke, cornetist, has been heard here before, but he never was known to give greater satisfaction than he accorded last night's audience with his playing of "Bride of the Waves," his own composition and one well calculated to exhibit his virtuosity.

Miss Elizabeth Schiller, soprano, sang very charmingly the "Card Song" from Sousa's opera "Bride Elect;" and as an encore she gave "Love Light of My Heart." Miss Schiller's voice is a pure light soprano. There is not enough of it to produce thrilling results in operatic roles, but it is beautifully poised, flexible and clear as a bell.

Miss Jeanette Powers, violinist, created quite a furore. She first played a Mendelssohn concerto, accompanied by the band. The composition was given with good style and spirit, and a nice display of technique. It was dashed off so brilliantly that the audience gave her a hearty encore, to which she responded by playing the Schubert "Serenade." It is a composition sure of an enthusiastic reception from the average audience, but only the masterly way in which Miss Powers played her double stops, all so perfectly in tune and so well modulated, could have won such a response.



MUSICAL COURIER.  
From **NEW YORK CITY**  
Address **MAR 28 1906**  
Date **MILWAUKEE.**

MILWAUKEE, March 22, 1906.  
John Philip Sousa and his band played in two concerts at the Pabst Theatre on March 12. They strengthened the already firm hold they have always had on the Milwaukee music loving public. Elizabeth Schiller, soprano; Jeannette Powers, violinist; Herbert L. Clarke, cornetist, and Leo Zimmerman, trombone, were the soloists. All acquitted themselves creditably.

Established the Most Complete  
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*Advertiser*  
*Battle Creek, Mich.*  
**MAR 29 1906**

#### GREAT IN HIS WAY IS SOUSA.

That John Phillip Sousa maintains his hold upon the music-loving people of this city, was well evidenced, at his last evening's concert, given at the Post Theatre before a large and fashionable audience. The famous bandmaster is not a stranger to the people of this city, but it is safe to say that his popularity here has grown to such an extent, since his last visit that his latest reception was most flattering, but only what he deserved, for Sousa has given the American people his life's work and in so doing has equaled the lauded masters abroad in his attempt to win fame as a musical leader.

The program rendered by the great band last evening was inspiring to say the least and it was the undivided opinion of all authority whose pleasure it was to attend the concert, that Sousa's music surpasses that of all other musical organizations which have been heard in our city. Aside from a small army of musicians Sousa gives his entertainments a perfect touch of refinement by introducing several soloists. Probably the most striking number on the program was the soprano solo, "Card Song," from "The Bride-Elect," by Sousa, rendered by Miss Elizabeth Schiller, a young lady who can aspire only for grand opera. With a perfectly trained voice as sweet and melodious as the singer is beautiful, she simply captivated her critics and favored by responding to one encore.

Miss Jeannette Powers furnished the eighth number, a violin solo, Concerto Mendelssohn (a) Andante, (b) Allegretto, Allegro Vivace, and only once again establish her reputation as an artist of ability. A cornet solo, by Mr. Hereert I. Clarke was also one of the popular numbers rendered.

To close we say, Sousa merits all the praise given him, for he entertained where other directors have failed, though we be but a small, unrecognized body of music people.

**JOURNAL**

**DETROIT, MICH.**

**MAR 31 1906**

An audience which filled the Lyceum theater listened to a stirring band concert Friday afternoon by John Phillip Sousa and his famed band. It was a typical "Sousa" program, made up of classic numbers interspersed with the director's compositions and numerous solos. The "William Tell" overture opened the program, and this was followed by Herbert L. Clark, cornetist's, rendition of his own "Bride of the Waves," which so charmed the audience that he was obliged to respond to an encore. Miss Elizabeth Schiller, the soprano, besides having a charming personality, had a fine voice and gave an excellent rendition of the "Card Song" from Sousa's "Bride-Elect." Miss Jeannette Powers, violinist, gave Giesse's "Caprice Slave" with true expression, following it with Schubert's "Serenade" as an encore. Encores were plentiful throughout the program, as is always the case in a Sousa concert. The program was a most beautiful woven web of charming melody and instrumental combination that suggest most subtly that mysterious world said to be peopled with elves, fays and mermaids. Oberon, the Elf king, has quarreled with his fairy partner and vows never again to be reconciled to her until he finds two leaves scattered through every peril and adventure. The program was a most

Newspaper Cutting Bureau in the World

**NEW YORK CITY**

**APR 6-1906**

A happy incident of the visit of Sousa's Band to Sherman, N. Y., was the meeting of Miss Jeannette Powers, whose violin rendition furnished a pleasing feature of the band's appearance, with Miss Olive Geren of that city. These young ladies were schoolmates at Tarrytown, N. Y., and Miss Powers was the guest of Miss Geren after the program was concluded. A great test of her abilities was made in Chicago, which was the largest city she has played in since she was at the Hippodrome in New York the first of the season.

*Advertiser*  
*Apr. 4, 1906*

#### A GOOD IDEA!

One of the best things at the Sousa band concert last evening was the presentation to the public of the titles of the encore pieces played by the band. That gives the public a chance to know something more about music than it can acquire by not having the names of encore pieces presented. It is educational. One does not have to say, How pleasing that encore piece was—I don't know what you call it—after the overture to Oberon." The more education about music the more patronage at the box office.

Mr. Sousa's idea has been advocated many time in the Advertiser and it is all right.

*Advertiser*  
*Apr. 4, 1906*

#### SPLENDID ATTRACTIONS.

**Sousa Last Night—Payne in Pictures—DeWolf Hopper Coming.**

Sousa drew a much better house at the auditorium last evening than either the Pittsburg orchestra or the Kneisel quartet, demonstrating that the people favor the music of the band add also that advertising pays. In addition to the usual "show" ad, Sousa's agents ran a big double column announcement and then, of course, there was that much greater advertisement which was given gratuitously by the ADVERTISER in its annual first of April celebration. Everybody knew Sousa was coming and all who cared to hear his superb band found their way, last evening, to the auditorium. There was no fake about the concert. It was given with metropolitan eclat and everything was encored, indeed several encores were demanded for some of the selections and were accorded with true Sousesian appreciation. The encore selections were for the most part revivals of some of Sousa's old familiar and stirring marches which seemed to lift the auditors off their feet and stir up thunders of applause. "El Capitan," "Down in Dixie," "Manhattan Beach" and, emphatically, "The Stars and Stripes Forever" were among these, and the audience applauded enthusiastically. "The Diplomat" was also given for an encore. It is the latest of Mr Sousa's creations in the march form and gives most eloquent proof that there is not a sign of waning in his ability to invent good, healthy, original melody, group vigorous harmonies and produce striking orchestral combinations, and send shooting through the whole structure, that flood of rhythm and vibration that appeal so vividly to the heart and set it all aglow and a quiver. Just now Mr Sousa is completing his eighth comic opera in collaboration with Harry B Smith.

The program opened and closed with more pretentious numbers. The introductory was well chosen in the "Oberon" overture, a most beautifully woven web of charming melody and instrumental combination that suggest most subtly that mysterious world said to be peopled with elves, fays and mermaids. Oberon, the Elf king, has quarreled with his fairy partner and vows never again to be reconciled to her until he finds two leaves scattered through every peril and adventure. The program was a most

...the first part is a magnificent latter day composition, constructed of harmonies that leave unmistakably their impress of vigor and sturdiness, tinged only here and there with sadness and melancholy. It was written by Edward German and was especially arranged for Sousa's band from the original orchestral score, by Dan Godfrey, jr. As a climax to this interesting "Welsh Rhapsody" there comes in sonorous, pompous outburst, that stirring, strongfisted Welshman's song, "Men of Narlech."

one breathes with delight.

The Welsh Rhapsody which closed the first part is a magnificent latter day composition, constructed of harmonies that leave unmistakably their impress of vigor and sturdiness, tinged only here and there with sadness and melancholy. It was written by Edward German and was especially arranged for Sousa's band from the original orchestral score, by Dan Godfrey, jr. As a climax to this interesting "Welsh Rhapsody" there comes in sonorous, pompous outburst, that stirring, strongfisted Welshman's song, "Men of Narlech."

As a fitting climax to all, Wagner's "Ride of the Valkyries" was given and was voted a splendid closing number. The Valkyries were known in legend as long haired, wild eyed maidens, flying through the air on fiery charges and sent by the gods to convey fallen heroes from the battlefield to Walhalla there to quaff celestial meal and pass their lives in glorious ease. In this "Ride of the Valkyries" Wagner has depicted vividly and most powerfully the wild ride skyward of these warrior maidens. By means of runs in the violins and wood instruments, whizzing aloft and adown at the most furious rate he suggests with wondrous realism the conflict of the elements of the air accompanying the furious Valkyrie flight, while over and above it all is heard a rollicking figure describing the motion of the steeds.

The soloists were fully up to the Sousa standard. Herbert L. Clarke's brilliant execution of a little composition of his own was rapturously applauded and the violin solo by Miss Jeannette Powers was given with great delicacy of phrasing and showed the work of an artist. "The Card Song" from Sousa's "Bride Elect" was given for a soprano solo by Miss Elizabeth Schiller whose pleasing personality predisposed the audience in her favor. She was warmly encored and she responded with a pretty love ballad.

After the concert Mr Sousa was entertained at the grill by Gorton W Allen.

## SOUSA AT SHEA'S PLEASED BIG HOUSE

**March King and His Band Play Sunday Evening Concert—Solo Work Excellent.**

Never since Sousa came first to Buffalo has he drawn so large an audience as he did last night at Shea's Theater, and never has the work of his band more merited the applause it received.

The house was packed and the musicians were in excellent form and the result was a mutual inspiration and response. The programme included the overture to "Oberon," Weber; a descriptive suite, "Last Days of Pompeii," Sousa; Irish Rhapsody, C. Villiers Stanford; Berlioz Rakoczy March, and several smaller compositions, besides the solo numbers. These included a cornet solo by Herbert L. Clarke, a soprano solo by Miss Elizabeth Schiller, and a violin solo by Miss Jeannette Powers.

The work of Mr. Clarke was highly pleasing, and in "The Bride of the Waves," his own composition, he showed his perfect mastery of his instrument. Miss Schiller sang better than ever and the beautiful quality of her voice won her repeated applause. As an encore she sang "If Thou Wert Gone," music by J. C. Bartlett and words by Celia Burt Wall of this city. Miss Powers' violin numbers were delightful. A noticeable improvement in the band was in its accompaniments. It gave the soloists full support, but at the same time allowed them to be heard.

*Musical America*  
*New York*  
*Apr. 7, 1906*

## SOUSA ASKS YOUNG VIOLINISTE TO TOUR

**Asks Jeannette Powers to Accompany Him on His Australian Trip.**

DECATUR, ILL., April 3.—Offer has been made by John Phillip Sousa to Jeannette Powers, of this city, to tour with his band as solo violiniste, through Australia and Winter. This offer is the climax to the unusual success of Miss Powers during the last Winter.



JEANNETTE POWERS,

Decatur, Ill., Violiniste, Invited by Sousa to Tour Australia.

In three months she has gone from one end of the country to the other and every where has been enthusiastically received and received laudatory press notices. Miss Powers was the first choice made of the three soloists to accompany the band. At a recent Sousa concert here she shared honors with the great conductor, who knowing that it was her home town, gave her every opportunity to distinguish herself.

Newspaper Cutting Bureau in the World

**BUFFALO, N. Y.**

**APR 8-1906**

## MARCH KING DELIGHTS ENTHUSIASTIC AUDIENCE

**SOUSA'S SUNDAY CONCERT WAS WELL RECEIVED—PROGRAM A PLEASING ONE—SOLOISTS DID SPLENDID WORK.**

John Phillip Sousa, the March King, and his organization of musicians appeared at Shea's Theater last night before an audience which taxed the capacity of the theater. Even standing room was at a premium. The organization, spurred on by the large audience and the intense enthusiasm, never better work in Buffalo than on any occasion. The program given last night was not of so much value as others given at previous concerts by Sousa and his band, but it was well received.

Numbers included in the program were the overture to Oberon, Weber; Last Days of Pompeii, a descriptive piece, Sousa; Irish Rhapsody, Stanford; Berlioz Rakoczy March and several lighter compositions. The encores included all the favorite Sousa marches from El Capitan to the Diplomat, Sousa's latest composition.

The soloists were Herbert L. Clarke, cornetist; Miss Elizabeth Schiller, soprano; and Miss Jeannette Powers, violinist. Mr. Clarke is a favorite in Buffalo, and his number, "Bride of the Waves," a composition by himself, was beautifully rendered. Miss Schiller gave an enthusiastic reception. She has a sweet voice of wide range. As an encore she sang J. C. Bartlett's setting of the poem, "If Thou Wert Gone," by Mrs. Celia Burt Wall of Buffalo. Miss Powers' Mendelssohn violin concert was remarkably well rendered. Miss Powers was recalled twice.

Since Sousa and his organization were last here a harp has been added with pronounced and pleasing effect.



and engravings belonging to it.

The year 1867 saw the passage of a general act, which, among other things, imposed a penalty of \$25 on any one who, having secured a copyright, failed to deposit a copy of the material in the Library of Congress within one month from the date of publication. Up to this time copyrights had been secured by proceedings taken in the clerk's office of the district court of the district wherein the applicants resided. An amendment was added to this in 1870, however, wherein it was provided that all records and other matter, relating to copyright, which the law requires to be preserved, shall be kept in the Library of Congress under the immediate care and supervision of the librarian. The librarian was instructed to prepare a seal, which he did, and this seal is still in use in the copyright office. By the act of December 1, 1873, it was provided that all records and papers in connection with copyright processes should be authenticated by this seal.

Further amendments were made June 18, 1874, relating to prints and labels; in the act of March 3, 1879, with reference to the transmission of foreign newspapers through the mails; and on August 1, 1882, in connection with molded and decorative articles. On March 3, 1891, the law now in force, known as the international copyright act, was passed; and under this law citizens or subjects of foreign countries are allowed copyright privileges in this country after complying with certain requirements. In foreign countries only one condition must be complied with in securing a copyright, but in this country there are three, all of which must be fulfilled. One troublesome provision for foreigners is that they are asked to place their articles on public sale or exhibition on the same day in both Europe and America. Since 1891 there have been several small enactments relative to copyright that are for the most part less important than those heretofore mentioned.

The section of the new copyright bill which is troubling the composers is as follows: "Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, that the copyright secured by this act shall include the sole and exclusive right to make, sell, distribute, or let for hire any device, contrivance, or appliance especially adapted in any manner whatsoever to reproduce to the ear the whole or any material part of any work published and copyrighted after this act shall have gone into effect, or by means of any such device or appliance publicly to reproduce to the ear the whole or any material part of such work."

The manufacturers of talking, singing, and playing machines argue that the reproduction of a copyrighted piece of music on a cylinder is not dissimilar to the performing of it by a singer on the stage. The composer's viewpoint is that the two are vastly different, for stage rendition helps the sale of musical works, whereas the reproduction of a song in one of these machines induces people to learn the song.



# R. O. SIGN OUT FOR "MARCHKING"

Sousa And His Band Jam Shea's for Sunday Night Concert—Old Favorites Demanded and Vociferously Received.

## THREE SOLOISTS IN EXCELLENT FORM

It must be very gratifying to the "March King," John Phillip Sousa, to see that he can bring out such an audience as filled Shea's Theater from pit to dome last evening when symphony orchestras go a begging for an audience in Buffalo. While Sousa is to be congratulated upon his success, and the keen business sense which prompts him to give the public what it wants, it is deplorable to discover what the public does want.

People were fighting for seats at the box office at 8 o'clock last evening, and those who had secured their seats in advance succeeded in getting in with difficulty, but Sousa appeared and all was serene.

The programme consisted of nine numbers, which were doubled by repeated encores. The people didn't come to hear the "Overture to Oberon," by von Weber, the Irish Rhapsody by Villiers Stanford, nor yet the Mendelssohn Concerto for Violin. They went to hear Sousa's Band play Sousa marches, and they got what they wanted from the old and tried "El Capitan," down the line—"Hands Across the Sea," "Stars and Stripes Forever," "Washington Post," "King Cotton," and all the others to the very latest march from the leader's pen, "The Diplomat," which was given with the customary swing and dash which make the Sousa marches irresistible.

### THE PROGRAMME.

Of the programme it must be said that it was hardly up to the Sousa standard. The Irish Rhapsody by William Stanford, proved a bit tiresome, and the fantastic episode entitled "The Band Came Back," while extremely funny, was a bit de trop. A descriptive number of Sousa's own writing entitled "The Last Days of Pompeii" was an interesting thing which would have been enjoyed on a differently arranged programme.

The soloists with Sousa this year are especially good. Mr. Herbert L. Clarke, cornetist, needs no introduction to Buffalonians, and his work last evening was smooth and pleasing as usual. It always seems a pity that good musicians in order to display their virtuosity will take untold liberties with the rhythm and tempo of well-known selections as in the Lucia Sextette, and the "Miserere" given last evening.

Miss Elizabeth Schiller, the soprano soloist, was cordially received and her work was thoroughly enjoyable. She has a well-placed voice of good range, and was heard to advantage in a waltz song by Sousa, and "If Thou Wert Gone," a musical setting of words by Mrs. Cella Burt Wall, of this city. Miss Jeanette Powers, the violin soloist, played a Mendelssohn Concerto in three numbers. Miss Powers plays well, but her classical offering was a trifle too heavy for a Sousa programme. The brilliant Rakoczy march from Berlioz's "Damnation of Faust" closed the programme.

## APPLAUD LIVELY AIRS

Large Audience Enthusiastically Greet's Sousa's Band.

### MANY ENCORES ARE DEMANDED

Celebrated Marches of Ten Years Ago Received With Favor—Program Varies From Classical to Up-to-Date "Coon" Song—Newer Selections Alive With Dash and Swing.

John Phillip Sousa and his band made a flying visit to Detroit yesterday afternoon, and were accorded an enthusiastic reception by a large audience at Lyceum theater. In its rendition of a long and carefully selected program the band acquitted itself in the masterly manner which has won it a world-wide reputation. The very name of Sousa is suggestive of all that is best in band music, and everything about yesterday afternoon's concert was fully up to the celebrated composer's standard.

Every number was enthusiastically encored, and Mr. Sousa was very generous with his responses, playing at least one, and sometimes as many as three extra numbers. The celebrated Sousa marches were largely employed as encore numbers, and, in the course of the afternoon, more than half a dozen of the more popular ones were rendered. The enthusiasm which greeted these stirring selections, several of them more than ten years old, was a flattering tribute to the composer.

The program included a varied assortment of numbers, from the most celebrated compositions of classical music to the up-to-date "coon" song. Mr. Sousa introduced a number of his own compositions, other than the well known marches, and all were well received. His newest march, "The Diplomat," was part of the program. This march lacks none of the melody, rhythm and vibration which won popularity for the composer's earlier works of a similar character, and is well worthy of a place in the class with "Stars and Stripes Forever," "El Capitan" and "Manhattan Beach."

The band was ably supported by three soloists, all of whom met with a cordial reception. Herbert L. Clarke, cornetist, rendered "Bride of the Waves," one of his own compositions, and was well received. Miss Elizabeth Schiller, soprano, was in excellent voice, and her rendition of the "Card Song" from Sousa's "Bride-Elect" was most pleasing. Miss Jeanette Powers, violinist, played Gelsos's "Caprice Slave" with rare expression, and for an encore gave a remarkably beautiful rendition of Schubert's "Serenade."

## DELIGHTED MANY LOVERS OF MUSIC.

Crowd Which Taxed Capacity of Shea's Theater Turned Out to Hear Sousa's Band.

John Phillip Sousa and his band drew an audience which overflowed the seating capacity of Shea's Theater last night, and many people were glad of the opportunity of securing standing room to hear the delightful concert which was given. Sousa has never been seen by a Buffalo audience to better advantage than last night. With his characteristic grace and accuracy of motion he directed the big band, bringing out the inflections and shadings in a perfection which was most pleasing.

A more enthusiastic audience has never heard the famous band, and Sousa was most generous in granting the demands for encores. Most of the encore selections were of the more popular music and in many instances they received even greater applause than the regular numbers on the program. Aside from the music of his own band, Sousa furnished three soloists last night. Herbert L. Clarke rendered an excellent cornet solo, "Bride of the Waves," displaying remarkable precision of touch.

Miss Elizabeth Schiller, soprano, sang with pleasing effect one of Sousa's compositions, "Love, Light of My Heart," and in response to overwhelming applause she sang J. C. Bartlett's setting of "If Thou Wert Gone," a poem by Mrs. Cella Burt Wall of this city. This was of especial interest and was warmly received.

Miss Jeanette Powers played two violin selections, the first a concerto by Mendelssohn, and as an encore Schubert's "Serenade." She also received hearty applause.

The numbers rendered by the band included the overture to Oberon, Weber; a descriptive suite, "Last Days of Pompeii," Sousa; Irish Rhapsody, C. Villiers Stanford; "Rakoczy" March, Berlioz, and several other minor compositions. A feature which pleased the audience was Sousa's fantastic episode, "The Band Came Back," introducing a number of catches from popular airs, while the band returns in fragments to the stage after the intermission. "The Diplomat," Sousa's latest march creation, gave eloquent proof that there is no waning in his ability to invent good, original melody, producing striking combinations which appeal to the hearts of music lovers.

Newspaper Cutting Bureau in the World

## UNION

ROCHESTER, N. Y.

APR 3 - 1906

John Phillip Sousa and his band were given a demonstratively enthusiastic welcome at the Lyceum Theater last night and deserved it. It was Sousa's first concert here in several seasons and his popularity was attested by an audience that filled every seat in the theater and overflowed on to the stage, at least two hundred musical enthusiasts finding places in the wings. Nine numbers comprised the regular programme, with Sousa compositions playing a prominent part, but the original number was more than doubled by the encores graciously granted. Weber's "Oberon" overture was the first number, delightfully given, and a Sousa suite "Looking Upward," found no little favor. Other band numbers were German's "Welsh Rhapsody," Ziehrer's "Vienna Darlings," a double number Ganne's "Air de Ballet, the Gypsy," and Sousa's new march, "The Diplomat," and as a final selection the tremendous "Ride of the Valkyries" from Wagner's "Die Walkure." Encore numbers were a number of the famous Sousa marches, all wildly encored and a new humoresque, the familiar "Everybody Works But Father," treated in impressive fashion. Herbert Clarke, cornetist; Miss Jeanette Powers, violinist; and Miss Elizabeth Schiller, soprano, were the soloists and each was accorded an enthusiastic reception.

Newspaper Cutting Bureau in the World

## MUSICAL

NEW YORK CITY

APR 7 - 1906

John Phillip Sousa and his band were at the Lyceum Theatre in Detroit March 30, presenting a programme including classical as well as the popular selections. There were three soloists, Herbert L. Clarke, cornetist; Elizabeth Schiller, soprano, and Jeanette Powers, violinist.

## SOUSA'S WELCOME

Lyceum Was Packed and Many Seated on the Stage.

### THREE EXCELLENT SOLOISTS

First Sousa Concert in Some Years Received With Great Enthusiasm—Unlimited Encores—"Show Girl" at the National—Al Reeves Burlesquers at the Corinthian Theater.

John Phillip Sousa and his band received a royal welcome at the Lyceum Theater last night, after an absence of some years. During his many years before the public Mr. Sousa has made his bow as novelist, as operatic composer and in other parts in life's drama that are as well played by others, but as the director of a band and composer of march music, he shines as a star of the first magnitude, probably without a rival. To say that the immense audience that packed the Lyceum last night—and that meant not alone the "Standing Room Only" sign, but also that about 100 persons were accommodated with seats on the stage—to say they were delighted is commonplace; at times their enthusiasm was unbounded, and the spontaneity of the applause has seldom been equaled here.

The band played in splendid form; attack, tune, balance and rhythm were well nigh perfect, and there was hardly a moment when the director did not have the audience entirely with him. Of course there were encores without stint; in fact, it has long been recognized that the encores are a most important part of a Sousa programme. "El Capitan," "King Cotton," "Dixie Land," "Stars and Stripes Forever" and "Manhattan Beach" were the old Sousa marches included among the encores that had every head wagging and every foot beating time. By way of variety, the band played "Nearer, My God, to Thee," with splendid organ effect and the addition of a tolling bell for realism; and on the far from classic themes of "Everybody Works but Father" had been strung a wonderful composition—like a burlesque symphony—with minor "swipes" of a pathos to bring tears to the eyes.

On the regular programme were the "Oberon" overture, by Weber; suite, "Looking Forward," by Sousa; a Welsh rhapsody by Edward German, especially arranged for the band by Dan Godfrey, jr.; Ziehrer's waltz, "Vienna Darlings"; an air de ballet, "The Gypsy," by Ganne; Sousa's new march, "The Diplomat," and Wagner's wonderful "Ride of the Valkyries," from "Die Walkure."

Sousa's "Looking Forward" and the Wagner selection were the most interesting. The Sousa suite is pretty, descriptive music, always of obvious motive, always spirited and pleasing. The band made stunning work of the mad "Ride of the Valkyries"; probably nothing of Wagner's is better fitted for adaptation to band use, nor could anything else be played by a band with more thrilling effect.

There were three soloists with the band, each of them a fine technician, each an artist in his or her particular line. Herbert L. Clarke, cornetist, has been heard here before, but he never was known to give greater satisfaction than he accorded last night's audience with his playing of "Bride of the Waves," his own composition and one well calculated to exhibit his virtuosity.

Miss Elizabeth Schiller, soprano, sang very charmingly the "Card Song" from Sousa's opera "Bride Elect;" and as an encore she gave "Love Light of My Heart." Miss Schiller's voice is a pure light soprano. There is not enough of it to produce thrilling results in operatic roles, but it is beautifully poised, flexible and clear as a bell.

Miss Jeanette Powers, violinist, created quite a furore. She first played a Mendelssohn concerto, accompanied by the band. The composition was given with good style and spirit, and a nice display of technique. It was dashed off so brilliantly that the audience gave her a hearty encore, to which she responded by playing the Schubert "Serenade." It is a composition sure of an enthusiastic reception from the average audience, but only the masterly way in which Miss Powers played her double stops, all so perfectly in tune and so well modulated, could have won the burst of applause that greeted the concluding note. "The band fairly rocked" is the only set phrase that can be used.



Sousa and his band drew an enormous audience to the Lyceum last night, and it is safe to assert that a more thoroughly delighted audience never attended one of his concerts. The atmosphere was pregnant with Sousa eccentricities and Sousa music. The magnificent band played the attractive programme faultlessly. Sousa knows instinctively and unerringly how to please his listeners and he was as generous as of old in the exercise of that power.

The opening number was Weber's "Oberon" overture, and the music and beautiful melodies of that work were splendidly given. The audience found most attractive a suite called "Looking Upward," by Sousa. This was divided into three movements. In each the oboes plaintively sang the melodies while the brass and heavier woodwind made exquisite harmonies. "Welsh Rhapsody," by German; "Vienna Darlings," by Ziehrer; "Aire de Ballet," by Ganne; "The Diplomat," by Sousa, and "The Ride of the Valkyries," by Wagner, made up the rest of the programme.

And there were encores galore. These were announced by large placards held up in such a fashion that everybody could read them. This highly commendable idea greatly pleased the audience, and should commend itself to other directors. A most elaborate paraphrase on "Everybody Works but Father," the familiar favorites such as "El Capitan" and "The Stars and Stripes Forever" were received with applause that fairly shook the theater. Sousa grinned good naturedly and gave them more. Sousa has developed a new eccentricity. When certain instruments have a particularly difficult passage, he deliberately turns his back toward them and fixes his attention elsewhere. His remarkable success in other lands has not in the slightest changed his likable poise and his willingness to please his auditors.

Herbert Clarke, cornet soloist, showed himself a master of that instrument. His superb tone and beautiful execution were used unassumingly in his attractive selection, "Bird of the Waves," by Clarke. He ascends to altitudes that are marvelous, and preserves the quality of his tone through the entire compass of the instrument.

Miss Elizabeth Schiller was warmly applauded for her two vocal selections, both admirably done. Miss Jeanette Powers showed herself to be a highly capable and artistic violinist. She played the Mendelssohn concerto, and for an encore, Schubert's "Serenade," and was forced to give a third number. She plays without any show or flourish, but she is an expert technician and an interpreter of broad intelligence.

Sousa's visit was a musical treat, and Rochesterians took full advantage of it. He will receive just as hearty a welcome when he comes again.

REJOICE IN MUSIC-DREAM.  
PRODUCED BY SOUSA'S BAND.

Big Audience Fills Orchestra Hall for the Sunday Afternoon Concert—Familiar Places Stir Veterans of War With Spain.

A breathless audience filled Orchestra Hall yesterday. Sousa, sparkling with medals; Sousa, the magician bandmaster, stood with his baton poised in the air. The trombones marched out and leveled their elastic instruments at the top gallery. Then, like a great wave, the volume of sound swept over the enchanted house.

Up in the 50-cent seats old men and girls were dreaming. It was a curious sentiment of humanity that filled the galleries. Many a cowhide boot beat on the floor in rhythm with the music. Schoolgirls chattered in perfect time with the pulsations of the band.

They had come from the peach orchards of Michigan and from the towns "down on the branch" in "Indiana." They had taken advantage of the "special rates" offered by the railroads and had made their annual excursion to Chicago. It was the event they had been waiting for. Now they could go back and tell their friends they had heard Sousa's Band for the fifth time.

CALLS FORH MEMORIES.

The music must have called forth strange memories. At the first strains of "Stars and Stripes Forever"—the piece which brought a nation to its feet during the Spanish war, a dozen veterans rose from their seats and waved their hats enthusiastically.

"Glad I wasn't too old to follow the flag up San Juan Hill," exclaimed one grizzled warrior. He was a veteran of the "Grand army."

By the time "High-School Cadets" was played hearts, as well as shoes and clins, were beating time. Far back in the gallery a middle-aged woman sat with her eyes closed. It could be seen from her dress that she was from the country. Her soiled tan jacket fitted tight around the shoulders, and her hat was what most women would have called a "fright."

WANDERS IN MUSIC-DREAM.

The music was taking her back to the world's fair year; the year that had promised so much of life and joy to her. She was wandering again—with Jack—along the blue lagoon. Jack, tanned by the suns of many summers, had tilted his hat back on his head. He looked so handsome that day—there was no one like Jack. Now they were straying down the Midway plaisance, and now they had stopped on the wooded island at the tea garden. Jack's great, freckled hand had grasped her slender one. "Mary," he said, and his voice trembled.

The music ceased. The hall was strangely silent for a moment. Then like a sudden storm at sea the applause broke. Still in a dream the audience fled out. The day looked girlish now and their hearts beat not so rapidly. But, then—they had heard Sousa's Band, and it had been another "day of memories."

THE THEATERS

Sousa, the "March King," was with Rochesterians again last night, and the throng that greeted him packed the Lyceum from portal to wings. He is the same Sousa as of old, and the band is the same wonderful composite unit that has delighted thousands of music lovers in America and Europe with the irresistible swing and rhythm of the inimitable Sousa marches.

The great bandmaster stands almost alone in his profession. Not since the days of Pat Gilmore, under whom Sousa played for years, has a director in the particular sphere of the band risen to such heights of popularity as has Sousa. Last night showed that his action has lost none of its ability to impart enthusiasm to the watching players.

The programme was varied to suit a widely diversified popular taste, and ranged from the heavy Wagnerian "Ride of the Valkyries" and the beautiful overture of "Oberon," down to a humorously clever arrangement of "Everybody Works but Father."

Encores were plentiful, and the "Stars and Stripes," "Manhattan Beach," "El Capitan" and other famous compositions of the director were greeted with great enthusiasm. Probably the most interesting number of the programme was the new "Welsh Rhapsody," by Edward German. As a composition it probably will never take its place among the great works. The orchestration is much better than the thematic treatment. The composer has done some fine contrapuntal work in approaching his climax, "The Men of Harlech," but has at the same time lost much of what might otherwise be a splendid effect by the time required to find the full final theme.

The soloists proved worthy of their places on the programme. Miss Jeanette Powers, the violinist, played a Mendelssohn concerto with a brilliancy and fire that captured the critics, and her rendition of Schubert's "Serenade" called forth long and repeated applause. A greater artist, however, would not have interpolated the cadenza which Miss Powers seemed to think fitted into the serenade.

Miss Elizabeth Schiller has a clear and pure soprano voice of unusually good quality, and sings with much freedom. Though not a powerful voice, her tones carried well and were heard to advantage in every part of the auditorium.

Of the cornetist, Mr. Herbert L. Clarke, little need be said. He is probably without a peer in the United States, and his work last night was up to the high standard he has maintained in the past.

The First Established and Most Complete Newspaper Cutting Bureau in the World

SUNDAY CONCERTS  
DRAW THE CROWDS

Sousa's Band at the Hippodrome Recorded an Enthusiastic Reception.

RARE MERIT AT THE NEW YORK

When Sousa comes to town the band begins to play, and the people show their appreciation by turning out in droves. The concert at the Hippodrome last night crowded that simple structure, and the demonstrations of approval were wildly enthusiastic. The soloists were Elizabeth Schiller, soprano; Jeanette Powers, violinist; Herbert Clark and Ross Millhouse, cornetists.

At the Hippodrome last night a large crowd heard Mr. Sousa's band play the concert program. Miss Elizabeth Schiller sang, Jeanette Powers played two movements from Mendelssohn's violin concerto. Mr. Sousa will give another concert in the same place next week.

NEW YORK CITY  
APR 9 - 1906

Sousa Crowds the Hippodrome.

Sousa brought his band back to the Hippodrome last night for a single special concert. The announcement was enough to pack the place and the programme did the rest.

There is only one Sousa and the public is his slave. Whenever he beckons we follow knowing that of his store he will give us good measure, pressed down and running over.

Last night was an exception to the rule.

Wagner and others of note were on the bill, but it was Sousa the people came to hear and it was Sousa the people heard. New music and old, it made little difference—so long as it was Sousa's own. We enjoyed, and clamored for more.

NEW YORK WORLD  
APR 9 - 1906

SOUSA PLAYS NEW MARCH.

Big Audience Hears Band Concert at the Hippodrome.

More than 5,000 persons packed the Hippodrome last night to hear Sousa's Band. There were nine numbers on the programme, but as each was encored from one to three times it was late when the concert ended.

For one of his encores Mr. Sousa played the march which will serve prominently in his new opera, "The Frolic of the Fair."

The soloists were Elizabeth Schiller, soprano; Jeanette Powers, violinist, and H. L. Clarke and Ross Millhouse, cornetists.

NEW YORK CITY  
APR 7 - 1906

Sousa Entertains Toronto.

Toronto, April 2.—Sousa and his band entertained capacity crowds at Massey Hall on Saturday afternoon and evening, when they appeared as an extra special attraction at the Pique Food Show. On both programmes the popular element predominated. The March King's well-known compositions were given as encores with all his accustomed mannerisms in conducting, and elicited the usual favor.

NEW YORK CITY  
APR 9 1906

The First Established and Most Complete Newspaper Cutting Bureau in the World

SOUSA'S SUNDAY CONCERT.

An audience that tested the seating capacity of the big Hippodrome building applauded a vociferous welcome to John Philip Sousa and his band, who gave a concert of eight numbers that was stretched by the commencing "March King" to more than that. The encores were old Sousa favorites, each one of which caused a demonstration that was almost insistent in demanding another. The bandmaster seemed to be at his best, and the infection of his baton not only swayed the members of his band to their best, but the huge audience as well. The programme was a good one, but the encores were the thing. "The Stars and Stripes Forever," together with "The Stars and Stripes," and a number of other well-known marches, was among them. Miss Elizabeth Schiller, soprano, and Miss Jeanette Powers, violinist, were the soloists.

NEW YORK HERALD  
APR 9 - 1906

Sousa's Band at the Hippodrome.

By far the largest audience ever seen in the Hippodrome at a Sunday concert attended the one given last night by Mr. Sousa and his band. The eternal feminine predominated and the scene made by the new spring finery and the bright colored costumes was a charming one.

The band as well as the leader was in splendid form and all of the numbers on the long programme got at least two encores.

The soloists were: Miss Elizabeth Schiller, soprano; Miss Jeanette Powers, violinist, and Messrs. Herbert L. Clarke and Ross Millhouse, cornetists.

The overture was Litolff's "Maximilian Robespierre," a musical description of the days of the reign of terror in France, which received a warm welcome. Messrs. Clarke and Millhouse, in a cornet duet from "The Tyroleans," were followed by a band selection of Mr. Sousa's entitled "Three Quotations."

Miss Schiller received much applause after her solo, "Will You Love Me When the Lilies Are Dead?" another of Mr. Sousa's compositions. The other numbers by the orchestra, all of which were played with a dash and go as only Mr. Sousa's men can play them, included "Songs of Grace and Songs of Glory," "A June Night in Washington," "Marche Chinoise," "Semper Fidelis" and the overture from "William Tell." Miss Jeanette Powers, violinist, played capably two movements from a Mendelssohn concerto.

SOUSA'S BIG WELCOME  
AT THE HIPPODROME

Great Audience Calls for Many Encores at Sunday Concert.

John Philip Sousa and his band were warmly greeted last night at the Hippodrome, where he presented a Sunday night programme. Besides Mr. Sousa's own works there were selections by three soloists. Miss Schiller, the soprano, was escorted and sang Sousa's song, "Will You Love Me When the Lilies Are Dead?" Miss Jeanette Powers, violinist, also got an encore and played Schubert's "Serenade." Herbert L. Clarke, cornetist, was also called out three times.

The full orchestra to compare to an orchestra played "Everybody Works but Father," Sousa's "Songs of Grace and Songs of Glory," and a number of other well-known marches.



N. Y. EV'G SUN

APR 9 - 1906

# MR. SOUSA FINDS HIS NATIONAL THEATRE AT LAST.

More of Him at the Waistline and Less at the Baton as the Famous Band Plays Famous Hymn Tunes to 5,000—Violinist Sauret, Positively First of the Carreno Ex-Husbands—Another French Violinist's Farewell at To-day's Matinee.

If John Philip Sousa had ever hitched up with John Alexander Dowie in the palmy days, there'd be no mutterings of wrath upon Zion City this week, no human Vesuvius hiring special trains for Chicago. Sousa came home to New York last night after fourteen years as American bandmaster extraordinary, if not minister plenipotentiary to the musical ends of the earth. There's more of Sousa at the waistline now, and less at the baton; less mannerism, and more man. But he never drew single-handed such a crowd as jammed the Hippodrome to its 5,128 capacity, and he never took such care with a Sunday concert bill-of-fare before.

Mindful of Herr Conried's recent arrest and liberation, Mr. Sousa prefaced his latest original work, "Songs of Grace and Songs of Glory," with the self-same Verdi "Requiem" that saved the face of Metropolitan Sunday law. A little, with Sousa, as with Verdi, goes a long way. The big band passed in review from Italy's masterpiece to familiar "Rock of Ages," "sweet Beulah Land," the quaint "Steal Away" and "Mary and Martha" of the African Methodists, South; and so on through French Faure's "The Palms," so timely on Palm Sunday, and "Nearer, My God, to Thee," orchestrated in successive stanzas for every choir of the band, to a really impressive conclusion in the Church of England "Seven-fold Amen."

The band's most impressive feature this year is something, however, to be seen and not heard. It is the five-fold tuba choir that raised particular Cain when encores began with "Everybody Works But Father." Amid shrieks from the piccolos and the laughing gallery, and amid groans from the trombones and the nearer loges de luxe, that biggest 30-foot tuba lay coiled like a boa constrictor about the biggest bandman's frame and gave out sounds that make Pompeii and Richard Strauss, Herkulanum and "Heldenleben," look like just a plain ordinary delirium tremens of noise.

Sousa gave his operatic "Free Lance"—hush! that's next week—a free preliminary canter. The drummers and fifers trotted around that twentieth of a mile of stage, while their applause rivalled the yells for "Dixie." There were sixteen encores, outnumbering the printed programme two to one. But the crowd clung to old "El Capitan" for a Sousa opera and "The Stars and Stripes Forever" for a Sousa march. The newer "Semper Fidelis" was played three times.

Himself the son of a Spanish trombonist in Washington's Marine Corps Band, and its leader from 1890 to 1892, Sousa remembers the old band by dedicating "Semper Fidelis" to it as an official march-past. He will personally celebrate his golden jubilee next Nov. 6, and in the eventful half century he has been a prodigy conductor at 17 years old, has played a first violin under Offenbach at one-and-twenty, and has composed at least one "symphonic poem."

His soloists last evening carried the no-costume rule so far that one, at least, made her debut as a shirtwaist girl, while another was a summer evening girl in full war paint. These, too, had encores, from a Ponchielli "Serenata" to a Schubert "Serenade." Miss Schiller's voice was more like Germany's sweet singer of that name than was her Sousa song, "Will you love when the lilies are dead?" Miss Powers made her violin heard against a full band as easily as she did with an obligato harp.

When the great memorial Gilmore jubilee, by all sorts of local bands and orchestras and choruses, is held at the Madison Square Garden shortly, it will show that republics are not ungrateful to those who make the music of their brass bands. We don't forget Pa'sy Gilmore. Meanwhile, this town has not forgotten Sousa. He has another Hippodrome Sunday night.

There's an old yarn that John Philip isn't Sousa at all, but got the name abroad when some such appellation as Steve O'Brien, Stephan Ohnet, Sam Oberstein, Sisto Obero or Sebastian Olinda gave the initials "S. O.; U. S. A.," on his forty-seven pieces of touring band baggage in foreign climes. We believe, however, that, like Mr. George Cohan, who wasn't Costigan after all, Mr. Sousa uses his own patronymic and not a stage name.

APR 5 - 1906

# SOUSA GAVE RARE MUSICAL TREAT

Audience Last Night Gave the Great Bandmaster Generous Applause and He Responded With Many Encores.

The great John Phillip Sousa and his band gave their concert at the Lyceum last night before a fairly good sized audience. It was a typical Sousa program with selections from Wagner and running down through the list of known composers to the "no-name" series so that every taste was catered to and while encore after encore was called for, those most vigorously applauded were Sousa's own compositions. Mr. Sousa's band is even larger than before and its playing under Sousa's leadership shows about the highest development possible to obtain in band music. It is a pleasure to watch Sousa leading. He has lost none of his grace and while making many motions, which to the uninitiated spectator are without meaning, to each member of the organization every motion, every gesture is a command which they thoroughly understand and govern their instruments

accordingly with most gratifying melody and harmony as the result. As usual, Mr. Sousa granted encores free and many of them were received with enthusiastic outbursts of applause.

Herbert L. Clarke's cornet solo "Bride of the Waves," was delightful and displayed to advantage the possibilities of the instrument and his talent as well. Miss Elizabeth Schiller has a high soprano voice of a coloratura variety and of rare sweetness in her higher notes, which are of bell-like clearness. Miss Jeannette Powers, violinist, is a brilliant artist, playing with a dash and skill that fully displayed her technical abilities, delighting the audience to the limit, and for an encore played Schubert's "Serenade."

Sousa, his band and soloists, should have been greeted by an audience limited in size only by the capacity of the house, because it was a rare musical treat.

# SOUSA AT THE HIPPODROME

At the Hippodrome last night a large audience heard Mr. Sousa's band play the overture to "William Tell" and many Sousa compositions and marches. Miss Elizabeth Schiller sang, and Miss Jeannette Powers played two movements of the Mendelssohn violin concerto. Mr. Sousa will give another concert in the same place next Sunday.

NEW YORK COMMERCIAL ADVERTISER

APR 8 - 1906

SOUSA'S band drew a crowded house at the Hippodrome last evening. Mr. Sousa played many of his inimitable marches, to the delight of his hearers, but the number that electrified the audience was "Everybody Works But Father" with ingenious variations.

rk, 1884

JOURNAL

ITARCA

APR 6 - 1906

# SOUSA AIRS IN HIPPODROME.

Old Favorites and New Tunes Stir the Enthusiasm of Hearers.

Sousa music filled the Hippodrome last night and a big and enthusiastic audience gave a greeting that pleased the "March King" highly. The programme was of the usual Sousa order and well selected, for it included marches popular for a decade and others much newer, but with the same fine swing. It was when "The Stars and Stripes Forever" rang out that the audience was most vociferous and there was another demonstration when, for an encore, Sousa gave his "Semper Fidelis" with "the official march past of the U. S. Marine Corps." This was one of the successes of the evening. The "Free Lance" march and "Spring Air," a fantasy, were played well and had to be repeated.

A cornet duet was played by Messrs. Clarke and Millhouse; Miss Elizabeth Schiller sang "Will You Love When the Lilies Are Dead?" and Miss Jeannette Powers interpreted delightfully on the violin two movements from a concerto by Mendelssohn. A "parody" on "Everybody Works But Father," arranged for the band by Sousa, caught the house. The opening composition, "Robespierre," was given with fine effect.

N. Y. EV'G TELEGRAM

APR 9 - 1906

JOHN PHILIP SOUSA, somewhat more restrained in manner, but as free as ever with encores, appeared at the Hippodrome last night before a large audience. His band was there, too, and four soloists, but the conductor carried off the honors of the evening.

Of a programme made up of nine numbers only four were by the bandmaster himself, but any feeling that his compositions were being neglected was dispelled in the generous encores, which included a new march from Mr. Sousa's last opera, "The Free Lance."

Least any one should be tempted to forget that this was a Sunday night concert, the first part concluded with an arrangement of hymn tunes, so eclectic in character that it included "Rock of Ages," "Beulah Land" and "Lead, Kindly Light," representing the classic, the evangelic and the sentimental, respectively.

Miss Elizabeth Schiller sang, Miss Jeannette Powers played the violin, Mr. Clarke and Miss Millhouse played the cornet—or rather two cornets—and the audience applauded everything with a generosity that was touching.

# SOUSA FILLED THE HIPPODROME

One of the largest audiences that has ever assembled in the Hippodrome was present last evening when Sousa and his band, opened the programme of an interesting concert and performed the Robespierre overture, with all the accompaniments of drums and cannons demanded by the score and as announced on the programme.

But it seldom happens that the programme numbers are considered otherwise than appetizers at the Sousa concerts. Litoff and others who wrote the music of the programme numbers were good musicians and the audience of last night no doubt knew the fact, but it wanted Sousa and his marches only, and it made the fact very plainly understood all through the evening. There were about six numbers advertised by well-known composers, but there were three times that number of encores performed, and nearly all were from the pen of the talented bandmaster.

The numbers that created the greatest enthusiasm were a humorous presentation, with elaborate variations of "Everybody Works But Father" and the "Semper Fidelis" march, in which the band was reinforced by a number of buglers and drummers.

The soloists were Miss Elizabeth Schiller, soprano; Miss Jeannette Powers, violinist; Herbert L. Clarke and Ross Millhouse, cornetists.

The concert given last night at the New York Hippodrome by John Phillip Sousa and his famous band was one that pleased thousands of his admirers who were present greatly, as the programme was composed largely of the "March King's" own compositions. They were all played with the familiar swing, and raised great enthusiasm. This was especially the case when "The Stars and Stripes Forever," followed by "Semper Fidelis," were given. A repetition of "The Free Lance March" and "Spring Air," a fantasy, was demanded and given. Messrs. Clarke and Millhouse played delightfully a cornet duet. "Will You Love Me When the Lilies Are Dead?" was sung by Miss Elizabeth Schiller with fine effect, and Miss Jeannette Powers played the violin very artistically.

# SOUSA SCORES

A BIG SUCCESS

DELIGHTS A SPLENDID AUDIENCE AT THE LYCEUM.

Every Number of the Fine Program is Received With Demonstrations of Appreciation—Admirable Solo Work—Ithaca Musicians With Band.

Sousa and his excellent band were given a heartily enthusiastic welcome at the Lyceum last night and thoroughly deserved it. Sousa is not only an incomparable conductor with a method entirely his own, but he is also about the only band leader whose organization is successful in a financial sense. The "higher musical critics" may decry his method but it is a demonstrated fact that he knows how to cater to the public taste and the result is crowded houses wherever his band appears.

Nine numbers comprised the regular program last night with Sousa compositions playing a prominent part, but the original number was more than doubled by the encores graciously granted. Weber's "Oberon" overture was the first number, delightfully given, and a Sousa suite "Looking Upward," found no little favor. Other band numbers were German's "Welsh Rhapsody," Ziehrer's "Vienna Darlings," a double number Ganne's "Air de Ballet, the Gypsy," and Sousa's new march "The Diplomat," and as a final selection the tremendous "Ride of the Valkyries" from Wagner's "Die Walkure." Encore numbers were a number of the famous Sousa marches, all wildly encored and a new humoresque, the familiar "Everybody Works But Father," treated in impressive fashion. Herbert Clarke, cornetist; Miss Jeannette Powers, violinist; and Miss Elizabeth Schiller, soprano, were the soloists and each was accorded an enthusiastic reception.

After the final number on the program Sousa tactfully gave "The Big Red Team" and in response to the ringing applause with which this was received the band played "Alma Mater" the audience arising and singing lustily to the magnificent accompaniment, making a fitting and enjoyable finale to a very delightful entertainment.

Messrs. Millhouse, Livingston and Zimmerman, formerly of the Ithaca Band, are playing with Sousa and were



N.Y. Musical Courier  
Apr. 11, 1906

### Another Triumph for Sousa.

The managers of the New York Hippodrome declare that the audience which assembled there Sunday night to hear Sousa's Band, both from a numerical and monetary point of view, was the greatest that ever attended a concert in that building. Every seat was sold before the entertainment began. And, so far as enthusiasm was concerned, it was a typical Sousa audience.

The printed program, which represented less than one-third of the pieces played, was this:

Overture, Maximilian Robespierre	Litolff
Duet for Cornets, The Tyrolians	Urban
Messrs. Clarke and Willhouse.	
Suite, Three Quotations	Sousa
Solo, Will You Love When the Lilies Are Dead?	Sousa
Elizabeth Schiller.	
Songs of Grace and Songs of Glory	Sousa
(A Collation of Hymn Tunes of the American Churches)	
Idyl, A June Night in Washington	Sevin
Marche Chinois (new)	Boccalini
March Past, Semper Fidelis	Sousa
(Official March Past of the U. S. Marine Corps)	
One Movement from Concerto, Allegro Vivace	Mendelssohn
Jeanette Powers.	
Overture, William Tell	Rossini

The overture with which the concert opened is a floral piece of descriptive music, which seeks to depict in vivid colors the last days of the Reign of Terror. It enlisted the full resources of the band and put each individual player on his mettle. It was conducted by Sousa with audacious snavity. Not less than three encores satisfied the audience and silenced its insistent clamor.

Boccalini's "Marche Chinois," which had never been played in New York, proved a pleasing novelty.

As an encore, Sousa's latest march, "The Free Lance," was played with great animation and an irresistible swing. This march is on the same high plane with its predecessors, and compares favorably with the best of them. Its quick popularity may be safely predicted.

"Semper Fidelis" proved one of the most stirring pieces on the program and had to be repeated three times.

In Jeanette Powers, violinist, Sousa has secured a most talented young woman. Her playing of the last movement of the Mendelssohn concerto, and, as an encore, a difficult arrangement of Schubert's "Serenade," to the accompaniment of a harp, was accurate, poetic and musical. Her flawless intonation was a delight.

The other soloists also acquitted themselves creditably.

Accustomed to great ovations and vast audiences, Sousa must have been gratified at the size and character of the assemblage of music lovers that faced him Sunday night.

N.Y. Musical Courier  
Apr. 11, 1906

THERE were 5,126 persons at the Sousa concert last Sunday. Herein lies a choice morsel for local musical philosophers, amateur and professional, when it is remembered that there was not one symphony concert this season which filled Carnegie Hall, and only one piano recital which filled Mendelssohn Hall. It is also a consolation, and a lift to the Great Cause, to reflect that his name is not Sousamovitchoffskystein, and that he was not born in Tiflis or in Kandahar, but that he is called plain John Philip Sousa, and first saw the light of day in the clean and Congressional city of Washington, D. C. Long may his button butt.

### SOUSA AT HIPPODROME.

On the Sousa programme at the Hippodrome next Sunday evening will be such attractive numbers as the Lortner "Festive Overture," Gottschalk's "Dying Poet," Introduction Act III, "Lohengrin," and Mr. Sousa's highly graphic "Sheridan's Ride."

Newspaper Cutting Bureau in the World

CLMIRA, N. Y.

APR 5 - 1906

## Delightful Concert By Sousa

### A Varied Program, a Grist of Encores, and Three Solo Numbers Furnished Entertainment Par Excellence Last Evening.

After an absence of several years John Philip Sousa and his band came to the Lyceum last evening and for two hours at a half rendered such music for a delighted audience as only that organization can. Though the leader of the famous musical combination has become noted as a novelist, an operatic composer, a critical writer, and in other walks of artistic human endeavor it is as the composer of marches and at the head of his band that he shines pre-eminent and probably without a peer. There are three things to enjoy in a Sousa program—the program proper, the encores and the grace and fascination of his direction. A more pleasing figure never occupied the leader's stand than the "March King." Even without the sense of hearing one could imagine the musical phases of the selections simply from the graceful gestures and expressive motions of the body, the head and the arms of Sousa. The simple curve of a finger, a nod of the head, an inclination of the body, serves to bring forth from the vast army of players just the expression sought by the master. But to the program. It follows:

#### 1. Overture—"Oberon".....Weber

Preluding Weber's delicious fairy opera, "Oberon," this masterpiece presents a beautifully woven web of charming melody and instrumental combination that suggest most subtly that mysterious world, said to be peopled with elves, fays and mermaids. Oberon, the Elfin King, has quarreled with his fairy partner and vows never again to be reconciled to her till he finds two lovers constant through every peril and temptation. His trick spirit, "Puck" is sent out in search of such a pair, his chief equipment being a magic horn, whose blasts can summon Oberon at any time, also a cup that fills and empties at pleasure. The constant pair are found eventually and Oberon is once more on terms of congeniality with his helpmate, but not until Puck has undergone every sort of wierd experience.

#### 2. Cornet solo, "Bride of the Waves"

Mr. Herbert L. Clarke.

#### 3. Suite, "Looking Upward".....Sousa

#### 4. Soprano Solo, "Card Song" from

"The Bride Elect".....Sousa

Miss Elizabeth Schiller.

#### 5. Welsh Rhapsody (new).....

Edward German

(Especially arranged for the Sousa Band by Day Godfrey, Jr.) A magnificent latter-day composition, constructed of harmonies that leave unmistakably their impress of vigor and sturdiness, tinged only here and there with sadness and melancholy. As climax there comes in sonorous, pompous outbursts, that stirring, strong-fisted Welshman's song, "Men of Harlech."

#### INTERMISSION.

#### 6. Valse, "Vienna Darlings" .. Ziehrer

#### 7 (a) Air de Ballet, "The Gypsy"

(new).....Ganne

#### (b) March, "The Diplomat" (new)

Sousa

The latest of Mr. Sousa's creations in the march form, and most eloquent proof that there is not a sign of waning in his ability to invent good, healthy original melody, group vigorous harmonies, produce striking orchestral combination, and send shooting through the whole structure that flood of rhythm and vibration which appeals so vividly to the heart and set it all aglow and aquiver.

#### 8. Violin Solo, Concerto.....Mendelssohn

(a) Andante

(b) Allegretto. Allegro Vivace.

Miss Jeannette Powers.

#### 9. Ride of the Valkyries, from "Die

Walkure".....Wagner

The Valkyries were known in legends as long-haired, wild-eyed maidens, flying through the air on fiery chargers and sent by the gods to convey fallen heroes from the battlefield to Walhalla, there to quaff celestial mead and pass their lives in glorious ease. In his "Ride of the Valkyries," Wagner has depicted graphically and most powerfully the wild ride skyward of these warrior maidens.

It has often and truthfully been said that the best part of a Sousa program is the encores. And so it proved last evening. The generosity of leader and the band in responding to the urgings of the audience was appreciated to the full extent. "El Capitan," "Dixie Land," Stars and Stripes Forever were the old ever-new Sousa marches played as extras, and had every head and foot wagging to the time. The march from Sousa's newest opera, "The Free Lance" was accredited by many as being the very best of the "March King's" creations. In variety "Nearer My God to Thee" was rendered with

a delightful church-organ effect, to which the pealing of a church bell added realism. The composition throughout was on a par with classic themes. The brass sextette from "Lucia" was given as an encore to the cornet solo and was one of the most artistic things of the evening.

In the way of comedy burlesque "Everybody Works But Rather" proved a laugh-producer, as well as a demonstration of what can be done in the way of artistic embellishment of a common street air. Not an instrument in the band was left out of this number, either in the parts or in the ensemble. It was really a wonderful composition with minor effects that would bring tears to the eyes.

Again "I Don't Know Where I'm Goin' But I'm On My Way" gave a "coon song" variety to the evening. In this were introduced some wonderful effects with the drums, traps, and "sands" in imitation of dancing.

Of the regular program it is conceded that Sousa's new march "The Diplomat," his suite "Looking Upward," and Wagner's "Ride of the Valkyries" were the most interesting, as demonstrating to the full the possibilities of the band.

Of the soloists—Herbert L. Clarke, the cornetist, was accorded tumultuous applause at the conclusion of his "Bride of the Waves." This was his own composition and nothing could have been better calculated to exhibit his virtuosity. Miss Elizabeth Schiller has a pure, light soprano voice, not enough in volume to produce operatic effects, but beautifully poised, well modulated and clear as a bell. As an encore she sang "Love Lights of the Heart" from Sousa's "Bride Elect." Miss Jeannette Powers, the violinist, is an artist of superb ability. Her concerto was given with exquisite style and finish and with a display of technique. As an encore she rendered Schubert's "Serenade" and responded again with a lively rollicking air, the name of which the writer confesses ignorance.

The audience which listened to all these good things was fairly large but nothing to what was deserved. There should have been "S. R. O."

The band left this morning at 9:50 o'clock over the Erie for Waverly where they boarded a Deligh Valley train for Ithaca to play to-night. Saturday night they are to appear in New York city.



Sousa crowded the Hippodrome last night. His Easter programme was particularly well chosen. One of the chief numbers was his latest march, from "The Free Lance," which has its metropolitan premier at the New Amsterdam Theatre tonight.







## FIVE THOUSAND HEAR SOUSA AND HIS BAND

TREMENDOUS OUTPOURING FILLS  
NEW YORK HIPPODROME TO  
HEAR ORGANIZATION.

Composer's New March, "On to Victory," and  
Transcription of "Everybody Works but Father"  
Create Great Enthusiasm.

Sousa and his band played to an audience of five thousand persons in the New York Hippodrome on April 8. He succeeded in rousing them to a state of wild enthusiasm by the swing of the music and the splendid playing. It was a typical Sousa night, with all that this implies—from the generous supply of encores to the many peculiarities in leading, for which Sousa is famous. Leaving aside the question of the popular strain of the music, the concert gave evidence of thorough musicianship, not only on the part of the leader, but also of the individual members of the band. The preponderance of clarinettes, which take the place of first violins in the band, together with the great weight of tubas, lends a tone color to the voice of the band not equaled by any other similar organization in the world. This was in evidence repeatedly at the concert last Sunday, and especially in music of the higher class, such as Liszt's "Robespierre" overture, and in the "Wilhelm Tell" overture, which opened and closed the programme, respectively.

The regular numbers on the programme included "A June Night in Washington," by Nevin, exquisitely played; "Three Quotations," by Sousa; the same composer's "Songs of Grace and Songs of Glory," his march, "Semper Fidelis," which he had to repeat twice, and Arban's "Tyroleans," a duet for cornets, played beautifully by Herbert L. Clark and Ross Millhouse.

The soloists were Elizabeth Schiller, who sang Sousa's "Will You Love Me When the Lillies Are Dead?" and as an encore, "La Serenata," with fair voice and good execution. Jeanette Powers, violinist, played the Allegretto non Troppo and Allegro Vivace movements from Mendelssohn's Concerto. Miss Powers has a big tone, and possesses a good technique. Her playing of Schubert's "Serenade," as an encore, revealed the fact that she is as yet somewhat immature, so far as feeling is concerned, but her playing on Sunday night was really not a fair criterion of her capabilities, as the immense Hippodrome is utterly unsuited for solo purposes, either vocally or instrumentally.

Two numbers among the many encores deserves special mention. The first was the march "On to Victory," from Sousa's new opera, "The Free Lance." It is melodious and stirring and will undoubtedly become as popular as his other marches. The second number was a humoresque, a classical transcription of "Everybody Works but Father." The leit motif were the notes representing "Everybody Works but Father," and this strain was taken up in turn by almost every instrument in the band, including the bass drum. The entire arrangement is one of the cleverest things of its kind heard in New York in years.

EAGLE

Brooklyn, N. Y.

APR 16 1906

### SOUSA AT THE HIPPODROME.

John Philip Sousa and his band entertained a big audience at the Hippodrome, in Manhattan, last night, with a concert programme of well balanced classical and popular selections, including a little of everything from Wagner's "Lohengrin" to "Everybody Works but Father," and nearly all of the popular Sousa marches. Sousa's new march, "The Free Lance," was heard for the first time in concert, and brought forth vociferous applause and demands for encores. The soloists were Elizabeth Schiller, soprano, who sang Stein's "Spring," and Jeanette Powers, violinist, who played Saint-Saens' "Rondo Capriccioso." Both responded to hearty encores.

### AN INTERESTING CONDITION.

To the student of things musical, the question of why five thousand persons crowded into the Hippodrome last Sunday to hear Sousa and his band play popular and classic music, while it is difficult sometimes to get a handful of persons into Mendelssohn or Carnegie Hall, must be an interesting one. Musicians and critics are unanimous in declaring that the compositions of Brahms, Beethoven and Strauss, Tschaiakowsky, and other composers of this class, are the right sort of music, yet the popular verdict seems to be in favor of "El Capitan," "The Stars and Stripes Forever," and excerpts from lighter operas, such as "Robin Hood" and "Mlle. Modiste." An analysis of what is known as "popular music" indicates one of the reasons why it is popular. There is a swing and stir to the "El Capitan" march which is missing from a Brahms concerto. Of course, the latter is more scholarly, of a far greater value to the musician and to the real music lover. But the march or the waltz has also its value. We cannot be serious forever, even in music; human nature demands relaxation, and popular music furnishes this in contrast to the compositions of the masters.

Leaving aside the official side of the question entirely, the mere fact that the great mass of the public prefers light music should furnish a useful hint to many of our instrumental and vocal soloists. Would it not be advisable if they entered somewhat to the demand of the public? When Lhevinne played a transcription of "The Blue Danube" waltzes at one of his recitals, his audience cheered him to the echo; when he played a Beethoven sonata, they sat in silence and greeted the finish with perfunctory applause. When Mme. Sembrich at her recital sang a waltz containing melody, it evoked more applause than the most florid aria from one of the great operas.

In view of all this, why do not our public performers inject a little of what the public wants into their programmes? Their musically standing would certainly not be affected by it, and the financial returns would show decided improvement. Some day, some musical benefactor will offer this sort of mixed programme, and then, while the critics will be more or less horrified, the performer will undoubtedly gain in popularity. The experiment is worth the trying.

### SOUSA AT THE HIPPODROME.

Sousa and his famous band gave another enjoyable concert at the Hippodrome last night. A new march, "The Free Lance," which has the characteristic Sousa swing and dash, was received with such applause that two encores were given. The Misses Elizabeth Schiller and Jeanette Powers were the soloists. The programme, which contained nine numbers, was more than doubled by the encores which were insisted upon. The Hippodrome was crowded to the doors.

Standard Union

Brooklyn, N. Y.

APR 15 1906

Last night's Sousa concert at the New York Hippodrome was the best thus far given and aroused the utmost enthusiasm among the thousands present. The audience was one that filled the Hippodrome. Sousa was at his best, and did not hesitate in giving encores after encores. His music charmed the vast multitude and his permanent location at the Hippodrome would be hailed with delight by his many admirers. The programme was a most pleasing one and lasted over two hours and a half.

## SOUSA DRAWS IMMENSE CROWD AT HIPPODROME

Sousa ought to be specially proud of himself and his band, for he and its members yesterday evening attracted to the Hippodrome the largest crowd they ever drew together before at that place.

There were over five thousand persons there, and it was decidedly an Easter gathering. The rain in the forenoon had prevented the women folks making a display of their new bonnets and new gowns, but the pleasant weather late in the afternoon gave them an opportunity to don themselves in holiday raiment, and the Hippodrome had brigades of them.

The output of Fashion and Good Nature and Beauty, all in one, that the orchestra circle and galleries presented to the eye from all parts of the big house was picturesque and enlivening.

There was, of course, a fine programme. It began with Leutner's "Festival" overture. Then there was Sousa's "The Bride Elect," his "Sheridan's Ride," and many other good things, both in the first and second parts of the programme.

Miss Elizabeth Schiller, soprano, sang "Spring," by Stern, quite prettily, and was encored. Miss Jeanette Powers, as a violinist, did very well, and she, too, was heartily encored.

But all these parts of the concert, while evidently heartily appreciated by the audience, were as nothing compared to the popular "catches" Sousa generously and frequently rung out for them. Among these were "El Capitan," "The Stars and Stripes Forever," "The Patriotic Egg," "The Mouse and the Clock." Every one of them seemed to delight the audience immensely, and when Sousa smilingly gave in addition "I Don't Know Where I'm Going, But I'm on My Way," and "Nobody Works But Father," they applauded enthusiastically. The card of the whole lot of "catches" was most decidedly "Nobody Works But Father."

The band, as part of the last section of the evening performance, gave a smack of Sousa's new march, "The Free Lance." It made a good hit. The audience went home in a cheery mood. No doubt so did Sousa and his band.

Musical Courier,  
New York,  
Apr. 18, 1906.

### SOUSA AT THE HIPPODROME.

John Philip Sousa and his band again drew an audience of over 5,000 to the Hippodrome on Easter Sunday, and the delighted throngs applauded and cheered the "March King" as though he were just beginning his reign over the musical masses instead of completing the fourteenth year of his sovereignty. And the monarch was good to his subjects last Sunday, for he infused his work with a snap and dash and vim that were nothing less than remarkable in view of the fact that he has been touring since last September and playing to two crowded houses per day since then. In attack, execution, tone, dynamics, interpretation and general finish, Sousa and his band display more than ever the measure of excellence which helped them to their present worldwide fame. From the first number to the last of the Easter program the audience simply would not tire of applauding, and even after the usual imperative encore was added the cry for "more" was so insistent—5,000 pairs of hands make a formidable noise when they are clapped together in rhythmic ecstasy—that two and sometimes three "extras" were necessary after the regular program numbers in order to still the clamor. "The Free Lance" march made the hit of the evening, if it were possible to say that of any single selection where all were so rapturously received. However, the deafening applause really did take on several added shades of intensity after the rousing performance of the new march. Sousa has proved again this season that his hold on the people was no thing of fleeting favor, but that it is based on deeper causes—some of them being real musicianship, magnetic personality, humor and unlimited melodic inspiration. The program contained these numbers, those of the soloists being also well received:

Overture, Festival	Leutner
Sextet, from The Bride Elect	Sousa
Messrs. Clarke, Zimmerman, Williams, Millhouse, Williams and Perfito	
Scenes Historical, Sheridan's Ride	Sousa
Walse for Soprano, Spring	Stern

Echoes of the Sousa band concert are still heard and people are beginning to realize as they have not realized before the wonderful educational influence of this organization. It is as certain as anything can be that Sousa himself would prefer programs of authoritative music—what we might term heavy music. But such like programs carried out on that line cannot yet secure the affection of American musical audiences. Hence his programs are garnished with the rhythmic and the melodious and even the musically humorous is not neglected altogether, for all these things add spice and help to direct the attention to the music that really establishes a standard of taste.

When we realize that during his fifteen years of touring in this country and abroad he has played to hundreds of thousands of people, and that the educational influence has been constantly exerted, we may begin to appreciate what an enormous growth of musical taste and feeling and culture has been brought into being by this genius. Throngs will go to hear the carnival of the brass and reeds who would not be attracted to the more conventional string music. And yet, after hearing much of the military band that is close to life, people are ready for wider fields of music and they are more eager to accept the best that is offered. The growth of musical taste in this country has been marvellous, and no man can lay more claim to that growth than John Philip Sousa. Where Thomas, or Gerde, or Gran, or Damrosch have played to hundreds, Sousa has played to thousands. His band still holds its undisputed sway, in spite of many innovations and novelties, and his recent tour of the south and west, ending with the concerts in Scranton and Wilkes-Barre, has been the most successful that ever marked his journeying over a like area.

And in New York last Sunday night he played to the largest audience ever assembled to hear music in the New York Hippodrome. Sousa's new pattern opera called the Free Lance, has been winning favor since it was first presented there, weeks ago. It goes into New York on Easter Monday night for what is expected to be a long run. It has been spoken of well by the critics—who have affirmed that it is a real comic opera—not buffonery, as musical comedy, and that the scenery is delightful, with genuine offerings that cover a wide field of musical entertainment.



Musical America  
New York  
Apr. 21st 1906

## SOUSA DELIGHTS EASTER AUDIENCE

Another Great Assemblage Hears March  
King Conduct His Band in New  
York Hippodrome.

Standing room was at a premium at the Hippodrome in New York, Sunday night, when more than five thousand persons crowded the big theatre to hear Sousa's Band. It was a typical Easter holiday audience, and the house was a great mass of color, with the new Spring gowns and hats worn for the first time.

The printed programme did not contain many of the familiar Sousa numbers, but the audience got them as encores, which the bandmaster obligingly granted in answer to the applause which greeted every selection. For instance, after "The Dying Poet," which was to end the first part, "The Stars and Stripes Forever" was played, and Mr. Sousa was brought back to lead his men in a stirring rendering of "El Capitan" and so it went all evening, from Leutner's "Festival" overture, which began it, to the introduction of the third act of "Lohengrin," which ended the programme. "The Bride Elect" sextette and "Sheridan's Ride" were others of the band selections. "The Free Lance," a march from Messrs. Sousa and Harry B. Smith's new military opera of the same name, was played and received much applause.

Elizabeth Schiller, soprano, was heard in Leo Stearns' "Spring" waltz song, which she sang with fine effect. She responded to two encores. The other soloist was Jeanette Powers, violinist, who played Saint Saens' "Rondo Capriccioso" and was well received.

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Address  
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John Philip Sousa wears 16 medals,  
none too many for a man who is deemed  
to listen twice a day to the marches he  
composed.

Newspaper Cutting Bureau in the World

APR 18 1906  
BURLINGTON, VT.

### AMUSEMENTS.

The Sousa Concert At The Strong Last  
Night Made a Hit.

John Philip Sousa and his band will always find a welcome in Burlington as the crowded condition of the Strong theatre proved last evening. A big, enthusiastic audience was ready with applause when each selection was completed, and there was no want of encores and no delay in beginning them. When one listens to a Sousa concert it is music all the time. The selections were intended to please everybody. There was the "Tannhauser" overture and "Ride of the Valkyries" from "Die Walkure" for those of classical taste, and those soul stirring march melodies of Sousa's own composition which please all classes. Every selection was pleasing. The great band is composed of individual artists, and they are so keenly musical, so accustomed to playing together, so responsive to the march king's baton, that their execution defies criticism.

The three soloists accompanying the band made a favorable impression. Herbert L. Clarke, cornet soloist, cleverly rendered a delightful composition of his own, entitled "Bride of the Waves." Elizabeth Schiller, a pleasing soprano, sang the "Card Song" from the "Bride Elect." Miss Jeanette Powers, violinist, displayed wonderful technical knowledge in her playing of the three movements from the Mendelssohn concerto. The selections by the soloists were generously applauded, and each was encored.

BURLINGTON, VT.  
APR 18 1906

### SOUSA AND HIS BAND.

John Philip Sousa, the "march king," and his famous band came to Burlington last evening and packed The Strong Theatre with an audience which showed its pleasure by encoring every number on the programme at least once. Sousa was evidently prepared for just such a reception, the encores coming without delay, while a man connected with the organization put up a large card, telling the name of the selection, by the time the second note had been reached. The programme was an excellent one, being arranged to suit all tastes, and the encores were certainly of the popular kind of music, including the familiar Sousa marches written some years ago, and even extending to that touching ballad "Everybody Works But Father." This had evidently been arranged by Sousa for his band and showed some of the possibilities that lie in the simplest of melodies when worked over by a master hand. The soloists included H. L. Clarke, an artist on the cornet, Miss Elizabeth Schiller, a pleasing soprano, and Miss Jeanette Powers, violinist, who played Mendelssohn's Concerto in a particularly spirited manner. For an encore she gave an exceedingly dainty rendition of Schubert's Serenade. The band is made up of about 50 musicians, who, under Sousa's guiding genius, have come to play as one man.

Newspaper Cutting Bureau in the World  
Montreal, Can.  
APR 20 1906

### SOUSA.

A crowd of between four and five thousand flocked into the Arena on Wednesday night to hear Sousa, and Sousa and his band were at their very best. The music for the most part was "popular," of course, ragtime, Sousa marches, musical burlesque, and so forth, but it pleased the people, and so far as execution was concerned the playing could not be surpassed. All the old-time mannerisms of the conductor were on view, and the audience would have been disappointed had they been less or even subdued. With the classic pieces given by the band much satisfaction must be expressed, and their adequate rendering proved that Sousa chooses a light programme deliberately and not from necessity. The two soloists, a soprano and a violinist, were exceptionally pleasing. The big crowd was guilty of a little rough pushing once or twice, and there was a little dissatisfaction expressed about difficulty in getting seats. On the whole, however, the vast crowd was very well managed.

Musical Courier  
New York  
April 25th 1906

### MUSICAL MONTREAL.

MONTREAL, April 19, 1906.

Sousa's Band gave one concert yesterday afternoon and one in the evening. The program was mostly made up of popular music, with the exception of Weber's "Oberon" overture and "Ride of the Valkyries." Wagner. The performance, as usual, under the baton of the popular bandmaster, was very pleasing and he was vigorously applauded by the audience, and with the encores the program was almost doubled. Among the soloists who pleased me the most was Jeanette Powers, the violinist, who was, indeed, excellent. She played the last movement from Mendelssohn's concerto and the serenade, by Schubert, with a sympathetic, musical tone, flawless of intonation and easy flowing, and received spontaneous applause. Miss Schiller, the vocalist, sang the "Card Song" from the "Bride Elect" (Sousa), delightfully and had to give an encore. Mr. Clarke, the cornet soloist, also pleased the audience and was compelled to give an encore. The audience was the largest I ever saw at any musical entertainment in any part of the globe. According to the management of the Arena there was over 5,000 people, which proves the popularity of Mr. Sousa.

## CROWDED TO SOUSA

March King Retains Popularity in  
Montreal and Pleased Big  
Audience.

SPACIOUS ARENA FILLED.

Fine Body of Musicians Played Two  
Light Programmes of Pleas-  
ing Numbers.

What ever may be said to the discredit of "The March King," John Philip Sousa, one thing is certain, he knows how to draw the crowds. Last night in the Arena between 4,000 and 5,000 people crowded the building to its capacity to hear a programme of a varied nature. Sousa holds an unique place in the musical world—a place which other musicianly band conductors would probably not particularly care to fill. He professedly plays to "the people"—an expression which, unfortunately, implies the truism that the majority of the people do not care for the best music. To the musician the programme which Sousa and his band played last night was not only "unsubstantial" but thoroughly monotonous, owing to the predominance of so-called popular music, much of which had little merit even from a purely catchy-melodic point of view—the essential in which popular music is supposed to excel.

Even the most fastidious would not object to a strong flavoring of the popular element if Sousa would only intersperse the numbers with a few more really high class selections, but of the whole programme last night only the first and the last numbers, with one encore, the "Pilgrims Chorus" and "Evening Star," from Tannhauser, were really good music—for, although the programme said that the "Welsh Rhapsody," by Edward German, one of the younger English composers, was a "magnificent latter day composition," it did not by any means fulfil its write-up. The Mendelssohn violin concerto, of which the last movement was played by Miss Jeanette Powers, with much abandon and fire, is not included.

Four Sousa numbers together with two others of the same ilk, besides six or more encores, were of the light order. Sousa, with the great influence he has with the public, has an excellent opportunity of cultivating the taste of the masses for good music, by giving them a little more, mixed with his own marches, ragtime, and anything else he wants to play, and by so doing he would be rendering them a service, and his popularity would not in the least suffer thereby.

Sousa has under his control a splendid band. Some of the effects he

produces are highly artistic and finished. The climax in the Welsh Rhapsody was approached with a crescendo which was really inspiring, and the accompaniment to the Mendelssohn concerto was beautifully played throughout. So, also, in his own marches he draws from the band many unusual and interesting effects. As a conductor he has numerous curious mannerisms, which, if sometimes exaggerated, are nevertheless expressive, and certainly enhance the enjoyment and amusement of the occasion. A swing of both arms to emphasize the rhythm, and a bending of the body sideways, with the finger-tips of the left hand brought together, the baton barely moving enough to suggest the beat when dainty, soft effects are sought, and various other peculiarities to illustrate the import of every phase. Sousa can undoubtedly put more swing and life into a march than most conductors, and the auditors begin to tap their feet and nod their heads to the rhythm of the tune. One number which caused much merriment last night was "Everybody Works But Father," which was a real burlesque, the theme being played by nearly every instrument in the band in turn, even the drum tapping out the theme at the end.

One number that is worthy of more than passing notice was the "Ride of the Valkyries," from Wagner's opera "Die Walkure." It was splendidly played, the work of the wood-wind being excellent.

Miss Elizabeth Schiller, soprano, who sang the "Card Song" from Sousa's opera "The Bride-Elect," has a good voice of considerable range, and she was forced to respond to an encore.

The "Siegfried" fantasia and the Rakoczy march from Berlioz's "The Damnation of Faust," were features of the afternoon programme and were magnificently played. The stirring march was given with life and vigor and in the great brasses of the band had full sway. In lighter vein was the Toreador et Andalouse from Rubenstein's "Bal Costume," which was played with a pleasant swing and without loss of coloring, despite the lack of strings. It was so well done that it seemed a pity that the other portions of the suite had not been included. A new Irish rhapsody by Stanford was not an impressive composition. There was generous applause after each number and Sousa was no less generous in encores, and of these the humorous interpretations of that lazy classic "Everybody works but Father" brought down the house.

REPUBLICAN  
BOSTON, MASS.  
APR 21 1906

Sousa, the march king, with his band, is just completing his fourteen season, and the great popular interest in his music remains unabated. Sousa represents the American musical ideal better than any other musician, and his hold on the people of this country is nothing short of marvelous.

### TRANSCRIPT

Boston, Mass.  
APR 23 1906

### Sousa Again

Audience, programme and performance were all typical of Sousa at the Boston Theatre last night. The audience filled the house to the last seat and in it were all sorts and conditions of men, women and children. The programme comprised Sousa's marches new and old, Sousa's suites which some of us have heard to satiety, and just enough music by other composers to lift the reproach of vanity from this Beau Brummel of the baton. The crowd liked the marches and clamored for more; it listened politely or stolidly to the other numbers. On each recurring visit Sousa gives more evidence of his leaning to the grotesquerie of music; if he can, through the medium of his instruments, make you hear and see the mouse exploring the wonderful cavity of a clock; or if he can develop chorales of delight over the infinitely varied treatment of that absurdly simple ditty, "Everybody Works But Father," he is at peace with himself and the world. For the rest, the most interesting number was the march from the bandmaster's new operetta, "The Free Lance," a snappy, blatant piece quite characteristic of the "march king," and frequently suggestive of his earlier work. If he lights on a melody or a figure that tickles his fancy and his audiences' he likes to renew it, from time to time, under a fresh title but essentially unchanged.







The concert by Sousa's renowned military band at the Opera House last night, was listened to with extraordinary large audience. It was a superb Sousa concert, the program furnishing selections from Wagner and other eminent composers, the Sextet from *Laida*, many of the famous Sousa Military marches, rag-time melodies, and that classical composition, "Everybody Works in Our House but My Old Man." The program was opened with the overture from *Tannhauser*, introducing the famous Pilgrims' chorus, and the other good things on the card included the Sousa suite, "By the Light of the Moon Shine," "Under the Southern Cross," "Mars and Venus," a bouquet of old religious melodies under the title "Songs of Grace and Songs of Glory," and Sousa's latest march, "The Free Lance." The work of the soloists was well received. Mr. Herbert Clarke, always in Concordia, rendered "Bride of the Waves" as a concert solo and was enthusiastically honored. Miss Elizabeth Schiller sang the "Card Song," from "The Bride Elect," with rare power and effect, and responded with a simple song which held her hearers entranced. Miss Jeannette Powers, the violinist, was thoroughly competent, but was heard to best advantage in her encore number, "Schubert's Serenade."



From **MUSICAL COURIER**  
Address **NEW YORK CITY**  
Date **APR 26 1906**

At his two Montreal concerts last week Sousa's receipts were \$600 in the afternoon and \$2,100 in the evening. The crowd about the box office was so dense at night that a serious riot was with difficulty averted by the police.

## MUSIC AND DRAMA

### SOUSA'S BAND.

John Philip Sousa and his matchless band drew a crowded house at the Jefferson last evening. If anything beyond the name of Sousa were necessary to insure a large audience it was found in the announcement that Mr. Sousa would generously devote the evening's proceeds to the San Francisco relief fund.

The audience that greeted the great bandmaster was both representative and enthusiastic, two qualities that do not always go hand in hand. Portland being no exception to the other cities of the United States, has a deep and abiding love for the man who has given us such a wealth of swinging march music.

It's been some time since he was here, but time has changed not the skill of his baton nor the warmth of his manner. If ever there was a conductor who made his audiences feel that it is a pleasure to respond to an encore, that man is John Philip Sousa. Some there are who give grudgingly of that which is not on the program, as if to say: "You've already had your money's worth. You've no right to ask for more." But Sousa gives with a gladness that is spontaneous. It is as if he never had received an encore before and was reveling in the new-found joy of being asked for more.

It was a Sousa program that he gave us last night, with just enough of something to make Sousa numbers stand forth in all the sparkling brilliancy that has given them their unmatched vogue. At this late day it would be a sacrifice of good white paper to seek to add anything to what has been said of Sousa and his music. His press agent admits with frankness that a prize has been hung up for anyone who discovers a new laudatory adjective, and all we have to say is this: If there is an adjective, it certainly belongs in the Sousa collection,

for he deserves 'em all!

Mr. Sousa brought with him last night, to round out the program and give proper contrast to the band numbers, Elizabeth Schiller, soprano, and Jeanette Powers, violinist, both of whom were warmly received. Herbert Clarke's cornet solo was also a feature of the evening. The full program follows:

- Overture—"Tannhauser" ..... Wagner
- Cornet solo—"Bride of the Waves" ..... Clarke
- Herbert Clarke.
- Suite—"Looking Upward" ..... Sousa
- (a) "By the Light of the Polar Star"
- (b) "Under the Southern Cross"
- (c) "Mars and Venus" ..... Sousa
- Soprano solo—"Card Song" from the "Bride Elect" ..... Schiller
- Miss Elizabeth Schiller.
- "Songs of Grace and Songs of Glory" (new) ..... Sousa
- Violin solo—"Valse Vienna Dairlings" ..... Ziehrer
- (a) "Air de Ballet, 'The Gypsy'" (new) ..... Ganne
- (b) "March, 'The Free Lance'" (new) ..... Sousa
- Violin solo—Concerto ..... Mendelssohn
- (a) Andante.
- (b) Allegretto, Allegro Vivace
- Miss Jeanette Powers.
- "Ride of the Valkyries" from "Die Walkure" ..... Wagner

From **MUSICAL COURIER**  
Address **NEW YORK CITY**  
Date **APR 28 1906**

### Sousa in Montreal.

Montreal, April 26.—John Philip Sousa, "The March King," and his band filled the Arena to overflowing both afternoon and evening last Wednesday, between 4,000 and 5,000 people attending each performance.

## AMUSEMENTS.

### THE SOUSA CONCERT.

It is two years ago since Mr. Sousa and his famous band were last heard in Portland, and the big audience at the Jefferson last night showed that Portland lovers of band music were hungry for more. At this late day it is not necessary to dilate upon Sousa himself. The famous March King and conductor has become a sort of national institution. His personality, his musical genius—for he has genius of a certain order—his style of composition and his style of conducting with its graceful poses, its pretty little tricks and gestures—all these have become familiar through the length and breadth of the land. At last night's performance he was the same old Sousa as debonair and graceful as ever, with the same rhythmic swing of the arms and exhibiting the same perfect control over his splendid band. It is a pleasure to greet him again. And Sousa's band is as well known and as famous as its conductor, and better, we are inclined to think, than ever. The training of a long experience of playing together shows in the smoothness and finish of its team work, in its wonderful unity and power. It seems better able to surmount all difficulties, and is more sympathetically identified with the master mind which directs and controls it. The massed brass effects are magnificent, such volume, such force, such splendid tone color—and yet not deafening, not overwhelming, never getting beyond the compass and estimation of the ear. And in this great golden mass of brass notes the woods are distinct and flutter off from the broadest effects or pierce through them, or climb up the sides and make themselves felt in a wonderfully harmonious and modifying manner.

Last night's programme was of the popular sort that appeals to the average musical taste and appeals with instant effect. The Tannhauser overture, the best known of Wagner's compositions, was the opening number and it was played in fine style, the reed passages with which it is so thickly studded, being delivered with beautiful smoothness and fluency. For the inevitable encore came the "El Capitan" march, and the audience greeted it with the usual applause. Conducting his famous marches with their peculiar rhythm and swing Sousa is in his element, and that is where his audience love to have him. Following his custom his march music was reserved for the encores interspersed through the programme pieces, and many of the old favorites were in evidence last night. They included "The Diplomat" with its inspiring quality, "The Free Lance," "Manhattan Beach," that most resonant of all the Sousa marches the "Stars and Stripes," and one or two others. There was also a rendition of "Dixie" that was very fetching. Two vastly entertaining pieces were a clever musical parody on "Everybody Works But Father" and "The Mouse and the Clock," the former especially with its humorous and bizarre musical effects, tickling the audience hugely.

Besides the marches Mr. Sousa was represented on the programme by a suite "Looking Upward" the most startling effect in which was the clever manipulation of the drum solos, rising from pianissimo through crescendo to fortissimo and dying away again to faintest whisper, a bit of stage effect that brought down the house. In "Songs of Grace and Songs of Glory" Mr. Sousa has interwoven several pathetic and religious airs with deft skill, including among them "Maryland," "The Palms" and "Nearer My God," the last first with reeds and harp, then with reeds and small brass and finally the full band, with the church

his effective arrangement. After the brief intermission came a charming valse by Ziehrer, "Vienna Dairlings" with whistling parts, "The Gypsy" an Air de Ballet by Ganne, of a graceful and free style, the concert ending with a stirring rendition of the "Ride of the Valkyries" from "Die Walkure."

The soloists of the evening included Mr. Herbert Clarke, cornetist, whose solo "Bride of the Waves" was one of the finest exhibitions of cornet tone and technique we have seen or heard in many a day; Miss Elizabeth Schiller, a soprano whose voice though not powerful is of beautiful quality, purity and flexibility and of very high range, and whose method is admirable. She sang the "Card Song" from the "Bride Elect," and for encore rendered exquisitely the song "Lovelight of My Heart." The last soloist, Miss Jeanette Powers, violinist, played the allegro movement of the Mendelssohn concerto with tripping daintiness and finish, displaying remarkable technique and a clear if somewhat thin one, and in her encore Schubert's "Serenade" to harp accompaniment, played with sympathetic tenderness of expression. Miss Powers showed a proficiency in double-stopping that was convincing. And her whole style of playing showed an artistic restraint and freedom from mere virtuosity that were refreshing.

## DRAMATIC NEWS.

From **NEW YORK CITY**

### MONTREAL.

(From Our Regular Correspondent.)

Sousa paid us a return visit at the Arena, hundreds of people being turned away at the evening performance. The Arena, which is under the management of Mr. Ed. Sheppard, was so arranged as to prove an ideal concert hall, having a capacity of 6,000, besides the enormous advantage of acoustic properties which are so often defective in the average concert hall.

J. B. DUPUIS.

## DRAMATIC NEWS.

From **NEW YORK CITY**

(Special to The Dramatic News.)

Boston, April 30.—The transfer of A Yankee Circus on Mars from the New York Hippodrome to the stage of the Boston Theatre is the long anticipated event of the week. The boards of Manager Lawrence McCarty's noted establishment is the one place in this entire section of country where it would be possible for New Englanders to acquire a knowledge of the immensity and overpowering grandeur of a Thompson and Dundy spectacle, which in this instance is expected to establish new records for attendance and receipts in Boston. Sousa and his band gave a concert on this stage last night (Sunday) which was received with wild acclaim.

## NEW YORK WORLD

### SOUSA'S PLEA FOR BRAINS.

WASHINGTON, May 3.—The musical composers and publishers are fighting the bill introduced by Representative Bennet, of New York, to legalize the renting of copyrighted musical works. At a committee hearing to-day this telegram was read from John Philip Sousa:

"I earnestly request that the American composer receive full and adequate protection for the product of his brain. Any legislation that does not give him absolute control of what he creates is a return to the usurpation of might and a check on the intellectual development of our country."

### MAINE.

Portland.—At the Jefferson (Cahn & Grant, managers) the Harcourt Comedy Co., April 23 and week, except 25, came to good business. Sousa's Band appeared before a large audience 25, assisted by Elizabeth Schiller, Jeanette Powers and Herbert Clarke. The management and band making this a benefit performance for the San Francisco sufferers.

From **MUSICAL COURIER**  
Address **LOWELL, MASS.**  
Date **APR 30 1906**

## CONCERT BY SOUSA'S BAND

### Famous Organization Gives a Very Pleasing Program in Associate Hall.

John Philip Sousa and his band played for an hour and three-quarters in Associate hall, yesterday afternoon, before an audience of good proportions and one that repeatedly encored the selections. The program was fairly representative of the kind Sousa usually gives, and contained four selections by the march king himself. Before the final number had been played the eight original numbers had been stretched to 14, and most of the old time marches had been given.

There was a thin fringe of the classic to the concert, but, for the most part, it was popular music, albeit it was remarkably well played. The new Sousa march, from "The Free Lance," produced a few days ago in New York and called "On to Victory" was the piece de resistance of the concert. It merited the encore it received, a fevied playing of the former great "The Stars and Stripes Forever." The new suite by the bandmaster, called "Looking Upward," also scored well. Little poetic effusions seemed to guide the composer. "By the Light of the Polar Star" was the first of this brace. It was followed by "Under the Southern Cross" and "Mars and Venus." The latter was most fantastically wrought. At its very finish was one of the most remarkable exhibitions of drum playing ever heard here. It was supposed to represent the roll of a drum, but it became magnified until it assumed the proportions of an electric car buzz, or the roll in a circus band when a daring performer makes a leap to the net below. And the audience liked it immensely. "Dixie Land" was the encore to this number.

The waltz "Vienna Beauties," by Ziehrer, was a euphonious bit. All of the instruments of the band were moved to make their most melodious tones, and to cap it all one-half of the stalwart players gave up playing and whistled the softer passages. A double encore was given. The first was Sousa's arrangement of "Everybody Works But Father." It was grotesquely humorous, characteristically humorous. Then came a new one—at least to Lowell—an arrangement of "I Don't Know Where I'm Going, But I'm On the Way." The air de ballet, "The Gipse," by Ganne was soothing and graceful, while Sousa's "Songs of Grace and Songs of Glory" was a rather fascinating intermingling of the better known hymns.

With the exception of Herbert Clarke, the cornetist, the soloists did not get much of a show. Mr. Clarke's initial number was a composition of his own, "Bride of the Waves." For clarity of tone and perfection in execution he is the equal of any cornetist ever heard here. His encore number was the strangely fascinating melody of "The Rosary."

Miss Elizabeth Schiller, soprano, sang pleasingly the "Card Song" from "The Bride Elect," one of the leader's operas. The applause warranted an encore, but it was not forthcoming. In the instance of Miss Jeanette Powers, the violinist, the audience was again robbed of genuinely finished playing, for her one number, Gelsos's "Caprice, Slave," was a delight. "El Capitan," one of the best marches, was used as an encore for the overture, "William Tell." The closing number on the program was the "Ride of the Valkyries," from "Die Walkure," by Wagner. No encore was given, as the entire band had to take the 5.10 train into Boston, where it played at the Boston theatre, last night.

The concert was given under the auspices of the Lowell Aerie of Eagles, and to them must be given the credit of bringing the costly organization to this city.

New Musical  
Cohier, Apr. 28, '06.



London, 1881; New York, 1884

May 4, 1907

## THE BAND-MASTER

William Lucius Graves in "Scribner's" for Ma.  
(ILLUSTRATION BY W. T. BENDA)



At last,  
Shaking and shimmering,  
Up goes the curtain;  
And see,—quiet, impassive,  
Deaf to the roar from the house,  
Sit all the dark-eyed musicians  
Waiting the maestro's coming.  
Sudden, he's there,  
Bowing a languid response  
To the instant sharp storm of applause.  
Broad-browed, startlingly pallid,  
A mane of sleek, black hair  
Falling across his eyes,  
Gently the theme  
Unfolds at the wave of his baton.  
Ever the fluttering hand  
Soothes or commands or entreats,  
And the body in rhythmic sway  
Follows the swing of the music.  
Mellow-sweet horns  
Answer a look; and the oboes  
Whimper response to an eyebrow.  
See!  
Now as the symphony builds  
Intricate glory harmonic,  
Flooding the theme  
With a spread like the rushing tide,  
Struck with frenzy,  
Drunken with sound, the master  
Crouches and leaps and mutters,  
Urging, forbidding, beseeching,  
Driving the music upward  
Into a mighty crescendo.  
Scream all the clarionets;  
Thunder the kettle-drums;  
Harp and viol and piccolo  
Mount with the cymbal's wild tingling  
And the brilliant high blare of the brasses,  
Till out of dissonance splendid  
A sudden magnificent major  
Crashes and ceases!  
And lo,  
There, in the tempest of bravos,  
Pale, exhausted, he stands,  
Bowing, wearily brushing  
The hair from his drooping eyes.

# SOUSA AND HIS GREAT BAND

## Gives Lewiston Audience the Combination They Like of Classic and Popular Music.

After an absence of about four years John Philip Sousa and his famous band came to the Empire theatre last evening and gave a concert before a large and as usual delighted audience. Mr. Sousa has been seen here too often to require any particular personal mention. He is the same graceful and debonair conductor as of old. It is well worth the price simply to watch his masterly control of his men, his graceful poses and gestures, and his genius for getting the desired results from them in a manner which indicates to his audience as plainly as to his men, just what he wants to get and just how completely he gets the desired effects.

His band is as wonderful as ever, unquestionably the best in this country, or indeed in the world. The many years they have been together under his direction have moulded them into a perfect machine, as absolutely under the sway of the leader's baton as though each individual in it were a marionette operated by a string leading to his hand. An occasional change may appear in the personnel, like the departure of that wonderful trombone virtuoso Pryor, but the changes are few and the absence of no one is felt. The great leader himself, however, is the same, and his influence is such

The program last evening was as usual with Mr. Sousa a combination of the classic and the popular. Some critics carp at the preponderance of the latter in his programs, but Mr. Sousa knows his audiences, and he gives them what long experience has taught him that they like.

The concert opened with the Tannhauser overture, one of the best known of the Wagner opera numbers, played with stirring force, fine effect and remarkable smoothness. The famous Sousa marches, with the exception of his latest, which was on the program, were reserved for the encores, and with his customary generosity in this regard all the old favorites were heard before the evening was over, and they were played with the dash and precision characteristic of the compositions and the band.

An original suite "Looking Upward," by Mr. Sousa, with a peculiar effect in the drum solos, was the next number for the band and it called forth vociferous applause. "Songs of Grace and Songs of Glory," was another of Mr. Sousa's own compositions on the program. This is new, and is a skillful interweaving of such religious and negro songs as "The Palms, Beulah land, Sweet Beulah land and Nearer My God to Thee." The latter was given first by the woodwind and the band, then by

the reeds, cornets and horns and finally by the full and was very effective.

After the brief intermission the band numbers were a beautiful waltz by Ziemer, with whistling parts, a new Air de Ballet by Ganne, Sousa's new march, "The Free Lance" and the stirring Ride of the Valkyrie, from Wagner's Walkyrie with which the concert ended.

The soloists were Herbert Clark, cornet, Miss Elizabeth Schiller, soprano and Miss Jeanette Powers, violinist. Mr. Clark played "The Bride of the Waves," a composition of his own, with beautiful tone and masterly technique. Miss Schiller has a light soprano of beautiful quality and very high range, and sang with excellent taste and method. Miss Powers played one of the Mendelssohn concertos very daintily and with great clearness of tone and brilliancy of execution.

NEW YORK HERALD

MAY 4, 1907

### Plans for the Gilmore Concert.

That the concert in memory of the late Patrick S. Gilmore in Madison Square Garden on Tuesday night, May 15, will be no ordinary entertainment was made plain yesterday when the details of the programme and the musical forces to be enlisted were announced.

Four conductors will hold the baton—Messrs. Walter Damrosch, Frank Damrosch, Victor Herbert and John Philip Sousa. One thousand instrumentalists, members of the Musical Union, will form the immense orchestra, and a chorus of as many singers will be furnished by the People's Choral Union.

The soloists are Mrs. Caroline Mahr-Hardy, soprano; Mr. Eugene Cowles, bass, and Mr. Herbert L. Clark, cornettist. Sousa's numbers will be the "William Tell" overture and Buccalossi's "Hunting Scene." Mr. Herbert will conduct the "Lohengrin" overture and his own "American Fantasy." Mr. Walter Damrosch will interpret the "Tannhauser" overture and an "Aida" fantasia, while Mr. Frank Damrosch will lead the People's Choral Union.

Musical Courier  
New York  
May 2, 1906

### Sousa Captures Boston Again.

Sousa and his band triumphed before a vast audience in the Boston Theatre last Sunday evening, and in order to clear the undying popularity of the march king and his superb wind instrumentalists, it is but necessary to state that over 1,000 people were turned away from the box office unable to secure even standing room in the large auditorium. Mr. Sousa displayed his usual generosity by giving the audience three times as many numbers as scheduled on the printed program. Sousa and his band gave two concerts in Symphony Hall in January last and did a big business there, and so great was the success of last Sunday evening's concert that the band plays a repeat engagement at the Boston Theatre this evening, Sunday, when another brilliant and despondency scattering cluster of Sousa gems will sparkle from this band, which is as

perfect an ensemble in the military concert band field as the Boston Symphony Orchestra is to the orchestral world. Last Sunday evening's program was as follows:

Overture, "William Tell" .....Litolff  
Duet for Cornets, "The Tyrolians" .....Arban  
Messrs. Clarke and Millhouse.  
Suite, "Three Quotations" .....Sousa  
Solo, "Will You Love When the Lilies Are Dead?" .....Sousa  
Elizabeth Schiller.  
Songs of Grace and Songs of Glory .....Sousa  
(A Collection of Hymn Tunes of the American Churches.)  
The Night in Washington .....Nevin  
Chorus (new) .....Bourne  
Past, Semper Fidelis .....Sousa  
(Official March Past of the U. S. Marine Corps.)  
One Movement from Concerto, Allegro Vivace .....Mendelssohn  
Jeanette Powers.  
William Tell .....Rossini

N. Y. AMERICAN

MAY 7, 1907

### SOUSA PLAYED ALL WORLD'S ANTHEMS

Sousa's closing Sunday night concert at the Hippodrome included the national anthems of the world.

The soloists were Jeanette Powers, violin; Elizabeth Schiller, soprano, and Herbert Clark, cornet.

NEW YORK HERALD

MAY 7, 1907

### Sousa Concert at the Hippodrome.

Mr. Sousa and his band gave their final Sunday evening concert for the season at the Hippodrome last night. The bandmaster presented what he termed a "Programme of the Nations," beginning with Sir Edward Elgar's military march "Pomp and Circumstance," representing England, and ending with Clarke's "Plantation Songs and Dances," representing America. Between these the music of Germany, represented by Nessler's "The Trumpeter of Saekkingen," a cornet solo played by Mr. Hubert L. Clarke; Italy, Russia, Hungary, Norway, Austria and Bohemia had a hearing. A selection from Puccini's "La Boheme" stood for Italy. The soloists were Miss Elizabeth Schiller, who sang a "Mignon" selection, representing the music of France, and Miss Jeanette Powers, who played Gelsos's "Captivity Slavonic," as Bohemia's contribution to the programme. Interspersed in the shape of encores were several of the stirring Sousa marches, all played in brilliant style. There was a large audience.

NEW YORK WORLD

MAY 7, 1907

### Sousa's Last Hippodrome Night.

Sousa and his band gave another enjoyable concert at the Hippodrome last evening, finishing their four months' tour. The programme was made up of classical and modern numbers. The best selections were Nessler's "Trumpeter of Saekkingen," Tschakowsky's overture, "1812," and a movement from Grieg's "Peer Gynt." Ten nations were represented by as many composers.

1884



NEW  
Salem Mass  
APR 30 1906

#### SOUSA AT THEATRE.

Good Sized Audience Listened to an Enjoyable concert.

Sousa and his famous band held the boards at the Salem theatre Saturday afternoon. The concert attracted a good sized audience and proved fully up to the usual high standard musically. The band was made up of about 50 musicians, under the leadership of John Philip Sousa, whose name has become a synonym of high-class band music, with solos by Elizabeth Schiller, soprano; Jeannette Powers, violinist; Herbert L. Clarke, cornetist.

The programme opened with Rossini's overture from "William Tell." This is known as one of the three model overtures and the band did its part to maintain this reputation and standing, for the rendition was superb.

A cornet solo, "Bride of the waves," by Mr. Clarke was a treat, the player executing with a snap, yet purity of tone, without the offensive blatant blare which often accompanies brass instruments. Encores were demanded.

A group of selections, "By the light of the polar star," "Under the southern cross," and "Mars and Venus," Sousa's own compositions, were given to the great delight of all. In the last was some drum work which was certainly a revelation to many.

Miss Schiller sang "The card song," from Sousa's "The bride-elect," in a manner which brought a volume of applause from the audience, which kept up until she responded with "Love light of my heart." She has a beautiful voice, flute like in its tone, yet strong and full, with a richness altogether charming.

The "Songs of grace and songs of glory" was a pleasing weaving together of the sacred songs and hymns, played with much expression and some variation.

Two new compositions, "The Gipsy" by Ganne and a march, "The free lance," by Sousa, caught the house. The latter has the Sousa characteristic swing, and every foot in the house was tapping out the cadence instinctively. He responded with "Stars and Stripes" and "Manhattan beach."

Miss Powers played Gelose's "Captive slave" on the violin and followed with "Spring air," with harp accompaniment. She is certainly an artist of the highest class. She has rather an odd way of holding her violin under one ear, resting the instrument on her shoulder, and never once looking at the neck, fingering the strings with the marvelous runs which she executes with perfect tone, with her eyes either closed or looking straight at the audience.

Many encores were demanded of the band and Sousa complied with the request for more, with a humorous composition founded on "Everybody works but father," which brought the house and incidentally called for more popular airs, to which he responded with "I'm on my way." The programme closed with a dashing rendition of Wagner's "Ride of the Valkyries" from "Die Walkure."

As usual with his concerts, the audience Saturday enjoyed as a part of the programme the various poses and gestures of the great bandmaster as he conducted his musicians. By these gymnastics he seems to impart to the players the spirit of the piece, as well as putting in the vigor and expression at the right time.

N. Y. EVG. TELEGRAM

ss MAY 7 - 1906

FOR his concert last night at the Hippodrome John Philip Sousa arranged what he called "a programme of the nations," in which nine countries were represented, each by a native composer.

The concert was therefore of a less popular nature than that usually presented by the noted bandmaster, but even the gallery gods were satisfied, realizing that the longest and least popular selection must end at last, when an encore could be demanded.

And it was demanded every time. With unfailing generosity Mr. Sousa responded, and the Hippodrome resounded with military marches galore and kindred compositions from Sousa's own pen.

Mr. Herbert L. Clarke, cornetist; Miss Elizabeth Schiller, soprano, and Miss Jeannette Powers, violinist, were the soloists—all received with enthusiasm which was genuine, although somewhat indiscriminate.

From "Love Light of the Heart" to Tchaikowsky's "Overture, Solenne 1812," was a sudden jump in thirty seconds, but it was accomplished. Other composers represented in the programme were Elgar for England, Nessler for Germany, Puccini for Italy, Thomas for France, Liszt for Hungary, Grieg for Norway, and Geloso for Bohemia. Clarke was on the programme to represent America—but Sousa really did it.

From  
Address  
Date  
NEW YORK DAILY NEWS  
MAY 7 - 1906

#### SOUSA'S BAND.

Famous Conductor Appears Before An Enthusiastic Audience at Cumings Theater.

Sousa and his band played to a good-sized audience at the Cumings theater, Monday evening. The printed program of one of the famous leader's concert does not tell half what is bound to happen. His audiences are sure to encore the stated selections and Sousa is willing to respond and the band immediately swings into one of his marches, any one of which would restore the powers of locomotion to a cripple. The supply is inexhaustible for Sousa can write a march while you wait. These marches are what set the nerves tingling and make a concert by his band something apart from any other kind of musical entertainment.

In response to encores, Monday night, the band played "In Dixie Land," which is a skillful interweaving of the melodies of "Dixie" and "Old Uncle Joe;" "Stars and Stripes forever;" "The Free Lance," a new march; "Manhattan beach." Sousa also had a comical version of "Everybody works but father," in which every member of the family was heard to reproach the head for his idleness. There was played a marvelous bit of rag-time music entitled "Don't know where I'm going, but I'm on my way." These were used as fillers-in, giving a breezy flavor to the concert which was highly appreciated.

The concert began and ended with Wagner, the first number being the overture to "Tannhauser" and the last "The ride of the Valkyries" from "Die Walkure." The smooth tones of Herbert Clarke's cornet were heard in his own composition "Bride of the waves," and for an encore the sextet from "Lucia" was played. Mr. Clarke with his cornet taking the prima donna part and soaring to the high notes with ease. Sousa's suite "Looking upward" took the audience from the polar star to the Southern cross in a descriptive way, winding up with the coming together of the god of war and the goddess of love. A pronounced hit was made just before the finale by the introduction of a drum cadenza, the band's drummer displaying about as perfect a roll as has been heard in many a day. The first part of the concert was concluded with Sousa's arrangement called "Songs of grace and songs of glory," in which appear ingenious modulations of key from one hymn to another. The hymns included "Rock of ages," "Beulah land," "Lead kindly light," short suggestions of patriotic tunes and at the last "Bethany," played first by clarinets with harp, then with the brass instruments and then with full band with a church bell summoning to worship.

One of the most enjoyable numbers of the second part of the concert was a waltz, "Vienna darlings" by Zieher. The soloists were Miss Elizabeth Schiller, soprano and Miss Jeannette Powers, violinist. Miss Schiller sang the "Card song" from Sousa's "Bride elect," and for an encore "Love light of my heart." Miss Powers played Mendelssohn's concerto and the audience recalled her for another selection.

Newspaper Cutting Bureau in the World

NEW YORK DAILY NEWS  
MAY 7 - 1906

#### SOUSA' LAST NIGHT AT THE HIPPODROME

Sousa and his band gave a concert at the Hippodrome last evening, finishing their four months' tour. The program was made up of classical and modern numbers. The best selections were Nessler's "Trumpeter of Sakkingen," Tschkaikowsky's overture, "1812," and a movement from Grieg's "Peer Gynt." Ten nations were represented by as many composers.

#### SOUSA AND HIS BATON AROUSE ENTHUSIASM

Sousa's Band, conducted by its able leader, drew an audience of large size to the Hippodrome last evening on the occasion of its final concert for the season.

The programme announced that music by the composers of all nations would be performed. A selection by Elgar represented England. One by Nessler, Germany; Puccini, Italy; Thomas, France; Tschkaikowsky, Russia; Liszt, Hungary; Grieg, Norway; Schubert, Austria; Geloso, Bohemia, and Clarke, America.

These ten numbers were, however, but appetizers, and merely served to whet the palates of the audience for others by the bandmaster not announced, but which were ready to be performed on demand and which were welcomed with a greeting that only a Sousa audience can give to a Sousa composition.

Among the encore numbers given by the band, sung by the soloists, or played by the violins and cornetist, and generously granted, were "Hands Across the Sea," "The Rosary," "Free Lance," "Maxixe," "Love Light of My Heart," "La Serenata," "I Don't Know Where I'm Going," "El Capitan," "Stars and Stripes Forever," "Manhattan Beach March," "Everybody Works But Father," Handel's "Largo," Sarasate's "Gypsy Dance" and "The Star Spangled Banner."

The soloists were Miss Elizabeth Schiller, soprano; Miss Jeannette Powers, violinist, and Herbert L. Clarke, cornetist.

Mr. Sousa was in the best of spirits and conducted the long programme in his inimitable style. He was deservedly called many times to bow his acknowledgments to the audience.

#### LAST SOUSA CONCERT.

Bandmaster Sousa gave the last of his series of Sunday evening concerts last night before a great audience in the New York Hippodrome. A special programme had been arranged, including selections from the works of composers of ten countries. The best appreciated numbers were Nessler's "The Trumpeter of Saekkingen," with a cornet solo by Herbert L. Clarke; Tschkaikowsky's overture, "1812," and "Asa's Death," from Grieg's suite, "Peer Gynt." The usual many encores from the compositions of the leader were given. The soloists were Miss Elizabeth Schiller, soprano, and Miss Jeannette Powers, violin.

The Sousa concert at the New York Hippodrome last night was the most successful one of the series, both artistically and in point of attendance. The feature was the "Programme of the Nations," when the principal musical compositions of each country were given with fine effect. There were three soloists. The audience was very enthusiastic and the encores were numerous.

THE MORNING TELEGRAPH

NEW YORK CITY  
MAY 8 - 1906

#### SOUSA AGAINST BENNETT'S LAW

March King Shows How It Would Rob Him of His Rightful Usufruct.

UNFAIR TO ALL COMPOSERS

Clause Permitting "Renting" of Music Especially Wrong, and He Will Fight.

"A composer has the same right to have protection for the output of his brain, that a butcher has for his output of mutton chops."

So said John Philip Sousa yesterday morning at the Waldorf. "And I shall do all in my power to see that Congress guards the composer in his rights."

"Look," continued Sousa, "at the preposterously ambiguous amendment to the present copyright law that is now before Congress, so ambiguous and so destructive to the rights of authors in their works, that it would seem rather the result of design than of mere carelessness."

Mr. Sousa then produced a formal-looking piece of Congressional stationery. It was Representative Bennett's amendment to the existing copyright law. Mr. Bennett is from New York. The document reads:

A bill to amend title sixty, chapter three, of the Revised Statutes of the United States, relating to copyrights.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That section forty-nine hundred and sixty-six of the Revised Statutes be, and the same is hereby amended so as to add, at the end of said section the following:

"Nothing in this Act shall be so construed as to prevent the renting of religious or secular works, such as oratorios, cantatas, masses, or octavo choruses from any person, musical library, or society, nor to prevent any person or society from obtaining copies of any such work from any other person, society, or musical library owning the same."

#### Opportunities for Injustice.

"According to this amendment, any one could walk into a library and make a copy of any copyright piece of music and walk home with it. Any one who wanted my latest march for himself and friends to play can go to the same library and manifold a few hundred copies of the exclusive product of my brain, and hand them around among his friends."

"Oratorio parts, orchestral parts, songs—anything—would be subject to this delightful method of free distribution. Now, we composers—and I believe I have the right to call myself a composer—have cause to complain of the law, even as it is, for any phonograph company or any music roll manufacturer can use our successes on their machines and never pay us a cent. Mr. Edison, for instance, is protected by patent law in his reproducing machines, inasmuch as they are the product of his brain and inventive faculty, but the same Mr. Edison can own his machines, the product of our brain and inventive faculty, and thereby make his instrument salable, to an enormous extent without paying us anything."

"I feel deeply on this subject and I have protested most vigorously to Congress in regard to it."

"I go further than this. I consider it a hardship that a circulating library can buy one copy of a work of mine and send it from house to house, and very often from rich house to rich house, and I never get a penny of profit out of the wide enjoyment my brains, my experience and my training have thus created other than my original ten or fifteen per cent. on the one copy sold, but used free of charge by a dozen families."

#### Luxuries Cheaper, Necessities Dearer

"It would appear that luxuries have become more of a necessity than necessities themselves, and that music or literature should be supplied at an ever decreasing cost, and pure necessities at an ever increasing cost."

"Mr. Bronson Howard and myself are associated in a fight to defeat Representative Bennett's iniquitous amendment."



May 9th 1906.

## BOSTON.

53 MOUNTFORT STREET,  
BOSTON, MASS., May 6, 1906.

## Boston Succumbs to Sousa.

Sousa's Band played Sousa's marches and the great audience shook the Boston Theatre with volleys of hearty applause last Sunday evening. The March King smiled and swung his baton in Sousa curves and dashes, "and the band played on." It was another veritable Sousa triumph in Boston, the fourth, by the way, this season, and it is safe to assume that this tremendously popular band-master and his battery of instrumentation could continue to turn away disappointed music lovers to the accompaniment of the "standing room only" sign many more times in Boston were it possible for additional appearances here this season. Sousa is a musical magnet and he draws the crowd. Sousa's Band is, by popular acclaim, the American national band, for every city, town and hamlet in the United States feels a liberal amount of claim and pride in Sousa's Band. Wherever the organization goes it plows a deep furrow in dull care, and "Everybody Works But Father," "Bedelia" and a galaxy of marches and semi-classics become involved in marvelous symphonic pot-pourri that causes the crowd to laugh and wax serious in rapid succession. It is musical vaudeville, all of John Philip Sousa's own clever invention, and he tickles the musical palate of promiscuous taste, and the heart strings of the multitude vibrate in unison with the superb organ-like aggregation of finished musicians under the noted leader in question. Sousa gives the people what they want, and therefore his foothold on the ladder of success is firm and positive. He filled the Boston Theatre beyond seating and standing capacity last Sunday evening, and the Sunday night before, and on both occasions the audiences filed out after the performances wearing glad smiles, and the youthful element whistling ditties and refrains of understandable melody heard during the concerts. The program last Sunday was as follows:

Overture, Festival	Leutner
Sextet, The Bride-Elect	Sousa
Messrs. Clarke, Zimmerman, Williams, Millhouse, Lyon and Perfitto.	
Scenes Historical, Sheridan's Ride	Sousa
Valse, for Soprano, Spring.	Leo Stern
Elizabeth Schiller.	
Meditation, The Dying Poet	Gottschalk
American Character Sketches	Kroeger
The Gamin.	
An Indian Lament.	
Voodoo Night Scene.	
The Dancing Darkey.	
Air, Amaryllis	Ghys
March, The Free Lance (new)	Sousa
Solo for Violin, Rondo Capriccioso	Saint-Saens
Jeannette Powers.	
Introduction, Third Act, Lohengrin	Wagner

The soloists were all good, and the program was expanded to about three times its scheduled length.

Musical Courier  
May 9, 1906.

## Sousa's Triumphant Concert.

Sousa ended the most successful season of his career last Sunday evening, with a concert at the Hippodrome, before an enormous and wildly enthusiastic concourse of auditors. The list of numbers played was formed into a "Program of the Nations," and read as follows:

England—	Marche Militaire, Pomp and Circumstance	Elgar
Germany—	The Trumpeter of Sackkingen	Nessler
	Cornet Solo, Herbert L. Clarke.	
Italy—	Fantaisie, La Bohème	Puccini
France—	Polacca, Mignon	Thomas
	Elizabeth Schiller.	
Russia—	Overture, Solonelle, 1812	Tschaikowsky
Hungary—	Rhapsody, No. 2	Liszt
Norway—	Asa's Death, from Suite, Peer Gynt	Grieg
Austria—	Marche Militaire	Schubert
Bohemia—	Caprice Slavonic	Geloso
	Jeanette Powers.	
America—	Plantation Songs and Dances	Clarke

Sousa demonstrated anew his mastery over the classical repertory as well as over the popular—although he long ago succeeded in satisfying the connoisseurs that he ranks with the best of the baton wielders in the only music that counts. Sousa's irresistible rhythm, his extraordinary and fine sensed range of dynamics, and his large gamut of tonal nuance and color resource, all combine to make him a marvelous interpreter of the works of the masters. The Elgar number was done with impressive sonority; the Puccini score received all its due at the hands of Sousa, in the shape of scintillant color and changing mood; the Tschaikowsky overture was overpowering in the might and majesty with which the only John Philip infused it; and the Liszt, Grieg, and Schubert readings left nothing to be wished for in the minds of even the most finical listeners. As for the encores and the Sousa marches—but the reviewer can here spare himself the trouble of further description. There is no need to tell a nation about something with which it is as familiar as with its A B C's. Sousa's place in the hearts of the American people is fixed, and they cheered and feted him again last Sunday, as never an American musician was cheered and feted before.

Quartet and he has no Boston traditions to sustain in the matter of encores, and if he does not enjoy the encores as much as anybody else then his looks belie him. The printed program was wholly dignified and musicianly. In the course of it Sir Edward Elgar's "Pomp and Circumstances" and Grieg's "Death of Asa" from the "Peer Gynt" suite, both introduced to Albany by the Albany Orchestra concerts, were given; and there was a Liszt "Rhapsody," the "Tannhauser" overture and the "Ride of the Valkyries" to unleash the Wagnerian dogs of war; beside Mendelssohn, Schubert, Tschaikowsky, et al.

It all demonstrated what the public has been aware of for a number of years that Sousa is a musician as well as a March King, and that his bandmen are artistically equal to the best the public can ask of them along musical lines. But, nevertheless, it is Sousa—the trim and jaunty, bewhiskered and be-medalled Sousa, with the magic baton in his hand and the rare good humor twinkling behind his eye-glasses, that is the main fact of a Sousa concert, and the Sousa numbers on the program are the only ones that really count with the multitude. There was a Sousa suite "Looking Upward," and the new "Free Lance March," on the printed program; but the encores included Sousa's musical chuckles anent "Everybody Works but Father," and "I Don't Know Where I'm Going But I'm on My Way," "Dixie Land," "The Diplomat," "Manhattan Beach," "El Capitan," and many more. There were three soloists, Herbert L. Clarke, the cornetist, who was heard in his own "Bride of the Waves" and "Trumpeter of Sackkingen;" Miss Elizabeth Schiller, a sweet-voiced soprano, who sang the "Card Song" from "The Bride-Elect," and Miss Jeanette Powers, violinist, who played a "Caprice Slavonic," by Celoso, with Schubert's "Serenata," as encore, and a Mendelssohn number, the two women adding a welcome variety to the band program and a touch of color to the sombre stageful of bandmen's uniforms. Moreover, Albany provided a sufficient amount of enthusiasm for both concerts to assure Sousa that it is worth while to come again next season.

Cutting Bureau in the  
ARGUS  
ALBANY, N. Y.

MAY 6-1906

"MARCH KING" SOUSA  
AND HIS FAMOUS BAND

Sousa, the March King, with the old magic in his baton and new triumphs to his score, descended upon the city yesterday with his gallant band, stormed the citadel at Harmanus Bleecker hall, and in two noisy forays forced the Albany public once more to capitulate to his musical prowess.

Not since the last time John Philip Sousa played there has the great auditorium to its vast depths, its utmost crevices, foundations to girders, been so full of the crash and blare of martial music and ringing melody for the multitude.

"Sousa" is a name to conjure with. It is the trademark of the kind of music that makes the public sit up and take notice, stimulates the circulation and sets the heels a-tapping; it means everything from "The Washington Post March" and "Stars and Stripes Forever" to the latest Sousa opera, "The Free Lance," just now cutting big swathes of success in New York; and when an audience goes to hear a Sousa concert it is not the list of musical selections down on the program that it goes to hear, but the encores! Sousa gave two lists of musical selections yesterday matinee and evening at Harmanus Bleecker hall to typical Sousa audiences that demanded an encore for every single number put down in print, and it was the encore every time that

Sousa understands this matter of encores perfectly. He is not the Boston Symphony Orchestra or the Knelsel

Newspaper Cutting Bureau in the World  
EVENING RECORD

TROY, N. Y.

MAY 5-1906

The fame of John Philip Sousa is easy to understand. He has the remarkable faculty of striking the popular chord with an accuracy that seems unfailing, and the familiarity of the public with his unexcelled march numbers is surprising. It was notable at the concert given by Sousa and his band at Rand's Opera house last evening that when the band leader took his host of instrumentalists from the program numbers to the compositions given in response to the encores, the audience was prompt to applaud liberally even before the attendant at the front of the stage had the opportunity to post the name of the selection. Sousa was most generous, and the responses to the encores were the rule and contributed greatly to the complete enjoyment of the concert. As the program announced, the selections "chosen for the concert were so carefully selected as to present an artistic balance almost perfect, yet to bring enjoyment, satisfaction and delight to the largest number of people." Opening with the familiar yet always entrancing overture from "Tannhauser," the band drifted for the encore to that stirring Sousa march, "El Capitan," and then Herbert Clarke, the cornet soloist, was heard to charming advantage, and for the encore Mr. Clark and five of his fellow bandmen gave the sextet from "Lucia." The suite entitled "Looking Upward," embracing "By the Light of the Polar Star," "The Southern Cross" and "Mars and Venus," gave opportunity for many novel effects, and when the hearty applause which followed subsided for an instant the band took its hearers to "Dixie Land." Miss Elizabeth Schiller, soprano soloist, sang with good effect the "Card Song" from Sousa's opera, "The Bride Elect." She displayed a sweet though not a powerful voice and sang with much intelligence. Her encore number was "Love Light of My Heart," which was delightfully rendered. The first part of the program concluded with "Songs of Grace and Songs of Glory," the medley embracing many of the most beautiful of hymns, but the audience was not content until it had secured another number, and it was a rather sudden transition to the coon song which made it a difficult matter to keep the feet still. After a brief intermission the program was resumed with a waltz number, after which came the double number, "The Gypsy" by Ganne, and the march from "The Free Lance," Sousa's new opera, and it is safe to say there was a longing to hear the entire opera. Miss Jeannette Powers, the violin soloist, executed with rare skill a concerto by Mendelssohn, and for the encore gave the selection, Schubert's "Serenade." The evening with Sousa would not have been complete without the familiar "Stars and Stripes Forever," which aroused great enthusiasm. Some extremely novel and humorous effects were secured in Sousa's arrangement of the familiar melody, "Everybody Works But Father," which was worked in as an extra number, and the evening's pleasure closed with the pre-tentious "Ride of the Valkyries" from Wagner's "Die Walkure."

CUTTING BUREAU

LOWELL, MASS.

MAY 8-1906

things in other shows.

Sousa and his band ended their 28th season Sunday night in a concert at the New York Hippodrome. The season began on January 7 and since that time 31 states were covered and 381 concerts were given in 186 different cities. The number of miles travelled was 16,000.

Musical America  
N. Y. Sat. May  
12th 1906.  
CROWDS ATTEND  
SOUSA'S CONCERTMarch King and Popular Band Give  
Farewell Concert in New York  
Hippodrome.

The New York Hippodrome was crowded again on Sunday, May 6, to hear the "climax concert" of Sousa's band after another season of remarkable successes. Under the heading, "Programme of the Nations," a rather unique bill of fare was offered the public. England was represented by a "Marche Militaire," by Elgar; Italy by a fantasia on Puccini's "La Bohème," Russia by Tschaikowsky's "1812" Overture, Hungary by an arrangement of Liszt's Second Rhapsody, Norway by "Asa's Death" from Grieg's familiar "Peer Gynt" Suite, Austria by Schubert's "Marche Militaire" and America by a medley of plantation songs and dances, while Herbert Clarke, the cornetist, appeared for Germany with an air from Nessler's "Trumpeter of Sackkingen," and Elizabeth Schiller, soprano, and Jeannette Powers, violinist, worthily represented France and Bohemia, respectively, with the Polonaise from Thomas's "Mignon" and Geloso's "Caprice Slavonic."

The programme was carried through with the dash and vim characteristic of Sousa concerts, and with the generous supply of encores for which the genial conductor is noted. While enthusiasm was at a high pitch all through the evening, the Puccini and Tschaikowsky numbers seemed to win special favor, and of the encores, Sousa's clever musical joke, "Everybody Works But Father," again delighted the audience.

The Sousa concert at Rand's last night was as delightful as it was expected to be—and that is saying much. Under the direction of John Philip Sousa the famous band played with rare taste a varied and well selected program, which included all kinds of music from Wagnerian selections to comic opera hits. The soloists were Herbert Clarke, cornist; Miss Elizabeth Schiller, soprano, and Miss Jeanette Powers, violinist.

PRESS

ALBANY, N. Y.

ESS

## SOUSA'S BAND.

It Delighted Two Audiences at the  
Hall Yesterday.

John Phillip Sousa and his band came to Albany yesterday and gave two performances at Harmanus Bleecker Hall, in the afternoon and evening, and the program rendered by the famous leader and his band was up to the high standard that was rendered on previous visits to the city. The band's rendition of the overture from "Tannhauser" and the ride of the Valkyries from "Die Walkeure," was all that could be desired. The cornet solo of Mr. Herbert L. Clarke of his own composition, "Bride of the Waves," brought down the house and he was repeatedly encored. Miss Elizabeth Schiller in soprano solos and Miss Jeanette Powers in violin solos added to the enjoyment of the evening. The

number of his previous given, to the delight of



## WILMINGTON TO OWN A THEATRE

All the Profits Will Be Devoted to Street Improvements.

OPENS ON MONDAY, MAY 28

(Special Dispatch to The Morning Telegraph.)  
WILMINGTON, Del., May 13.  
To a former actor, now inspector of buildings of this city, is due the fact that Wilmington is to have one of the few municipally owned theatres in the country. The former actor is William M. Connelly, who deserted vaudeville several years ago to become an active and public spirited citizen here. He is now a Democratic leader of his ward, and was formerly a member of the State Legislature.  
The theatre is to be an open air affair and will be located on a triangular lot in the Eleventh Ward. The object of the theatre is to raise funds with which to pave the Eleventh Ward with asphalt throughout.  
Although the open air playhouse will involve an expenditure to him of about \$5,000, he hopes by September 1 to transfer to the Street and Sewer Department at least \$6,000 with which to finish the work of good streets.  
It is needless to say that the building inspector is being commended for his public spirited action by Democrats and Republicans alike. Having had a number of years' experience on the stage, he is in a position to take hold of the practical end of the movement and to manage the whole affair successfully.  
The opening of the theatre will be an important event. It will be attended by Governor Lea, Mayor Wilson, Chief Justice Lore and the other members of the State judiciary. Addresses will be made and the start will be auspicious in every way.  
The majority of the season's attractions will be of a vaudeville nature, with headliners on the programme, but it is also intended to have Sousa and his band and other high-class bills appear. Mr. Sousa is a personal friend of Mr. Connelly. The stage will be the largest in Wilmington and will be covered with a roof. The auditorium, however, will be "in the open," and will seat about 3,000 persons. While the proceeds will be for the benefit of the Eleventh Ward, it is safe to say that the playhouse will draw from within a radius of over a dozen miles of Wilmington.

Musical Courier  
May 16, 1906.

### The Sousa Season.

The summer and fall engagements of Sousa and his band are already beginning to pour in. Those booked up to date are:  
Willow Grove Park, Philadelphia, Pa. (Seventh annual season).—August 12, September 3, inclusive.  
Western Pennsylvania Exposition, Pittsburg, Pa. (Ninth successive season).—September 17, 22, inclusive.  
Food Fair, Boston, Mass. (Third engagement).—October 15, 27.  
The twenty-eighth semi-annual tour of Sousa, just completed, has included 211 concerts in 189 different cities, with 14,493 miles of travel in thirty-one States of the Union.

From **MUSICAL COURIER**  
Address **NEW YORK CITY.**  
Date **MAY 9-06**

### MUSIC IN MAINE.

PORTLAND, Me., May 2, 1906.  
Sousa and his band devoted the proceeds of their Portland concert to the San Francisco Relief Fund. The enthusiasm at the Jefferson Theatre equalled scenes at a political meeting. All the old Sousa favorites were tremendously applauded. The listeners voted the new "Free Lance" march a winner. Extra chairs had to be brought into the theatre to accommodate the crowds clamoring for admission. It was a great night for Sousa, Portland and the Relief Fund.

# WILLOW GROVE PARK

Opens May 26th, 1906

## ANNOUNCEMENT OF BANDS AND ORCHESTRAS ENGAGED



SOUSA



HERBERT

### DAMROSCH

and the New York Symphony Orchestra

May 26th to June 16th

### ARTHUR PRYOR and His Band

June 17th to July 7th

### VICTOR HERBERT'S Orchestra

July 8th to August 11th

### SOUSA AND HIS BAND

August 12th to September 3d



PRYOR



DAMROSCH

BILLBOARD  
CINCINNATI, OHIO.  
MAY 12 1906  
Sousa and his band gave their second Sunday night concert at the Boston, on April 29, to a big house, in spite of the fact that nearly all the other houses gave concerts on that evening for the benefit of the San Francisco sufferers.

Newspaper Cutting Bureau in the World  
WASHINGTON, D. C.  
MAY 19 1906  
SOUSA IS INDIGNANT.

"A composer has the same right to have protection for the output of his brain, that a butcher has for his output of mutton chops."  
So said John Philip Sousa at the Waldorf to a reporter. "And I shall do all in my power to see that Congress guards the composer in his rights."  
"Look," continued Sousa, "at the preposterously ambiguous amendment to the present copyright law that is now before Congress, so ambiguous and so destructive to the rights of authors in their works, that it would seem rather the result of design than of mere carelessness."  
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Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That section 1065 of the Revised Statutes be, and the same is hereby, amended so as to add at end of said section the following:  
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"According to this amendment, any one could walk into a library and make a copy of any copyright piece of music and walk home with it. Any one who wanted my latest march for himself and friends to play, can go to the same library and manifold a few hundred copies of the exclusive product of my brain, and hand them around among his friends."

EAGLE  
SARATOGA SPRINGS, N. Y.  
MAY 12 1906  
By "GNIRAES"  
Saturday, May 12, 1906.  
SOUSA AND HIS BAND made their first visit to Saratoga on Friday afternoon, May 4, and at the Town Hall Theatre were warmly welcomed by a large and appreciative audience. The program as arranged was given careful consideration and was pleasing to our music loving citizens. That he presented what the public likes best was evidenced by the fact that the applause was hearty and generous. Mr. Sousa has a way all his own of conducting a concert, they are quite unlike any others. He is himself a well spring of energy and he so infuses his players that they demonstrate the force with which they are moved in a most inspiring way. The Soloists Miss Elizabeth Schiller, Miss Jeannette Powers and Mr. Herbert C. Clark vocal and instrumentalists were capable and give a restful contrast to the blare and bigness of the famous band of the "March King."  
Newspaper Cutting Bureau in the World  
MAY 16 1906

### GILMORE BENEFIT BIG SUCCESS.

#### Twelve Thousand Persons Hear Concert in Madison Square Garden—\$10,000 Realized.

The benefit arranged for the widow and children of Patrick S. Gilmore, the famous bandmaster, took place in Madison Square Garden last night, with John Philip Sousa, Victor Herbert, Walter and Frank Damrosch conducting, and with a large band made up from the Musical Union and the big chorus of the People's Choral Union of this city.  
Before the concert began many thousands of dollars had been taken in for seats and boxes, and \$10,000 was finally cleared after all deductions for rental and the like. Twelve thousand people heard the concert.  
In the programme each conductor had a share, and Eugene Cowles, Mrs. Hardy and H. L. Clark contributed solo numbers. Mr. Sousa conducted the overture to "William Tell," Mr. Herbert his "American Fantasia," and Walter Damrosch the "Tannhäuser" overture. Each conducted a second number on the programme as well.  
Frank Damrosch led his big choir, which was ample even for the vast spaces of the Garden, in the "Hallelujah" chorus—fine old battle piece for such an occasion—and in an old Netherland "Hymn of Thanks," our National Anthem and "The Star Spangled Banner."  
The audience rose to the swell of the choir and enthusiastically applauded. It was a fine tribute to the organization of the managers and amply deserved the success it received a proof of its power.



# GILMORE CONCERT BREWS A TEMPEST.

## Manager Carter Disgruntled at the Attitude of Musical Union's President.

An audience of fully 12,000 persons gathered in Madison Square Garden last night to hear a grand concert of massed bands and orchestras under eminent conductors in commemoration of the famous bandmaster, Patrick S. Gilmore, who died fourteen years ago. The affair was said by John P. Carter, who promoted it, to be a benefit for Mr. Gilmore's widow.

The general committee, which was headed by Thomas M. Mulvey as president, Thomas L. James and John R. Van Wormer as vice-presidents, John D. Crimmins as treasurer and Mr. Carter as secretary, consisted of one hundred members, headed by President Roosevelt and included Gov. Higgins, Mayor McClellan and most of the prominent political and church officials of New York.

On the surface the affair seemed to be a great success. The gross receipts, it was estimated, passed \$10,000. The concert, with John Philip Sousa, Walter Damrosch, Frank Damrosch and Victor Herbert wielding the batons, was most interesting. But the managers had their troubles.

It developed that hitches in the arrangements had occurred which threatened to eat up half the profits. Mr. Carter says:

"I feel that I have been shamefully treated by the Musical Union. When this concert was suggested I had the assurance of President Smith of the union that the musicians would volunteer their services free of charge. We proceeded on that basis and less than a week ago Smith came around to me and said he could not do as he had stipulated. He washed his hands of the whole matter and left me in the lurch."

"I turned for help to Sousa, Damrosch and Herbert, and they willingly offered me what assistance they could. We got together, finally, 600 musicians, whom we expect to have to pay \$7 each, the union rate, although a few may eventually give their services."

"Last Saturday morning, after the damage had been done, Smith came around and put up a sign on the bulletin board asking for volunteers. But that was as far as he would go. A big hole will be made in the profits, and I will be out of pocket myself."

President Smith could not be seen last night.

There was much for the eye as well as the ear at the concert last night under the auspices of the Gilmore Memorial Committee in commemoration of the famous bandmaster, Patrick Sarsfield Gilmore. For, what with the countless thousands who had come not only to hear and see music conducted by Sousa and Herbert, Walter and Frank Damrosch, but to take part in celebrating a big event; what with the masses of red, white and blue flags and banners which square Garden presented an unusually gay appearance. A "mammoth concert" it was, indeed, in every respect. With an immense band, made up of the combined orchestras of Sousa, Herbert and the Damrosches, a chorus of 1,200 voices, and soloists besides; with a programme extended to twice its original length by encores, all the usual dimensions of a concert were magnified—length, breadth and thickness. That quantity and quality do not always go hand in hand was frequently evident last night, particularly in Elgar's march, "Pomp and Circumstance," which, under the baton of Sousa, opened the musical programme after Judge Fitzgerald's introductory address. But the audience was not in a critical mood and cheered and clapped hands whenever there was an opportunity.

Each leader received a rousing welcome. The three soloists—Caroline Mihr Hardy, soprano; Eugene Cowles, basso, and Robert L. Clark, cornetist—were greeted with enthusiasm. Sousa, whose movements in the Elgar number were exceedingly reserved, warmed up in his own "Irish Patrol," played as an encore. In "The King of France," "The Stars and Stripes Forever" and "El Capitan," performed after other numbers, he indulged in his characteristic pantomime. This brought down the house.

Herbert's "American Fantasia" also created a sensation. The popular leader, who was in fine spirits, gave his "Al Fresco" as an encore. Hardly less enthusiasm was aroused by the "Tannhauser" overture conducted by Walter Damrosch. Considering the size of the orchestra it was astonishing how well Damrosch and Herbert kept their men together. Sousa was not so successful in this respect, but there was compensation in the grace of his white gloved hands.

The gigantic chorus, comprising the People's Choral Union of New York and the Oratorio Society of Frank Damrosch under the leadership of Frank Damrosch, Handel's "Hallelujah" chorus, an old Netherland song, "Hymn of Thanks," "Star Spangled Banner" and "My Country, 'Tis of Thee." As an encore after the Handel music the chorus gave without orchestra the old hymn, "There Is a Rose Tree Blooming." The effect of this beautiful music was almost spoiled by cries from the gallery of "Speech from Carter!" when Mr. Damrosch had hardly put away his baton.

Mrs. Hardy was heard in the "Dick Teure Halle" aria from "Tannhauser." Mr. Cowles added to "Celeste" of his own composition his equally popular song, "Foretten."

## 12,000 HONOR P. S. GILMORE. A Concert Nets \$10,000 for the Bandmaster's Memorial.

An audience of 12,000 in Madison Square Garden last night helped to make the Patrick Sarsfield Gilmore memorial concert a success. At the close of the evening, when 1,200 voices of the People's Choral Union, under Conductor Frank Damrosch, sang "The Star Spangled Banner" and "My Country, 'Tis of Thee," every one present sprang to his feet and applauded for a full minute. The "Hallelujah" Chorus aroused similar enthusiasm.

Conductors Walter Damrosch, Frank Damrosch, Victor Herbert, and John Philip Sousa volunteered their services. Others on the programme were Mrs. Caroline Mihr Hardy and Eugene Cowles, who sang, and Robert L. Clark, cornetist. The orchestral numbers included selections from Wagner, Meyerbeer, Herbert, and Sousa. Each conductor in turn used a baton which formerly belonged to the great bandmaster. The baton was brought to New York for the occasion by Mayor J. P. McCaskey of Lancaster, Penn., who came to the concert with a party from that city. In the afternoon the party visited Mr. Gilmore's tomb, in Calvary Cemetery.

John Philip Carter, Secretary and Director of the Gilmore memorial, said last night he estimated the concert had netted the fund over \$10,000.

Telegrams were received from Bourke Cockran and Mr. Gilmore's widow and daughter.

Mr. Carter said there had been only one occurrence to mar the success of the event. That, he explained, was when Morris E. Smith, President of the New York Musical Protective Union, after assuring him that the musicians of the union would volunteer their services for the concert, announced last week that he intended to wash his hands of the whole matter.

Mr. Smith did this, Mr. Carter claims, because he did not think the union had been given sufficient prominence in the advance notices of the performance. Therefore, according to Mr. Carter, the musicians who played at the concert last night had to be paid. The director said he had made up his mind that this expense should not come out of the fund.

The concert committee included Thomas M. Mulvey, Thomas L. James, John R. Van Wormer, John D. Crimmins, John P. Carter, President Roosevelt, the Rev. John H. Farley, Grover Cleveland, Frank W. Higgins, Mayor McClellan, August Belmont, Thomas Wentworth Higginson, and Gen. Frederick D. Grant.

Mr. Carter said last night that he had

## GILMORE MEMORIAL CONCERT. Madison Square Garden Filled in Honor of the Band Leader.

The Gilmore memorial concert given in Madison Square Garden last night as a testimonial to the widow and daughter of the famous bandmaster was a big success. After the concert John Philip Carter of the Lincoln Safe Deposit Company, who made all the arrangements, stated that more than \$10,000 had been received from the sale of seats, exclusive of the amount obtained for the boxes, several of which brought fancy prices at the auction sale.

J. W. Morrissey announced last night that he and Mr. Carter had concluded arrangements with Austin Corbin, proprietor of Manhattan Beach, for a "Gilmore Day" to be given at the beach the latter part of July. The receipts will go to help Mrs. f and Miss Gilmore.

There were few vacant seats in the Garden when Justice James J. Fitzgerald of the Supreme Court came forward to deliver a brief address commemorative of Gilmore. Justice Fitzgerald took the place of Bourke Cockran, who was ill.

At the Madison avenue end of the Garden a huge stage had been erected, on which was seated an orchestra of about three hundred, made up of members of the organizations presided over by John Philip Sousa, Walter and Frank Damrosch and Victor Herbert. Behind the orchestra was massed a chorus of four hundred or more, made up of members of the People's Choral Union and the Oratorio Society, of both of which organizations Frank Damrosch is director.

Sousa, Herbert and the Damrosch brothers took turns in leading the big orchestra and every one of them got a warm reception from the audience. The encore fiends were out in force and started right in on Mr. Sousa, who led the orchestra in the opening number, the military march from Sir Edward Elgar's "Pomp and Circumstance." Victor Herbert also had to repeat, so well did his own American fantasia please his hearers.

The orchestra was at its best in the "Tannhauser" overture under the direction of Walter Damrosch. There were insistent calls for more, but Mr. Damrosch has fixed and unalterable opinions of his own as to the propriety of the encore and could not be induced to do more than bow his thanks. Mrs. Caroline Mihr Hardy, who sang "Dich Theure Halle" and the chorus under Frank Damrosch's direction gave Handel's "Hallelujah Chorus." As an encore the chorus sang the chorale by Praetorius, "There Is a Rose Tree a-Blooming."

Early in the week it looked to the managers as if the concert would have to be given up. Hundreds of musicians had volunteered their services, but on Saturday Mr. Carter received word from the Musical Protective Union that owing to failure on the part of the management to give proper publicity to the part of the organization in the concert the union had forbidden its members to play unless they were paid rates. Later this order was rescinded, but Mr. Carter finally decided to pay the orchestra.

## Gilmore Memorial Concert at Madison Square Gardens

SURELY the bards who stood about the hearth in the old days of Erin would have rejoiced over the memorial concert given for one of their own descendants, Patrick Sarsfield Gilmore, at Madison Square Garden last night. And sure, were not the representatives of the old minnesingers there, too, in the persons of Frank and Walter Damrosch, to say nothing of the trouveres as embodied in John Philip Sousa?

And where would you put Victor Herbert, who is three-fourths Celtic, and the other half of him Teutonic?

It was a great night entirely. There were three allied orchestras and a group of one thousand singers, who sang the Hallelujah chorus with a precision of attack remarkable in a chorus so unwieldy and a wonderfully beautiful body of tone.

## GILMORE CONCERT A MAMMOTH BENEFIT

### Great Audience in Madison Square Garden Pays Tribute to the Late Bandmaster.

Not since the late "Pat" Gilmore's death, fourteen years ago, had New York seen anything like the mammoth concert which was given to the famous bandmaster's memory in Madison Square Garden last night. Ten thousand people made up the great audience, which filled the flag draped tiers to overflowing and stretched solidly across the floor.

Banked high on a huge platform, at the east end of the Garden, sat a thousand singers from the People's Choral Union, and in front of them an orchestra of five hundred men. Four well known conductors held the baton in turn for these monster musical forces—Messrs. John Philip Sousa, Victor Herbert, Walter Damrosch and Frank Damrosch.

The proceeds of this memorial concert were designed for the benefit of the widow and daughter of Mr. Gilmore, now living in Boston. Just how much the proceeds would amount to the manager of the entertainment, Mr. John Philip Carter, could not say last night. Mr. Carter didn't even know what the gross receipts were. He thought there might be \$12,000 in the house, but wasn't sure. Seats had been sold for \$1, \$1.50 and \$2 each and a large number for fifty cents and many boxes had been taken at large premiums.

The uncertainty as to how much money would be finally derived for Mrs. and Miss Gilmore is due to a misunderstanding. Mr. Carter had with the Musical Union, members of which, it turned out, expected to be paid after all.

This would make a hole in the receipts to something like the tune of \$3,000. Mr. John D. Crimmins, one of the boxholders, is the treasurer.

The proceedings were opened by Judge Fitzgerald, who made a speech eulogizing the dead bandmaster as a man and a musician and sketching his career in outline. Only about quarter of the audience could hear his remarks, and the other three-quarters signified interest by applauding impartially at all the pauses.

Although the programme was one which could easily have been disposed of within two hours, it was so swollen by added numbers that it was close to midnight before the Garden was cleared. The big audience wanted double measure and got it.

Mr. John Philip Sousa opened with Elgar's "Pomp and Circumstance" march and added to it a glorified Irish jig, which the house rose to. Later on the March King created a furore with a handful of his own popular compositions.

Mr. Herbert won broadsides of applause with his American Fantasia, a Lohengrin number and several lively encores.

Mr. Walter Damrosch won his audience with music of a more serious kind—the Tannhauser overture and a number from "Le Prophete," while Mr. Frank Damrosch led the People's Choral Union in five massive numbers. The soloists were Mr. Herbert L. Clark, cornetist; Mme. Caroline Mihr-Hardy, soprano, and Mr. Eugene Cowles, basso.

Appreciative telegrams were received by Mr. J. W. Morrissey and others of the committee from both Mrs. and Miss Gilmore.

It was announced that arrangements had been completed between Mr. John P. Carter and Mr. Austin Corbin, proprietor of Manhattan Beach, whereby a Gilmore Day will be held at Manhattan late in July.

THE Gilmore memorial concert last night filled Madison Square Garden with an enthusiastic audience and crowded the stage with players and singers from the organizations under the direction of Walter Damrosch, Frank Damrosch, Victor Herbert, and John Philip Sousa. A similar testimonial will take place in the latter part of July at Manhattan Beach, when, by arrangement with Austin Corbin, proprietor of Manhattan Beach, J. W. Morrissey and J. P. Carter will organize a Gilmore Day.

## CONCERT NETS OVER \$10,000.

The Gilmore memorial concert, which was held last night in Madison Square Garden, was a great financial success. More than \$10,000 was obtained from the sale of seats, and the boxes brought in much more.

John Philip Sousa, Walter and Frank Damrosch and Victor Herbert took turns in leading the big orchestra and chorus.



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Der Spaziergänger

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ied:

Anton, der große unbergessene Anton, saß behaglich im hohen Olymp links in der Ecke an dem runden Tisch, der speziell für ehemalige Dirigenten reserviert ist. Anton schlürfte seine Schale Melange mit dem nämlichen Behagen, wie er das jahrelang im Café Fleischmann gethan, und die ausdrucksvollen Augen blühten träumerisch durch die Zwidergläser in die Ferne. Anton strich sich mit der Linken über das glattrasierte Kinn und fuhr mit der Rechten durch die wallende Künstlermähne. An dem anderen Ende des Tisches knietete Theodore, der große unbergessene Theodore, nervös mit den Fingern auf der Tischplatte und raunte dem Adolf, dem ebenfalls sehr bedeutenden Adolf zu: „Er thut schon wieder so als ob er über irgend ein Motiv sich den schönen Kopf zerbräche! Hier oben wenigstens könnte er doch das verfluchte Posten lassen!“ Adolf wollte eben eine harmonisierende Bemerkung machen, als Anton sich an seinen Nachbar wendete und in die Worte ausbrach: „Ob man wohl zu Hummermahnnaise auch Paprika verwenden kann?“ Und Adolf mußte hell auf lachen als Theodore so baff vor Erstaunen war, daß er wüthend auf den Tisch schlug und ärgertlich davonging, um nach einer Viertelstunde wieder zurückzukommen, seinen Platz einzunehmen und das nervöse Trommeln fortzusetzen. Der alte irdische Antagonismus zwischen Anton Seidl und Theodore Thomas war ihnen auch im besseren Jenseits noch nicht abhanden gekommen, und der Adolf Neuenborff hatte alle Hände voll zu thun, um zwischen den Beiden Disharmonien so gut es ging zu vermeiden.

Anton, dem sein Nachbar auf die hochwichtige Kunstfrage keine Antwort gegeben, drehte sich um und war höchst erstaunt; jener Nachbar, eine Art cross zwischen dem Karl Heinrich Melzer und dem Sunny Jim, rückte sich die goldene Brille zurecht und drehte nervös an dem dünnen Schnurrbartchen. Mit zusammengekniffenen Augen schaute er durch die Wolken hinunter auf die Erde und um die Mundwinkel spielte ein eigenartiges Lächeln. Anton beobachtete ihn eine Weile und hub dann also an: „Patrick Sarsfield Gilmore was ist die Mäster mit Dir?“

Pat, der in seiner medaillenbehangenen gekleideten Uniform allerdings viel eher einem deutschen Schützenbruder, irgend einem Fred, Gus oder Emil ähnlich sah, nahm das Räppi vom Kopf und strich sich aufgeregt über die unter der Frisur à la „Sarbellensbröckchen“ schlecht verhüllte Glatze. „Anton — begann er — mein lieber alter Freund, heute ist doch mein Ehrenabend; sie geben meiner Familie im Madison Square Garden ein Mammoth Concert und ich bin nun neugierig, ob meine New Yorker noch an mich denken. Wenn man schon vierzehn Jahre im Olymp sitzt, wird man leicht vergessen.“

„Wem sagst du das, Pat? Es giebt Exempla von Beispielen, bei denen schon die Hälfte jener Zeit genügt, um vergessen zu sein. Wenn es nicht um ein paar dantbare, treue Zeitungsmenschen wäre.“

„Hätte die jetzige Generation der Metropole kaum noch eine Ahnung davon, daß ein Anton Seidl einst existiert und im Dienste seiner Kunst aufgegangen ist.“

Pat war von den Vorgängen da unten so eingenommen, daß er Anton's berechtigten Vorwurf nicht weiter beachtete. „Hm, hm! Ein Mammoth Concert! Vier Dirigenten, hundert Mitglieder eines Ehrenkomitees, tausend Musiker, zwölfhundert Sänger und Sängerinnen, zehntausend Personen im Zuschauerraum...“

das geht allerdings richtig in's Mammothale. Unter uns gesagt, lieber Anton, das mit den tausend Musikern ist nur so so... ich habe sie gezählt und konnte beim besten Willen nicht über vierhundert kommen. Die „M. M. P. U.“, die als Ganzes und außerdem mit ihrem Vicepräsidenten unter meinen „Protoktoren“ aufgeführt ist, hat sich bemüht gefühlt, den Concertarrangeuren einen Knüttel zwischen die Beine zu werfen; ich könnte von einem „dirty irish trick“ sprechen, wenn die „M. M. P. U.“ nicht zufällig in ihrer Majorität von anderer nationaler Färbung wäre. Aber sonst stimmt es wenigstens annähernd: die vier Dirigenten sind da... da ist unser Breslauer Freund Water Damrosch der „boyfaced“, da ist unser irisch-deutscher Freund Victor Herbert der „joyfaced“, da ist unser spanisch-deutscher Freund John Philip Sousa der „kiyi-faced“, und da ist endlich unser kuh-loeblicher Freund Frank Damrosch der „goi“ oder „oi-oin“-faced. Diese selbstlose Theilnahme dieser Dirigenten hat mir wirklich wohlgethan, und ich bilde mir fast ein, daß sie sich kaum mit größerer Freude an einem Benefiz-Concert betheiligten hätten, wenn es für Conried oder seinen musikalischen Rathgeber den Nahan Franko gewesen wäre.“

Anton lächelte sein sanftestes Lächeln. „Du bist eben immer noch der alte Pat, der seelengute Gilmore, der Mann mit dem Kinderherzen. Ich sage Dir, sie hätten alle vier mit ungleich größerer Freude bei einem Conried oder Franko Concert mitgewirkt — wenn es ein Memorial gewesen wäre.“

„Pft, Anton, es geht los! Alle Hochachtung, die vierhundert Mann spielen wirklich hervorragend schön und für einen derartigen Riesentkörper musterhaft rein. Du, da schau mal! Da hinten links auf der Bühne bei den Baßstreichern! Him-mel noch eins, was ist denn das?! Das sieht ja gerade aus wie ein neues Instrument? Und den Ton! Anton höre Dir den Ton an! Wunderbar, himmlisch, überwältigend! Daß man das nicht erleben konnte... es giebt eben kein ungetrübtes Glück, nicht einmal hier im Olymp.“

Theodore Thomas in der Art des (bei Seite-) Bühnengeflüsters: „Nicht einmal im Olymp? Das ist gut. Hier erst recht nicht, wo jeder langhaarige Charlatan und jeder turggeistige Märgenmacher sich im Dirigentenwinkel niederlassen darf, ohne von der heiligen Cäcilie eine Visitenkarte auf die Rehrseite zu kriegen.“

„Bitte, Teddy, nicht so strenuous“,

flüsterte Adolf dem immer „geladenen“ Freunde zu. „Du mußt Dich mehr einer paradiesischen Sprache und olympischen Würde befleißigen, man merkt Dir noch viel zu viel den Chicagoer Aufstall an.“

„Und da schau her, Anton. Dort unter den schneeweiß gekleideten Streichern, von denen die große Mehrzahl abragens in reiferen Jahren ist, eine kohlschwarze Negerin. Bravo, meine Herrschaften von der Choral Union, die Begeisterung für die Kunst darf keine Klassen und keine Rassen kennen. Und diese Begeisterung für die Kunst ist die beste Eigenschaft der Choral Union; es soll sich ja keine der Damen beleidigt fühlen, wenn ich erkläre, daß der auffallende Mangel an „Schönheiten“ eine Garantie für den Ernst ihres Strebens bedeutet.“

„Aber Pat, gerathe mir nur nicht aus dem Häuschen, du bist im Olymp und könntest dabei aus den Wolken fallen.“

„Das thut nichts: ich bin ja so glücklich, daß die New Yorker sich meiner noch erinnern. Sie werden in der großen

Werk, der die Nationalhymne mit Rosen-schlägen und den Zigeunerchor aus Troubadour mit einem Duzend Amboise begleiten ließ. Sie wissen nicht, daß ich es war, der die Militärmusik in Amerika zu Ehren gebracht, der die öffentlichen Freiconcerte dieser Militärtapellen angebahnt, der gewissermaßen die populären Sonntagsconcerte ermöglicht hat. Mit all meinen Märgen habe ich, Pat Gilmore, doch immer die wahre Kunst im Auge gehabt, und habe eben nur meine spezielle Methode gewählt, den Sinn für Musik im Volke zu wecken und zu fördern. Man muß einen Schüler nach seinem Begriffsvermögen unterrichten; die große Masse des Volkes wollte leichte und unterhaltende, anregende und belustigende Musik; das habe ich ihr gegeben und wenn dann gelegentlich eine kleine Portion „Klassisches“ dazwischen aufgetischt wurde, dann schmeckte das auch und das Volk fand daran Gefallen. Und wenn ich es im Dienste der Kunst für nöthig erachtet, wenn ich mir davon eine Förderung erwartet hätte, dann wäre ich im Stande gewesen, bei einem derartigen Mammoth-Concert mit allen meinen Ehrenzeichen angethan vom höchsten Punkt des Madison Square Garden einen dreifachen Salutomortale mitten auf die Pauten zu machen, ohne mich dieses Tricks zu schämen: jedes Mittel war mir recht, wenn es das Interesse der Kunst förderte. Der Erfolg, der rein künstlerische Erfolg ist die Hauptsache und die Anerkennung von Seiten des Publikums freut einen dann nicht minder.“

„Das heißt: so man hat,“ sagte Adolf.

„Und wenn man sie verdient,“ sagte Anton.

„The public be damned — ob man die verdiente Anerkennung findet, ob man Erfolg hat, das ist alles Unsinn: die un- verdiente Anerkennung ist es, die mich ärgert, und den wahren Erfolg, die höchste Anerkennung kann ein Künstler nur in seiner eigenen Brust finden,“ sagte Theodore und ließ die anderen ganz verduht stehen! H. R. S.

## GILMORE MEMORIAL CONCERT.

Four Bandmasters, 500 Musicians and 1,000 Singers Applauded by Audience of 15,000 Persons.

The memorial benefit concert for the widow and daughters of Patrick Sarsfield Gilmore, the noted bandmaster, who died fourteen years ago, drew an audience of over 15,000 persons to the Madison Square Garden last night. All the tiers of seats and boxes were filled and hundreds more of seats on the main floor were nearly all occupied. Banked high on a huge platform, at the east end of the Garden, sat a thousand singers from the People's Choral Union, and in front of them an orchestra of five hundred men. Four well known conductors held the baton in turn for these monster musical forces—John Philip Sousa, Victor Herbert, Walter Damrosch and Frank Damrosch.

The proceedings were opened by Judge Fitzgerald, who made a speech eulogizing the dead bandmaster as a man and a musician and sketching his career in outline.

Although the programme was one which could easily have been disposed of within two hours, it was added to by encore numbers so that it was close to midnight before the Garden was cleared. The big audience wanted double measure of music and got it.

John Philip Sousa opened with Elgar's "Pomp and Circumstance" march and added to it an Irish jig, which the house rose to. Later on the March King created a furore with some of his own popular compositions.

Victor Herbert won tremendous applause with his "American Fantasia," a "Lohengrin" number and several lively encores.

Walter Damrosch won his audience with music of a more serious kind—the "Tannhauser" overture and a number from "La Prophete," while Frank Damrosch led the People's Choral Union in five massive numbers. The soloists were: Herbert L. Clark, cornettist; Mme. Caroline Mehr-Hardy, soprano, and Eugene Cowles, basso.

On the committee in charge of the concert were the following well known Brooklynites: Major H. C. Duval, Colonel W. B. Hotchkiss, P. J. Carlin, George Mansfield Henderson and a committee of the New York Musical Protective Union.

## HAD TO PAY MUSICIANS AT GILMORE MEMORIAL

The Union Would Not Volunteer Because It Felt It Had Been Slighted.

OTHERS GOT PRESS NOTICES.

Some of the Musicians Did Volunteer Later, but They Were All Paid Alike.

The members of the two Damrosch orchestras—Walter's and Frank's—and also the members of Herbert's and Sousa's bands who played in the concert at Madison Square Garden last night for the benefit of the Gilmore memorial got paid for their service. They were the only ones who took part in the concert who did get pay. It was the same as if actors taking part in a performance for the benefit of a memorial to an actor had been paid. The Damrosches, Herbert and Sousa, the 1,200 members of the People's Choral Union of New York and the members of the Oratorical Society of New York all gladly lent their aid to the memorial concert without charge, and, in fact would not have accepted pay, but not so with the orchestra and band players.

John Philip Carter, the promoter of the Gilmore memorial, who managed the concert last night, blames President Maurice F. Smith, of the New York Musical Mutual Protective Union, for the necessity of having to pay the band and orchestra musicians. Perhaps two-thirds of the musicians would gladly have volunteered to play for nothing but the union apparently decided against such a course. Anyway, after several meetings of committees of the union, President Smith informed Mr. Carter, according to the latter, that it would be impossible to get enough volunteers to make up a good sized band. Therefore, on numerous occasions, Mr. Carter says, the president of the union had assured him that the members would gladly volunteer to play for nothing. The change in the union's attitude was made known to Mr. Carter only a week before the concert.

According to President Smith—and Mr. Carter believes this is the true explanation—the members of the union changed their minds about volunteering to play in the memorial concert because they felt that the union had been ignored and slighted in the advertising of the concert. The Big Four conductors had been starved, the union officials complained, whereas there had not been enough mention of the union. The Big Four belong to the union themselves, but that did not make any difference to the union. Beside, the soloists had been mentioned in big type in the advertising and given prominence in the press notices, but where did the name of the Musical Mutual Protective Union come in?

As soon as Mr. Carter got the slightest intimation that the union felt slighted he caused the press agent of the concert to give it prominent notice, but it was too late to appease the union, and from the moment that the union decided not to be appeased Mr. Carter began to hear talk about a Gilmore memorial concert to be given independently by the union at some future date. This talk is not dead yet, and it may be that the union intends to show its appreciation of Gilmore and itself without the aid of Mr. Carter or the Gilmore memorial committee.

„Mr. Smith had assured me that there would be plenty of volunteers,“ said Mr. Carter this morning. „but about a week ago I was informed by him that the union felt that it had been ignored, and that it would not be possible to get volunteers. I felt that Mr. Smith should not have misled me the way he did, but perhaps it was beyond his control. When I learned that there was a feeling against us in the union I decided to hire the musicians. When I began hiring them President Smith relented so far as to put notices in the union, advising the members to volunteer their services for the concert. Many of them did, but it was too late then, as I had already engaged a number for pay, and had to treat all alike.“



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# GREAT GILMORE CONCERT DREW THOUSANDS OF OLD ADMIRERS

By J. J. LYONS.

A mammoth concert with distinctive features was given last evening at Madison Square Garden, and was intended to be a memorial to the late Patrick Sarsfield Gilmore. Presenting on a single programme a rare combination of attractions, it served to draw an audience of more than twelve thousand persons to the entertainment.

The interior of the building was draped with bunting and the national flag was everywhere conspicuous. A bevy of beautiful young women who were selling flowers, met the visitors at the entrance. Nearly all were members of the Twelfth Night Club, of this city. Among them were the Misses Marion Convere, Lavinia Shannon, Lillian Thurgate, Helen Keating, Eleanor Lawson, Ina Hammer, Margaret Bourne, Mabel Norton, Hazel Leslie, Lelia McBirney, Helen Ashley and Ida Waterman. They were presided over by Mrs. Edwin Arden.

At the easterly portion of the hall a huge platform was erected on which were seated twelve hundred male and female singers, all members of the People's Choral Union, and in front of these were placed the orchestral players. These numbered 146 instruments, and were divided as follows: thirty first violins, twenty second violins, sixteen violas, fourteen cellos, fourteen double basses, six flutes, four oboes, two English horns, four clarinets, four bassoons, one double bassoon, two harps, nine horns, six trumpets, six trombones, two tubas, and six percussion instruments.

It had been announced that a thousand members of the Musical Union had volunteered their services, but it was stated last evening, that owing to some misunderstanding the offer had been withdrawn, and that the musicians participating would demand pay for their services.

## GILMORE'S DRUM AND BATON.

Among the conspicuous instruments was a large bass drum which had been made for Mr. Gilmore in his lifetime, and which was brought to and used at the concert last night by its present owner, Theodore Wahle.

The Mayor of Lancaster, Pa., the Hon. J. P. McCaskey, escorted by a number of prominent citizens of that city, occupied a number of boxes. They came in honor of the event and brought a floral wreath from Lancaster to place on Mr. Gilmore's grave. One of their

delegation is the owner of the baton which Mr. Gilmore had used at the Boston Peace Jubilee of 1872, and the Centennial celebration in 1876. It was loaned by him for the evening and made use of by the different conductors.

It took some time to seat the large assembly and the concert did not begin until long after the advertised hour had passed. Justice James Fitzgerald, of the New York Supreme Court, taking the place of the Hon. Bourke Cockran, who was ill, addressed the audience, and stated that although fourteen years had passed since Mr. Gilmore had laid aside the magic symbol of authority, the flourish of which had evolved harmonies that had enraptured thousands both in America and Europe, his memory was still revered and no better proof was wanting thereof than the immense assemblage of admirers who, by their presence at the memorial entertainment, did his memory reverence.

Justice Fitzgerald spoke of Mr. Gilmore's love for the ancient minstrelsy of his native Ireland, and his unique work in this country, where he organized the Peace Jubilee, bringing 20,000 singers and 2,000 instruments together in one great concert hall, and which through his efforts was built for the occasion.

At the conclusion of his remarks the musical exercises began. The first programme number, Elgar's march, "Pomp and Circumstance," was conducted by John Philip Sousa, who received a hearty welcome and an emphatic encore at the conclusion of the number, to which he responded with "The Irish Patrol." Then Victor Herbert, taking his place, receiving also an enthusiastic greeting, led the instrumental players in their performance of his own "American Fantasy" and his "Al Fresco" as an

showed as a cornet solo by Mr. Clark, and on recall he gave the matins from Rossini's "Stabat Mater." Walter Damrosch, welcomed with hearty applause, conducted the "Tannhauser" overture with dignity and also led when the aria "Dich Theure Halle," from the same opera, was sung by Mrs. Caroline Mihr Hardy.

## SPLENDID CHORUS WORK.

The Hallelujah chorus, sung by the People's Choral Union, followed next on the programme. It was given with a wealth of tone and in perfect delivery. The number was conducted by Frank Damrosch, who received an ovation when he took the historical baton, and so great was the demonstration of approval that the chorus was obliged to sing another number, although they were unprepared therefore. They sang from memory, not having their music with them. This number was a song by Praetorius, "There Is a Rose Tree Blooming."

The work of the chorus was the feature of the evening.

The second part of the programme included several of Sousa's marches which, as usual, evoked great enthusiasm, and which were led by the talented march king in his inimitable

style. The introduction to the third act of "Lohengrin" and a number of excerpts from Herbert's operas were given as encores and warmly greeted. The "Coronation March" was gracefully conducted by Walter Damrosch, who refused an encore number, although the audience tried to insist thereon. Two songs, beautifully given by Eugene Cowles, and three numbers by the chorus, "A Hymn of Thanks," "The Star Spangled Banner" and "America" concluded the programme.

The concert masters of the evening were Henry Burck and David Mannes. They alternated in occupying the chair of distinction.

Much credit is due to the management for the manner in which all the details of the unique entertainment were arranged. Those entitled to special mention are John P. Carter, Andrew A. McCormick and J. W. Morrissey.

During the evening telegrams were received by the four conductors from the members of the Gilmore family in Boston, in which they expressed their thanks to them for their artistic and personal services and their deep appreciation thereof.

It was stated that over \$10,000 will be realized from the concert.

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# MUSIC AND MUSICIANS

## A MAGNIFICENT TESTIMONIAL TO PATSY GILMORE.

Fifteen Thousand New Yorkers Remember the Bandmaster of Fifteen Years Ago—One Trifling Little \$3,000 Fly in the Ointment—And Now Henry Savage Says There's Too Much Grand Opera Coming to America Next Season.

Fifteen years is a long time for any public to remember an old-time leader. When the average New York music lover strolled into Madison Square Garden last night, the sight of a crowd of 15,000 assembled there was enough to take his breath away. For this wonderful crowd had been drawn not alone by the curiosity to hear 700 singers and 300 orchestra players and bandmen, not alone by the four popular leaders of the day, but by the strangest feature of all, the announcement of this concert in the name of good old "Patsy" Gilmore.

It was interesting to see the amount of whole-hearted appreciation that swept like a playful breeze over floor and galleries. The house was responsive. The cornetist, Clark, had to oblige with a Verdi "Requiem" topnote encore. The soprano, Caroline Hardy, who at first might have been singing in the Pennsylvania tunnel or the subway, managed after a while to make herself heard, if not seen, by the entire throng. And the bass voice of Eugene Cowles carried his "Forgotten You?" to the ears of hundreds who recognized and applauded after straining their eyes in vain to see one figure in the distant human mass.

Your true American loves a brass band. And while the pianissimos of Sousa and Herbert were rather lost on auditors sitting one-sixth of a mile from the stage, it only needed a characteristic Victor pose or John Philip gesture to let loose a storm of applause for encores from "Washington Post" and "Wonderland." Walter Damrosch held a more classic baton over the early Wagner selections that Bandsman Gilmore once helped Theodore Thomas to make popular in America. Frank Damrosch led the Gilmore jubilee battlehorses of "Hallelujah Chorus," "America" and "Star Spangled Banner," and nothing in the bill was more delightful than his unaccompanied encore, when the old Praetorius song, "Lo, how a rose e'er blooming," was breathed through the hall by the balanced hundreds—those splendid tenors included—of the People's Choral Union.

The People's Choral Union is not a "union," by the way. There had to be a fly in the ointment somewhere, and it was the New York Musical Mutual Protective Union, which on Saturday notified the distinguished committee that the manager had failed to give publicity to their organization's part in the concert and that their 300 volunteers were forbidden to appear without pay. The order was rescinded later, it is said. Secretary John P. Carter and Manager James Morrissey decided, however, to "pay the piper," after all, to the tune of some \$3,000.

There was some confusion about the \$10,000 or more of money raised. It is to go as a whole or in part to the widow and daughter of the famous bandsman. Mrs. and Miss Gilmore live in Boston. Whether or not a monument is contemplated later did not appear this morning.

Why did no one in all the 15,000 call for the time-honored "Anvil Chorus"? When Gilmore lived, he gave that everywhere and always, and he gave it with real anvils and real guns.

During his recent tour John Philip Sousa was elected to membership in the Players Club. His sponsors were Milton Nobles and Bronson Howard.

On Wednesday evening, May 10, Sousa paid his first visit to the club, as the guest at an informal dinner of Mr. Nobles. Among others who participated in the welcome to "the March King," at Mr. Nobles' invitation, were James O'Neill, Bronson Howard, John Drew, J. Duke Murray, F. F. Mackay, Lorlys Elton Rogers, Frank E. Aiken, Daniel Frohman, and John E. Warner.

Much interest and genuine amusement were afforded the guests when the host produced the original manuscript of "The Bludso March," written by Sousa at twenty, and dedicated to his star and manager, who had given him his first engagement as a leader.

The great band master studied the leader's score with much interest. He had not seen it in twenty-five years. He hummed the air, beating time on his wine glass. "It's a Sousa march all right," he said at last; "and notwithstanding the successes of the intervening years I'm not ashamed of it; it's a good one." The march has never been published, and the orchestration for fourteen pieces is in perfect condition.

The well known habit among country musicians of writing their names and other things more or less ornamental on the scores of visiting companies whose music they are called upon to play, is well exemplified on the score of "The Bludso March." Here is one criticism: "The man who wrote this march ought to go hang himself." This was written on the second violin score in Charleston, S. C., in 1883, and the writer's name attached. There were many of similar tenor, and about an equal number that were complimentary. The roasts were the ones particularly enjoyed by Sousa and his friends. On one blank leaf is a capital pencil drawing of Mr. Nobles in the character of Jim Bludso, executed in the Bush Street Theatre, San Francisco, in 1881. In another score is an excellent portrait of the late Alonzo Schwartz, in the character of the Jew, drawn by the trombone player, at Mrs. John Drew's Arch Street Theatre, Philadelphia, in 1879.

MAY 16 1908

# MAMMOTH CONCERT IN GILMORE'S MEMORY

Over \$10,000 Realized for Widow and Daughter of the Late Bandmaster

—Music Fills Madison Square Garden.

The magician's trick of pouring claret, sherry and port from the same flask was repeated last night at the Gilmore memorial concert in Madison Square Garden. The combined orchestras of Sousa, Victor Herbert and Walter Damrosch discoursed. Sousa music, when the March King wielded the baton—formerly the property of Gilmore—swung readily to Herbert music when Victor Herbert led them, and, with Mr. Damrosch up, played the music of Wagner and Meyerbeer, with a pomp and seriousness that sounded oddly after the snap and dash of the music that had preceded.

It was such a massing of effects, such a large-toned presentation of familiar musical themes, as would have appealed to the bandmaster in whose lamented memory the concert was held. Back of the consolidated orchestras were ranged about a thousand singers from Frank Damrosch's People's Choral Union. The Garden itself was crowded with people to the very eaves.

They listened to Judge Fitzgerald's graceful little tribute to Patrick Sarsfield Gilmore, Irishman, and applauded his declaration that in Gilmore the Celtic minstrelsy lived again. They encored everything, which, indeed, was no wonder, for the selections were all popular and yet were played with a spirit and, of course, with a volume that made them interesting to any one.

Sousa gave his "Stars and Stripes Forever" and his "El Capitan;" Herbert gave his "American Fantasy;" Walter Damrosch conducted the "Tannhauser" overture and the Coronation March from "Le Prophete;" Eugene Cowles sang his own "Celeste," and his unforgettable "Forgotten;" Herbert L. Clark intoned the "Lost Chord" as a cornet solo; Mrs. Caroline Mihr-Hardy sang "Dichtheure Halle," from "Tannhauser."

With a mighty volume the Choral Union sang the "Hallelujah Chorus," and at the end an old Netherland song, besides "The Star-Spangled Banner" and "America."

It was an uncommonly interesting evening and "good value," as the shopkeepers say, with its congress of directing celebrities and its exhibition of three orchestras working together with facility and to good effect, and vying with each other in seizing the spirit of music a little out of their usual manner.

The crowd found profit and entertainment in comparing the manner of the different conductors. It was impartially enthusiastic over Sousa's command of stage effects, Herbert's vital baton work and the stimulating directing of Walter and Frank Damrosch.

Thomas M. Mulry was president of the concert committee and John P. Carter secretary. President Roosevelt, Gov. Higgins and Mayor McClellan were other members.

Over \$10,000 was realized last night for the benefit of Gilmore's widow and daughter.



MAY 16 1906

# GILMORE CONCERT! NOT VOLUNTARY

Promoter Carter Says Demand by Musicians for Pay Was Surprise.

While there was not a discordant note in Madison Square Garden last night at the grand concert of massed bands and orchestras under eminent conductors in commemoration of the famous bandmaster, Patrick S. Gilmore, who died fourteen years ago, there was an under current which lacked harmony and which is expected to cut down the profits one half.

James P. Carter, the promoter of the concert, has represented that the receipts were to be for the benefit of Mr. Gilmore's widow, and 12,000 persons gathered in the Garden.

The general committee, which was headed by Thomas M. Mulvey as president, Thomas L. James and John R. Van Wormer as vice-presidents, John D. Columbus as treasurer and Mr. Carter as secretary, consisted of one hundred members, headed by President Roosevelt and included Gov. Higgins, Mayor McClellan and most of the prominent political and church officials of New York.

The concert, with John Philip Sousa, Walter Damrosch, Frank Damrosch and Victor Herbert, was most interesting. But the managers had their troubles.

It developed that hitches in the arrangements had occurred which threatened to eat up half the profits. Mr. Carter says:

"I feel that I have been shamefully treated by the Musical Union. When this concert was suggested I had the assurance of President Smith

of the union that the musicians would volunteer their services free of charge. We proceeded on that basis and lost about a week ago. Smith came around to me and said he could not do so. He had situated. He washed his hands of the whole matter and left me in the lurch.

"I turned for help to Sousa, Damrosch and Herbert, and they willingly offered me what assistance they could. We got together, finally, the musicians, whom we expect to have to pay \$1 each, the union fee, although a few may voluntarily give their services.

"Last Saturday morning, after the damage had been done, Smith came around and put up a sign on the bulletin board asking for volunteers. But that was as far as he would go. A big hole will be made in the profits, and I will be out of pocket myself."

with music complete

Disaster Cutting Bureau in the World

NEW YORK CITY

MAY 17 1906

Great Tribute to Gilmore

The memory of Patrick Gilmore was honored last night at Madison Square Garden in a fitting manner. The tribute paid the great leader by John Philip

Sousa, Victor Herbert, Frank Damrosch, Walter Damrosch, the Musical Union and the Aschenbroedel would have pleased him mightily could he have heard it.

The program was an excellent one, and the girls of the twelve hundred chorus, in white gowns and fluttering pink ribbons, looked like a flower garden and sang with spirit and understanding.

Mrs. Edward Arden, Miss Mary Shaw and Miss Lillian Thurgate sold flowers, and were very successful and popular saleswomen with the large audience which quite filled the auditorium.

Philadelphia, Pa.—Prof. C. Stanley Mackey, conductor of the Municipal Band, seems to have struck public favor in his first concert, which was given May 29th at Athletic Park. About 5,000 people gathered and listened to this fine, city-supported band in concert. Philadelphia is being noted for its fine band concerts free to the public, given in different parts of the city in its public squares.

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NEWSPAPER

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## DUSS HAS A NEW MARCH AND SOME NEW BOWS

Sousa Listens Intently to the Band Concert at the Hippodrome.

John Duss and his orchestra made their appearance in New York for the first time this season at the Hippodrome last night.

Duss has brought from Pittsburg a new march and several new bows. The bow is graced obsequious—an inclination toward the stage stopped when the head and shoulders are at right angles with the body. Duss played marches by Duss and preludes by Wagner, cavatinas by Raff; in fact he had a very interesting programme, played by some very capable musicians.

Miss Effie Stewart was the soloist. Her rendering of an old friend, "Dich Theure Halle," from Tannhauser, was spirited and full toned. The whole concert was listened to by John Philip Sousa and his trusty henchman, G. Schlotterbeck, with the greatest attention.

Mr. Duss plays his selections very quickly, one after the other, an excellent proceeding at all concerts, but at last night's concert a piece of music entitled "The Trolley March," preceded the mystical prelude to "Lohengrin" a little too closely for perfect esthetic comfort.

## WINDING UP ON RAILWAY RATE MEASURE

ALDRICH AND ROADS SAID TO BE SUITED WITH ALLISON AMENDMENT, WHICH PROVIDES BROAD COURT REVIEW

News Schmitt Special.

WASHINGTON, D. C., May 12.

Rate legislation which was ordered in December in the house with a Roosevelt fanfare that was heard clear across the continent, is closing dramatically in the senate with Nelson W. Aldrich directing proceedings as usual as easily as John Philip Sousa takes his trained orchestra through a march.

Senator Raynor says the president has been trapped. Bailey congratulates the railroads upon their victory and says that Roosevelt must answer the people. Senator Teller warned his colleagues yesterday evening that he wouldn't be gold bricked and submit tamely. The Allison amendment providing the broadest court review, suits Aldrich and the railroads. Mr. Aldrich will have himself named one of the conferees to insure the safe passage of the railroad rate bill through conference.



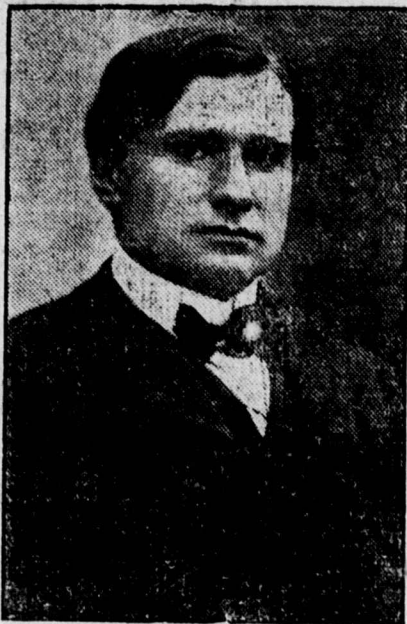
# GILMORE CONCERT, BIG BENEFIT



(Photo by Chickering.)  
VICTOR HERBERT.



JOHN PHILIP SOUSA.



WALTER DAMROSCH.

NEW YORK, May 16.—Not since the late "Pat" Gilmore's death, 14 years ago, has New York seen anything like the mammoth concert which was given to the famous bandmaster's memory in Madison Square Garden last night. Ten thousand people made up the great audience, which filled the flag-draped tiers to overflowing and stretched solidly across the floor.

Banked high on a huge platform, at the east end of the garden, sat a thousand singers from the People's Choral Union, and in front of them an orchestra of 500 men. Four well-known conductors held the baton in turn for these monster musical forces—Messrs. John Philip Sousa, Victor Herbert, Walter Damrosch and Frank Damrosch.

The proceeds of this memorial were designed for the benefit of the widow and daughters of Mr. Gilmore, now living in Boston. Just how much the proceeds would amount to the manager of

the entertainment, Mr. John Philip Carter, could not say last night. Mr. Carter didn't even know what the gross receipts were. He thought there might be \$12,000 in the house.

N. Y. EVG. TELEGRAM

ress MAY 21 1906

## Duss and His Band Return to Town.

blished:

LET Sousa look to his laurels! Duss has returned to town and last night conducted his band at the Hippodrome in a manner that was almost as original as John Philip's own.

Although the programme bristled with names like Gounod, Schumann, Wagner and Chopin, who are all in the parlance of the youthful piano student, "classic" composers, there was plenty of room for encores, and these were largely of a "popular" nature. It was an eclectic programme and all sorts and conditions of music lovers could find some number or numbers that merited attention.

Of the ten selections listed four were transcriptions, of which Schumann's "Traumerei" was perhaps the most attractive. "The slow curves of the gradual violin" and the other strings to which it has been transcribed bring out the beauty of the piece much more adequately than does the original piano scoring in the famous "Album for the Young." But the "transcribing" habit is a pitfall and Mr. Duss was less happy in some other experiments, notably Chopin's "Polonaise" in A, in which the ending for the orchestral work is too abrupt.

A word of praise should be given the band for its performance of the prelude to "Lohengrin." Fortunately, no encore was accepted at this point. Instead, Miss Effie Stewart followed with "Dich Teure Halle," from "Tannhauser."

Before the intermission two groups of virtuosi (the programme is the authority for this classification) stepped out from their fellow players and won the favor of the audience in operatic selections.

An interesting feature of the second half of the concert was the dream music from Humperdinck's "Hansel and Gretel," with its echo of the last opera season. On the whole the concert was a pleasant one and its varied character seemed to appeal to the jaded music lovers. And those who missed the resounding Sousa marches

## MR. SOUSA SAYS HE WANTS THE MONEY



JOHN PHILIP SOUSA.

WASHINGTON, June 7.—John Philip Sousa is here waging war on "talking machines" in the interest of the human voice, and, as he naively admits, in the interest of his own pockets. The new copyright bill gives Sousa his opportunity, and he is a self-appointed Committee of One to appear before the Joint Committee on Patents to discuss the bill. He says:

"Everyone of these concerns," referring to the manufacturers of talking machines, "has been in the habit of

dred of my compositions in its catalogues, and I have yet to receive the first cent for their reproduction. I want this money.

"When I was a boy here the young people sat on their steps and porches in the evening and sang the old songs and the new ones. If you walk down a Washington street in the evening you will not hear these young voices. You will hear these machines, and these talking machines are the worst enemy I have."

Music, one of the divine arts, is about to block the wheels of progress if John Philip Sousa and Victor Herbert have their way. They are demanding of a congressional committee nothing less revolutionary than a suppression of piracy from their musical works for use in phonographs. In their testimony they bear witness to the startling development of the Edison invention as the sole musical instrument of many people who formerly resorted to other means of entertainment. Sousa declared that the sale of banjos, guitars and mandolins is decreasing from year to year, and it is all because of the machine made music. Both of the musicians agreed that it would help them retain the place of instrumental music to prevent the unauthorized use of band music in the talking machines.

Newspaper Cutting Bureau  
REPUBLICAN

SS  
SPRINGFIELD, MASS  
JUN 11 1906

Sousa says that the human vocal chords are fast becoming useless and that in a little while there will be no singing in this country. He lays all the blame on the popularity of the phonograph and says that people listen to them now instead of singing themselves.

NEW YORK DAILY NEWS

JUN 7-1906

REGISTER

MOBILE, ALA

JUN 10 1906

Mr. Sousa says that machine-made music is running the natural product out of use. Young men will not sit on the "stoop" in the moonlight and carol to a guitar when, by the simple turning of a crank, the voice of Caruso may be made to fill the block with the ear-piercing tones of "Non e ver." Formerly, almost any kind of amateur singing was countenanced, because nothing better was obtainable, but now good music, and well sung, too, can be had on tap; and the modest amateur is driven to silence.

der Cutting Bureau in the  
N. Y. EV'G WORLD

JUN 8-1906

## SINGING IN NEW YORK.

Composer Sousa says that the American public is forgetting how to sing. The phonograph, he says, is delegated to do their singing for them and their vocal cords are suffered to deteriorate.

This does not seem to be the case in New York. Has Mr. Sousa ever gone on a popular excursion up the river or sat on a recreation pier at night or peered into one of Mr. Damrosch's people's chorus rehearsals at Cooper Union? Has he looked on at east side dances when the orchestra strikes up a popular tune? Has he occupied a Harlem flat on a summer evening? There seems to the chance observer to be as much congregational singing in the churches as ever. Children in the streets sing a good deal when a hand-organ comes their way. They sing every morning at school. In the case of the phonograph it may be thought to have stimulated occasional singing by making popular airs familiar.



May 26, 1906

## GILMORE MEMORIAL CONCERT.

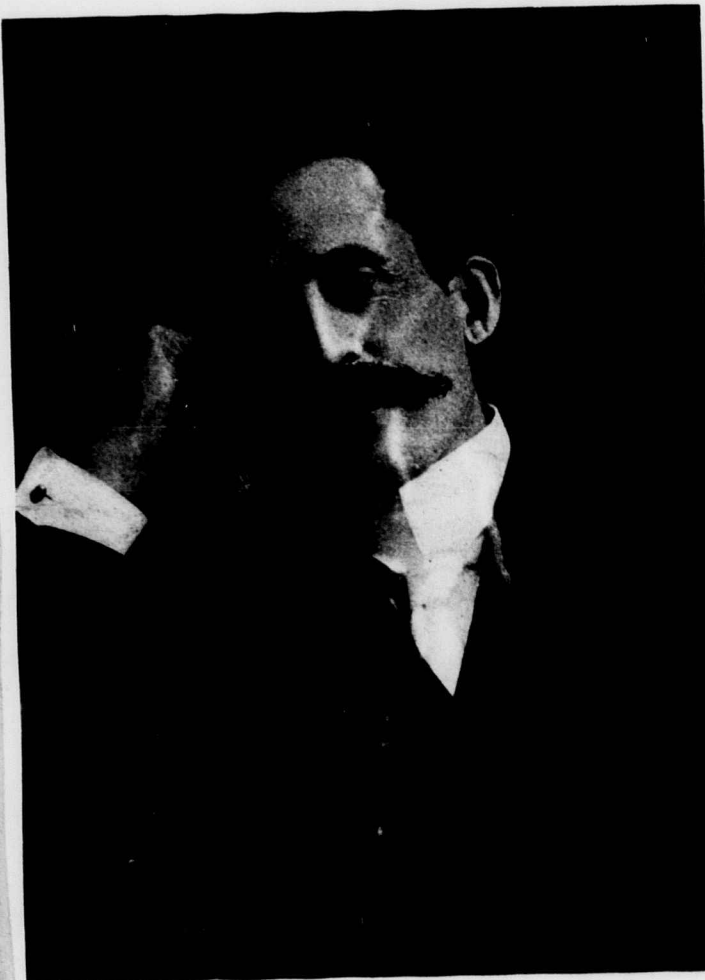
## A Magnificent Testimonial to "Patsy" Gilmore—Twelve Thousand New Yorkers Remember the Popular Bandmaster of Fifteen Years Ago and Fill Madison Square Garden.

Love of music, patriotism and sentiment were undoubtedly the three reasons why an audience of more than 12,000 assembled in the Madison Square Garden last Tuesday night, at the Gilmore Memorial concert. The splendid program arranged by John P. Carter supplied one reason; the desire to show tribute to that most popular American bandmaster, the late Patrick Sarsfield Gilmore, and to express sympathy for his widow and daughter in a practical manner were the other explanations for such a vast gathering as filled the immense auditorium from floor to dome.

It was undoubtedly the sentiment connected with the name of good old "Patsy" Gilmore, more than the appearance of the four popular leaders who took part, that drew so many aged men and women to the Garden that night.

Retired bankers, lawyers, doctors and men from various walks of life, men who are rarely nowadays found at concerts or theatres, were seen in the boxes and balconies, having forsaken their cozy corners and easy chairs at the call of—to them—the magic name Gilmore. Many of them knew Gilmore's old programs by heart and seemed to miss some of "Patsy's" old standbys from the list, despite the fact that Sousa, Herbert and the Damrosch brothers provided an excellent feast of music.

"Why don't they play the time honored 'Anvil Chorus'?" When Gilmore lived he played that everywhere, and always, with real anvils and torpedoes, and it was certainly thrilling," said a venerable old man in a front box.



JOHN PHILIP CARTER.

Other auditors recalled many of their favorites that Gilmore used to play, and Mr. Carter would be obliged to give a dozen more memorial concerts to include them all.

Nevertheless, it was remarkable to witness the enthusiastic reception and whole hearted appreciative applause that swept over the house with cyclonic intensity when Sousa played Sir Edward Elgar's "Pomp and Circumstance" march with military precision and tuneful swing.

His every appearance was the signal for vociferous applause, and the encore "fiends" worked themselves to a frenzy over "The Stars and Stripes Forever," "El Capitan," and "Washington Post" numbers.

It was apparent that the true American loves a brass band, and were equally pleased with every pianissimo, as well as every forte, and the stirring climaxes in the classical and popular pieces led by Messrs. Sousa, Herbert and Damrosch.

The soloists also received ovations. Herbert L. Clarke's cornet solo, Sullivan's "Lost Chord," required as encore Verdi's "Requiem." He played both selections with a sonority and artistic finish that few cornetists ever approach.

Caroline Mihr Hardy sang the "Dich Theure Halle" aria from "Tannhäuser" in an admirable manner, her sweet voice and clear enunciation surprising every one by their carrying power. It is no easy task for a singer to make her voice reach all over that big hall without its

becoming shrill. Mrs. Mihr Hardy's success, therefore, was doubly deserved.

Another little thing added to Mrs. Mihr Hardy's joy that evening was a touching message from Mrs. Gilmore in gratitude for Mrs. Mihr Hardy's offer of her services. It read as follows:

BOSTON, Mass., May 15, 1906.

"Mrs. Caroline Mihr Hardy, Madison Square Garden, N. Y.:

"Mrs. Hardy's tender remembrance and exquisite vocal tribute are as flowers crowning P. S. Gilmore's memory. Mrs. and Miss Gilmore are expressing their thanks further by letter."

Eugene Cowles also filled the hall with his glorious bass, first with his own compositions, "Celeste," and with encore that old favorite, "Forgotten You." The complete program was:

Military March in D, Pomp and Circumstance.....	Elgar
Conductor, John Philip Sousa.	
American Fantaisie .....	Herbert
Conductor, Victor Herbert.	
Cornet Solo, Lost Chord .....	Sullivan
Herbert L. Clark.	
Overture, Tannhäuser .....	Wagner
Conductor, Walter Damrosch.	
Aria, Tannhäuser, Dich Theure Halle.....	Wagner
Mrs. Caroline Mihr Hardy.	
Hallelujah Chorus .....	Handel
People's Choral Union of New York.	
Conductor, Frank Damrosch.	
The King of France, from The Three Quotations.....	Sousa
March, The Stars and Stripes Forever.....	Sousa
Conductor, John Philip Sousa.	
Song, Celeste .....	Cowles
Eugene Cowles.	
Introduction, Third Act of Lohengrin.....	Wagner
Conductor, Victor Herbert.	
Coronation March, from Le Prophete.....	Meyerbeer
Conductor, Walter Damrosch.	
Hymn of Thanks, Old Netherland Song.....	
Star Spangled Banner .....	
My Country 'Tis of Thee.....	
People's Choral Union of New York.	
Conductor, Frank Damrosch.	

The executive committee consisted of John P. Carter, director; Andrew A. McCormick, manager, and J. W. Morrissey, business manager.

A great musical service in memorial honor of P. S. Gilmore is no new idea in New York, but hands adequate to handle the matter at once artistically and practically were no easy quest; and while the local project hung fire, the national spirit in favor of it took spontaneous and sustained growth. Year by year Gilmore Memorial Days were announced from near and remote States and cities; and when the press of the country began to comment on the omission of national memorial honors to one of international fame, recognition that it was up to Gilmore's own New York to take lead in the matter evolved as the general imperative conviction. To the call for the right and immediate leader John P. Carter responded, bringing not only his established integrity and honorable repute, his brilliant talents, influential position and social prestige as incomparable credentials for the candidacy, but supplementing these by the natural right of distinctive authority in any Gilmorean matter, John P. Carter being, on the paternal side, a near kinsman of P. S. Gilmore.

P. S. Gilmore's seniority and his nomadic professional life not unnaturally estranged the kinsmen in the sense of sustained social intimacy; but the spirit of common esteem and affection survived personal separation, and the worth, brilliance and honorable record of the young relative, jovially saluted as "Jack, my boy," gratified and appealed to the sonless Gilmore.

Hence a virtually filial spirit is the seed whence John P. Carter's unselfish and devoted efforts have sprung, to blossom in the present triumphant occasion. Failure for any memorial function in honor of P. S. Gilmore was impossible, for he lived in the public heart, and survives in the popular memory. Yet the highest mark could have been missed by unambitious aim, of which John P. Carter cannot be accused. To his just claim for recognition of the patriotic and famous Gilmore's eminent national and personal services, both as man and musician, the great head of the great American nation responded with characteristic nobility; and illustrious representatives of National Government past and present, of church, Congress and court, of the financial, commercial and social worlds, as well as of Gilmore's own profession and its affiliated arts and intellect, promptly and generously followed suit. Press and public nobly sustained the prevailing spirit, and the result stands for itself in the magnificent ovation the nation witnesses in the Gilmore Memorial Celebration. Mr. Carter's official and personal thanks to all concerned merit reciprocal recognition. To his genius for organization, his administrative ability, his breadth of conception and splendid strength, his finesse in the delicate work of detail—most of all to his heroic energy and disinterested devotion, the grand success of the great undertaking is due. New York's memorial to P. S. Gilmore reflects credit upon itself, upon the whole American nation, upon noble and generous professional and public spirit; and not its least laurel immortalizing the memory and crowning the grave of the famous and beloved New Yorker is its happy election of an

organizing director and general presiding genius in the honorable person of P. S. Gilmore's descendant, John Philip Carter.

Probably few persons in the audience were aware that the soloist, Mrs. Mihr Hardy, was the daughter of the late Christian Mihr, one of the favorite solo cornetists with Gilmore's Band for years. But Mrs. Mihr Hardy well remembers the many courtesies Mr. Gilmore extended to her father, particularly the playing of the entire Gilmore band and a quartet of French horns at Mr. Mihr's funeral.

The general committee, which was headed by Thomas M. Mulvey as president, Thomas L. James and John R. Van Wormer as vice presidents, John D. Crimmins as treasurer, and Mr. Carter as secretary, consisted of 100 members, headed by President Roosevelt, and included Governor Higgins, Mayor McClellan and most of the prominent political and church officials of New York.

Mr. Carter announced yesterday that he had concluded arrangements with Austin Corbin, proprietor of Manhattan Beach, for a "Gilmore Day," to be given at the beach on July 14. The receipts will go to help Mrs. and Miss Gilmore.

Another big Gilmore day, that is an annual affair at the old town of Lancaster, Pa., is June 4. This year extraordinary preparations have been made under supervision of the Mayor of Lancaster. Besides the local bands, many Philadelphia and other Pennsylvania organizations will take part. There will be a parade, in which the Lancaster musicians, fire department and city officials will unite. This is to be followed by a vaudeville show and banquet in the evening.

It was this same mayor of Lancaster, by the way, who attended the concert last week, coming to New York for the express purpose of permitting the four orchestra leaders to use Mr. Gilmore's old baton.

NEW YORK WORLD

JUN 9 - 1906

MUSIC MACHINES  
MAY KILL MUSIC.

Sousa Sees Grave Menace to the  
Heavenly Maid in the Rise  
of the Automatics.

(Special to The World.)

WASHINGTON, June 8.—John Philip Sousa, who stated before a committee of the House that the automatic musical instruments are destroying the human voice so far as singing is concerned, said to-day to The World:

"From observation I am convinced that these machines will have a very ill effect on the progress of music in this country. The facility with which young people can hear music in their homes without any mental or physical effort must certainly reduce the number of amateur students very materially as the years go on. And as the amateur becomes scarcer, the professional teacher will necessarily suffer and be forced to seek some other means of livelihood. It was stated to me by a professional gentleman of Boston that there are fewer brass singers in New England to-day than ever before. I have noted myself that at summer resorts and on yachting parties the mechanical music maker has generally superseded the human voice and those instruments nearest the people, such as the mandolin, the guitar and the banjo. Publishers of music for those instruments and manufacturers of them inform me that their sales have decreased very materially as the popularity of the mechanical machines has grown.

"As the students of music become fewer the love of music will grow less. The singing school, the village band and the folk song are the primary cause of the advance in music. I do not believe it will be possible to interest the child in music with a spirit of emulation by a mechanical player. A child may desire to be a Paderewski, a Melba, a Caruso; I do not believe any child will desire to be a phonograph. The student must have living, breathing examples before him to properly stimulate his ambition."

Manufacturers and inventors of automatic piano players and talking machines were given a hearing to-day before the joint Committee on Patents of Senate and House, which is considering the pending copyright bill. G. Howlett Davis, an inventor of East Orange, N. J., charged that the composers, who have contended for protection against having their music "pirated" by talking machines without paying royalties, are controlled by contracts with publishing houses. This charge brought Victor Herbert, John Philip Sousa and other composers to their feet. They contended that they had never been approached by any publisher with monopolistic proposals and professed their complete independence.



# PEOPLE SING NO MORE, SAYS SOUSA

Declares the Human Vocal Chords Are Now Fast Becoming of No Use.

## BLAMES TALKING MACHINES

Incidentally He Would Have Composers Paid When Records of Their Work Are Made for Phonographs.

**HERALD BUREAU.**  
No. 73 FIFTEENTH STREET, N. W.,  
WASHINGTON, D. C., Wednesday.  
John Philip Sousa appeared before the Joint Committee on Patents of the Senate and House to-day to discuss the new copyright bill.

Mr. Sousa frankly said at the outset he was there in his own interest. He wanted money for the reproduction of his musical compositions on "talking machines." Then he startled the committee with the prediction that human vocal cords were fast becoming useless and in a little while there would be no singing, all because of the talking machine.

"Every one of these concerns," said Mr. Sousa, referring to the manufacture of talking machines, "has from twenty to one hundred of my compositions in its catalogues, and I have yet to receive the first cent for their reproduction. I want this money."

"I was born in this city. I am fifty years old. When I was a boy here the young people sat on their steps and porches in the evening and sang the old songs and the new ones. If you walk down a Washington street in the evening you will not hear these young voices. You will hear these infernal machines—these talking machines."

"Last summer I was in one of the famous summer resorts, where were congregated the swiftest yachts of the country. I went among them, and in place of the usual songs of the water in the evening what did I hear? 'El Capitan' on the talking machine."

"I tell you the human vocal cords are going into decay and the talking machine is taking their place."

"Why, these machine managers will pay Caruso \$3,000 to sing one song for them as a record. They will pay one of my best cornet players \$4 a tune for them. That shows the value of the human voice. And yet the composer of the song or of the piece does not get a cent for his composition."

Senator Reed Smoot ventured the suggestion that from his observation the people were not living as close to nature as they used to do and were forgetting to sing.

"Oh, that's not it," retorted Mr. Sousa. "It's the talking machine."

A provision in the new bill advocated by Mr. Sousa will meet the complaint he makes. It requires the consent of the composer before a record may be made for mechanical production.

Of course Sousa has a grievance against the talking machine, which, while it may grind out the marches all right, doesn't show those medals!

**PROVIDENCE, R. I.**  
JUN 8-1906

According to Mr. Sousa, the human voice has been displaced by the hideous talking machine; people no longer sing as much as they used to. But the graphophone still has some formidable rivals in the vocal soloists of "refined vaudeville."

JUN 8-1906

# FINDS COMFORT IN THE DECLINE OF SONG

But Does Not Agree with Mr. Sousa That the Vocal Cords Are Entirely Suppressed.

## FRIEND OF THE PHONOGRAPH

Correspondent Finds in It the Only Voice That Does Not Continually Talk Business.

TO THE EDITOR OF THE HERALD:—

I hope it will not be regarded as gross presumption if I venture to disagree with John Philip Sousa, who told the Joint Committee on Patents of the Senate and House in Washington yesterday that the human vocal cords were fast becoming useless and in a little while there would be no singing, all because of the talking machine. I think Mr. Sousa is right in claiming royalty from the talking machine manufacturers for the use of his charming compositions, but nevertheless the phonograph is not an evil, but a great public boon. In it Edison gave the people the only American voice that does not continually talk business for 365 days in the year. I would not presume to argue with Mr. Sousa about the decay of the vocal cords on account of the rise of the talking machine, as fate has placed me where one never hears singing (I am a member of a comic opera company), but when you dwell in a country where you never hear any subject discussed between the acts of a play, at the dinner table, on the street, in the café, at the seaside, or in the home, except business, then the voice of the talking machine, with its stirring Sousa marches, its humorous monologues and simple ballads, wafts us out of an atmosphere of "no matter how you get the money so you get it" and soothes our business seamed souls.

Mr. Sousa recalls the time when he was a boy in Washington and the young people sat on the steps and porches in the evening and sang the old songs and the new ones. Now if you walk down a Washington street you will not hear these young voices, you will hear these infernal talking machines.

When I was a boy in Philadelphia the neighbors also started in to sing on the steps and porches, and I am sorry to say that property in our neighborhood decreased eighty per cent after the first all fresco concert. When they sang the old songs grass and flowers withered in the back yards; pictures of the dead hanging on the walls smiled in sweet content at having passed forever from that neighborhood. After the second concert the sun refused to shine in our street, the policeman put on earmuffs when he passed the singers and finally one night when a young man who possessed a nifty tenor with a hotel register tackled Manrico's "Ah, I Have Sighed to Rest Me" from "Il Trovatore," the landlords formed themselves into a Society for the Prevention of Cruelty to Ear Drums and told the singers that they would not allow their property to be "sold for a song."

How different it would have been if they had clubbed together and purchased a talking machine, which would have held the neighborhood spellbound with the voices of Jean de Reszke, George Cohan, Caruso and Francis Wilson.

Mr. Sousa says these machine managers will pay Caruso three thousand dollars to sing one song for them as a record, and one of his (Sousa's) best cornet players only \$4 a tune. I can understand that.

The sum an artist receives is a matter of individual admiration. I have dwelt in houses where I would have given the cornet player in the next room a thousand dollars to move. Again, Mr. Sousa says:—"Last summer I was in one of the famous summer resorts, where were congregated the swiftest yachts of the country. I went among them and in place of the usual songs of the water in the evening what did I hear? 'El Capitan' on the talking machine!"

Mr. Sousa may not be aware of the fact that talking machines saved England, Ireland and Scotland from becoming uninhabitable. Several years ago scientists and sea captains noticed, with horror, that the Gulf Stream was gradually diverging from its course, which would result in the British Isles becoming mountains of ice. Scientists set about solving why the Gulf Stream was trying to get away and discovered the cause was yachting concerts in which society women tried to sing Melba into vaudeville.

The government officials informed them that they must either buy talking machines or lose the Gulf Stream. Naturally they didn't want England to become ice-bound, so each yacht bought a machine and England was phonographically saved.

LOUIS HARRISON.  
NEW YORK, June 7, 1906.

JUN 9-1906

# DON'T SING TO DISC, SAYS JOHN P. SOUSA

Declares That Phonograph Is Responsible for Deterioration of Vocal Cords.

## SPECIALIST THINKS OTHERWISE

(Special Dispatch to The Morning Telegraph.)

WASHINGTON, June 8.

John Philip Sousa, who made the statement Thursday that "talking machines" were a detriment to art and that artists who consented to sing in them suffered a deterioration of the vocal cords, has stirred up a hornet's nest.

Mr. Sousa is one of the "witnesses" at the hearing of the Committee on Patents, which is just now considering the new copyright bill. He favors the bill in its present form "as a working basis," saying it does not meet all desires, but that it goes a long way. He spoke bitterly against "phonographic piracy," and said: "You have these infernal machines going night and day. We will not have a vocal cord left. They will be eliminated by a process of evolution, as was the tail of man when he came from the ape."

Sousa and Victor Herbert were present when the conference was resumed to-day.

Neither made formal statement, but Sousa had a lively colloquy with S. T. Cameron, of New York, representing the American Graphophone, during the latter's testimony. Cameron opposed certain features of the bill relative to use in talking machines of copyrighted compositions. Incidentally, he said the band king once had made the rounds of the talking machine companies, asking to have his compositions popularized by the phonograph. Sousa did not reply to this, but retorted vigorously to Cameron's assertion that Sousa had an exclusive contract for use of his marches by the Victor Phonograph Company.

Many paragraphs of the copyright bill were under fire to-day. The talking machine and perforated roll companies are nearly all opposing the provision preventing the use of copyrighted compositions without consent of their composers. The claim has been made in their behalf that the bill would give a monopoly of the phonograph business to the Victor and Edison phonograph companies and of the perforated music player business to the Aeolian company because they have contracts which would give them exclusive right to almost all copyrighted musical compositions.

## Throat Specialist Cannot Agree With the Bandmaster.

Dr. Peter J. Gibbons, the throat specialist, of 68 East Thirty-fourth street, who has examined the vocal cords of many of the greatest singers in the world, is not inclined to agree with Mr. Sousa, when the bandmaster declares that singing into a phonograph has a tendency to cause a deterioration of the singing voice. He said last evening to a representative of The Morning Telegraph:

"I do not believe that singing into a phonograph would have any bad effect unless the artist was indiscreet and sang too much in a single day. They are not likely to be indiscreet. In fact, there is no class of persons that I know of who are so careful as the stars of the operatic stage. They must be, as their one great danger lies in overwork. It is not often, either, that stars of the first magnitude can be persuaded to register their voices in this way, although some of them now great were glad to do so for a consideration before they had won a name and fame. This wouldn't indicate that they have deteriorated; quite the contrary."

"I am in favor of the phonograph, if not as a business venture, then as a valuable thing to be encouraged for sentimental reasons. It gives thousands of persons a chance to hear these people who would be deprived of it otherwise. Again, and this in my judgment is the unanswerable argument, it preserves the perfect voice after the singer is dead, or after the voice is lost."

"On the whole, I do not think Mr.



JOHN PHILIP SOUSA.

Sousa or any one else need be afraid that the phonograph will in time lose to us the beauty of grand opera, which depends largely for its attractive features upon the stage settings and the picture that is presented to the eye."

NEWSPAPER CUTTING BUREAU in the World

CHICAGO, ILL.  
JUN 7-1906

## READY-MADE MUSIC.

Two renowned men—John Philip Sousa, of musical, and Senator Smoot, of marital fame—joined in a discussion on the perils of the human voice yesterday when Mr. Sousa appeared before the committee on patents to protest against the piratical use of his compositions in talking machines all over the country.

Mr. Sousa believes that people have given up singing, and will give it up more, because of the use of the phonograph. Senator Smoot, however, thinks the reason people do not sing so much as formerly is that they do not live "so close to nature."

Mr. Sousa will agree that the phonograph gets away from nature, and whether it is the cause or effect of the loss of taste for singing Mr. Sousa's contention is the tangible one. Laying aside, as undoubtedly does the composer of the pirated marches and dance music, the mere personal question, what is important to decide is whether the human voice is really becoming neglected and the human songster extinct.

By analogy it may be seen that people still walk, in spite of automobiles; the wind still blows, in spite of electric fans; the egg is still hatched, in spite of the incubator. Mechanical music may be more destructive of simple, old-fashioned ways than the automobile, the electric fan or the incubator. The wisdom of Sousa plus Smoot may be above analogy and superior to the considerations of the plain man. But even if there is a tinge of error in the idea that the songster is silenced by the grating revolutions of a phonographic record, we are willing to sit by and watch Mr.

Sousa struggle like Samson with Philistine reproductions, be they dance music or march, of the manufacture of ready-made song.







## SOUSA SAYS PEOPLE CAN NO LONGER SING

All Vocal Melody is Committed  
to Automatic Machines Says  
the Composer

The new Copyright Bill is now in the hands of the joint committee on patents of the Senate and House, and yesterday John Philip Sousa appeared to give the members his views on the new bill as it affected his own interests. He frankly stated that no other consideration had brought him before the committee and that what he wanted was money for the reproduction of his compositions on "talking machines." In the course of his evidence, which created quite an impression, he startled his hearers by declaring that human vocal cords are fast becoming useless, and predicting that in a little while there would be hardly any more singing.

Referring to the talking machines he said: "Every one of these concerns has from twenty to one hundred of my compositions in its catalogues, and I have yet to receive the first cent for their reproduction. I want this money."

"I was born in this city. I am fifty years old. When I was a boy here the young people sat on their steps and porches in the evening and sang the old songs and the new ones. If you walk down a Washington street in the evening you will not hear these young voices. You will hear these infernal machines—these talking machines."

"Last summer I was in one of the famous summer resorts, where were congregated the swellest yachts of the country. I went among them, and in place of the usual songs of the water in the evening what did I hear? 'El Capitan' on the talking machine."

"I tell you the human vocal cords are going into decay and the talking machine is taking their place."

"Why, these machine managers will pay Caruso \$3,000 to sing one song for them as a record. They will pay one of my best cornet players \$4 a tune for them. That shows the value of the human voice. And yet the composer of the song or of the piece does not get a cent for his composition."

Senator Reed Smoot ventured the suggestion that from his observation the people were not living as close to nature as they used to do and were forgetting to sing.

"Oh, that's not it," retorted Mr. Sousa. "It's the talking machine."

A provision in the new bill advocated by Mr. Sousa will meet the complaint he makes. It requires the consent of the composer before a record may be made for mechanical production.

RECORD

Boston, Mass.

JUN 7-1906

## SOUSA CALLS TALKING DEATH

Washington, June 7.—John Philip Sousa appeared before the joint committee on patents of the senate and house to discuss the new copyright bill.

Sousa frankly said at the outset he was there in his own interest. He wanted money for the reproduction of his musical compositions on "talking machines."

Then he startled the committee with a prediction that human vocal cords were fast becoming useless and in a little while there would be no singing, all because of the talking machine.

JUNE 11, 1906.

## NEW COPYRIGHT BILL GOES OVER UNTIL NEXT DECEMBER

Struggle Between Composers and  
Talking Machine Makers Will  
Then Be Resumed.

SOUSA AND HERBERT IN LEAD

Transcript of Their Testimony So  
Far Gives a Clear Idea of  
the Points at Issue.

(Special Dispatch to The Morning Telegraph.)

WASHINGTON, June 10.

NOW that the hearings on the new copyright bill have ceased temporarily there is a demand for the testimony before the joint Congressional Committee, of which such scant mention has been made in the newspapers. Especially in demand is the testimony by Victor Herbert and John Philip Sousa.

The whole matter now goes over until the next session of Congress, and at the conclusion of the hearing yesterday Chairman Currier announced that the committee would resume hearings on the first Monday in December. All persons interested, he announced, may file briefs in the meantime.

Messrs. Sousa and Herbert were present at the hearing yesterday, but took no active part in the proceedings.

So far, the struggle has been one between the composers, represented by Sousa and Herbert, joined by representatives of the American Copyright League against a scattering of the publishers of perforated music rolls and the phonograph makers.

Paul Cromelin, representing the Columbia Phonograph Company, yesterday submitted an elaborated fifteen reasons why he opposed the measure. Others heard were Albert H. Walker of New York, an authority on copyright legislation; Chas. S. Burton, representing the Chicago music roll manufacturers, and Nathan Burkan of New York, representing music publishers and in behalf of Witmark & Sons, Sol Bloom, the Chas. Ditson Company, Carl Fischer, the Frazz Publishing Company, Francis Day and Hunter, the T. B. Harms Company, F. B. Haviland Publishing Company, E. T. Aul Music Company, J. H. Kemick & Co., J. W. Stern & Co., White Smith Music Publishing Company, York Music Company (Avon Tilzer, manager), Emil Ascher, Chandler, Held & Co., and others in New York, Philadelphia, Boston, Chicago, Milwaukee, Galveston, St. Louis, Cincinnati, Washington and Fall River.

### Sousa's Testimony.

John Philip Sousa's attack upon the "talking machine," in connection with his declaration that music-reproducing devices had a baneful effect upon the American voice, has aroused lively interest among those connected with the progress of the bill before Congress and developed the bitterest opposition from representatives of manufacturers of instruments.

Sousa said he believed music develops from the people and their folk songs and begins with "the country band" and singing school. He talked from the shoulder to those who will be called upon to pass upon the copyright bill before it is reported from the Congressional committee, but his testimony has not been printed for the use of the committee and will not be prepared for some time in that shape, because it has not been revised.

With the consent of Chairman Currier, of the Joint Congressional Committee, The Morning Telegraph has obtained the stenographer's "copy" of the testimony by both Sousa and Victor Herbert.

The record shows that Sousa opened his remarks with the somewhat facetious assertion, "I would much rather have my brass band here. I think it would be more appreciated than my words will."

When told by Representative Chaney that the committee would rather have Sousa than his band, Sousa said: "I would like to quote Fletcher of Saltoun, who said that he cared not who made the law of the land if he could write its psalms. We composers of America take the other view. We are very anxious as to who makes the laws of this land."

### Present Law Is Not Up to Date.

"We are in a very bad way, I think. When the copyright law was made the perforated rolls and phonograph records were not known, and there was no provision made to protect us in that direction. Since then they have come out with the claim that the 'record' of sound is not a notation."

"When these perforated roll companies and these phonograph companies take my property and put it on their records they take something that I am interested in and give me no interest in it. When they make money out of my pieces I want a share of it."

"They are protected in their inventions," asked Representative Sulzer.

Receiving an affirmative reply, Mr. Sulzer then asked: "And why should you not be protected in yours?" to which Sousa replied:

"That is my claim. They have to buy the brass they make their funnels out of and have to buy the wood they make the box out of, and the composition for the disc, and that disc as it stands, without the composition of an American composer on it, isn't worth a penny. Put the composition of an American composer on it and it is worth \$1.50. What makes the difference? The stuff that we write."

Representative Bonyne asked: "What is the protection given you by the terms of this bill?" to which Sousa replied:

"In any production of our music by any of these mechanical instruments they must pay us money for the use of them."

"The publishers of this country make a contract with the composers and agree to give them a sum outright, or a royalty on sales, and follow it out, and we demand and get for each and every copy that is published and sent out, and the notation that they publish, a certain return."

### Willing to Yield the Sop.

"These companies having records and talking machines take this one copy and



VICTOR HERBERT.

this town of Washington—in front of every house in the Summer evenings you would find young people together singing the songs of the day—or the old songs. To-day you hear these infernal machines going, night and morning. (Laughter.) We will not have a vocal cord left. (Laughter.) The vocal cords will be eliminated by a process of evolution, as was the tail of man when he came from the ape. The vocal cords will go and no one will have a chance to sing."

"On this river, the Potomac, when I was a young man, we went out boating, and we heard nothing but songs everywhere. Last Summer, or the Summer before last, I was in one of the biggest yacht harbors of the world outside of Long Island, and I did not hear a voice the whole Summer. Every yacht had a gramophone, a phonograph, an aeolian or something of the kind."

### Sale of Musical Instruments.

"Go to the men that manufacture the instruments that are nearest the people—the banjos, guitars and mandolins—and every one of them will tell you that the sale of these instruments has greatly fallen off. You cannot develop music without these instruments, the country singing school and the country brass band. Music develops from the people, the folk songs, and if you do not make them executants you make them machines."

"Since the time you speak of when there used to be singing in the streets," remarked Chairman Currier, "the law has been passed to protect the authors of musical compositions, which would prohibit that. Is not that so?"

"Not that I know of at all," answered Sousa. "I have never known that it was unlawful to get together and sing."

"It probably has not been enforced to that extent," said Mr. Currier.

Representative McGavin suggested jokingly to Sousa that "it ought to be against the law for some people to attempt to do it," to which Sousa replied affirmatively.

"Is it not possible that has deterred the young people from singing?" inquired Mr. Currier.

"Would you not consider," retorted Sousa, "it a greater crime to turn on a phonograph?"

"I do not consider singing a crime," responded the Representative.

### "Comfort in the Phonograph."

"If you would make it a misdemeanor," said Sousa, "do you think it much worse to have a lot of these machines going than to have a lot of fresh young voices singing?"

Chairman Currier replied that "A great many people in the country get a great deal of comfort out of the phonograph."

"But," replied Sousa "they get much more out of the human voice, and I will tell you why. The phonograph companies know that. They pay Caruso \$3,000 to make a record in their machine, because they get the human voice, and they pay a cornet player \$4 to blow one of his blasts in it. (Laughter.) That is the difference. The people, the homes want the human voice. First comes the country singing school, and next comes the country brass band. Let us do something to help them. You can do it by making these people pay me for everything that I compose." (Laughter.)

### Victor Herbert's Plea.

When Victor Herbert was heard he told the joint committee it was hardly necessary for him to add anything to Sousa's statement. "I think," he said, "he has made the question very plain and clear. I would like to say this, that both Mr. Sousa and I are not here representing ourselves as individuals and our personal interests, but we stand here for many hundreds of poor fellows who have not been able to come here—possibly because they have not got the price—brother composers, whose names figure on the advertisements of the companies who make perforated rolls and talking machines, etc., and who have never received a cent, just as is the case with Mr. Sousa and myself."

"I do not see how they can deny that they sell their rolls on their machines because they are reproducing a part of our brain, of our genius, or whatever it might be. They pay, as Mr. Sousa said, the singer who sings a song into their machines. They pay Mr. Caruso \$3,000 for each song, for each record. He might be singing Mr. Sousa's song, or my song, and the composer would not receive a cent."

"I say that that cannot be just. It is as plain a question as it could be, to my mind. Morally, there is only one side to it, and I hope you will see it and recommend the necessary law."

Horace Pettit, of the Victor Talking Machine Company, said: "It may be that Mr. Herbert and Mr. Sousa have been somewhat abused by the talking machine companies. They certainly do not show it in their appearance. Our position is equitable and just."

### Willing to Yield the Point.

"We believe they should have protection, the author and composer, and we are willing, so far as the provisions of this act are concerned, that they should be heard substantially on that point."

### LAST COPYRIGHT HEARING.

Judge Walker Appears Before Senate and House Committees.

A final hearing by the Senate and House Committees on Patents for persons interested in the proposed revision of the copyright law was held yesterday.

It is not probable that action will be upon the bill at this session of Congress as members of the committees admitted the measure must be amended before it can receive their approval.

Most of the objection to the bill centers around the provisions relating to the protection of musical composers and publishers. Judge Walker, a leading authority on copyright matters, appeared before the committee, in the character of amicus curiae, and pointed out the alleged inconsistencies and absurdities in the present law, which he declared to be a constitutional evasion.

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### The Voice and Domestic Music.

In arguing before a Senate committee in favor of an amendment of the copyright law prohibiting the reproduction of musical compositions, Mr. SOUSA, the marching king and popular bandmaster, incidentally spoke of the decline of "old-time singing" and of the use of such instruments as the guitar, banjo and mandolin. Machine-made music, he fears, will not only supersede song and all that is human and personal in it, but may cause atrophy of the vocal cords.

It is an interesting coincidence that the current issue of the London Spectator contains an article by its musical critic on "The Decline of Domestic Music." This writer has no notion that we are in danger of hearing too little music; on the contrary, the activity of the musical world is greater than ever, he admits. But the activity has its unfavorable aspects. In the first place, thousands of professional musicians find it harder and harder to make a living, only 5 per cent of the concerts, he says on "good authority," yielding any profit to those who give them. In the second place, the multiplication of automatic "players" and the rising standard of excellence among professionals threaten the extinction of all amateur performers. Even novelists, we are told, have taken

notice of the tendencies in question and their heroines seldom, if ever, shine as musicians.

It is difficult to reconcile these pessimistic views with notorious facts. Take, for example, the number of music schools to-day as compared with that of ten years ago. Has there been an increase or decrease? Do these schools graduate fewer students? Their attendance never was larger. If parents no longer consider music a desirable accomplishment for their daughters, whence the remarkable growth of these schools?

Every concert-goer has remarked again and again on the overproduction of first-rate pianists, violinists and other instrumentalists. This condition is bad from a purely pecuniary point of view, but it indicates that the study of music is more general than ever.

As for machine-made music, it will stimulate rather than discourage the output of "human" music. It will bring music into places that enjoy few operatic and concert opportunities and develop the taste for the art. In the long run it will mean more singing and more playing, not less, although, of course, flat life in large cities requires modification of "old-time" forms and practices.



John Philip Sousa appeared to give the members his views on the new bill as it affected his own interests. He frankly stated that no other consideration had brought him before the committee and that what he wanted was money for the reproduction of his compositions on "talking machines." In the course of his evidence, which created quite an impression, he startled his hearers by declaring that human vocal cords are fast becoming useless, and predicting that in a little while there would be hardly any more singing.

Referring to the talking machines he said: "Every one of these concerns has from twenty to one hundred of my compositions in its catalogues, and I have yet to receive the first cent for their reproduction. I want this money."

"I was born in this city. I am fifty years old. When I was a boy here the young people sat on their steps and porches in the evening and sang the old songs and the new ones. If you walk down a Washington street in the evening you will not hear these young voices. You will hear these infernal machines—these talking machines."

"Last summer I was in one of the famous summer resorts, where were congregated the swiftest yachts of the country. I went among them, and in place of the usual songs of the water in the evening what did I hear? 'El Capitan' on the talking machine."

"I tell you the human vocal cords are going into decay and the talking machine is taking their place."

"Why, these machine managers will pay Caruso \$3,000 to sing one song for them as a record. They will pay one of my best cornet players \$4 a tune for them. That shows the value of the human voice. And yet the composer of the song or of the piece does not get a cent for his composition."

Senator Reed Smoot ventured the suggestion that from his observation the people were not living as close to nature as they used to do and were forgetting to sing.

"Oh, that's not it," retorted Mr. Sousa. "It's the talking machine."

A provision in the new bill advocated by Mr. Sousa will meet the complaint of composers. It requires the consent of the composer before a record may be made for mechanical production.

## Transcript of Their Testimony So Far Gives a Clear Idea of the Points at Issue.

(Special Dispatch to The Morning Telegraph.)

WASHINGTON, June 10.

NOW that the hearings on the new copyright bill have ceased temporarily there is a demand for the testimony before the joint Congressional Committee, of which such scant mention has been made in the newspapers. Especially in demand is the testimony by Victor Herbert and John Philip Sousa.

The whole matter now goes over until the next session of Congress, and at the conclusion of the hearing yesterday Chairman Currier announced that the committee would resume hearings on the first Monday in December. All persons interested, he announced, may file briefs in the meantime.

Messrs. Sousa and Herbert were present at the hearing yesterday, but took no active part in the proceedings.

So far, the struggle has been one between the composers, represented by Sousa and Herbert, joined by representatives of the American Copyright League against a scattering of the publishers of perforated music rolls and the phonograph makers.

Paul Cromelin, representing the Columbia Phonograph Company, yesterday submitted an elaborated fifteen reasons why he opposed the measure. Others heard were Albert H. Walker of New York, an authority on copyright legislation; Chas. S. Burton, representing the Chicago music roll manufacturers, and Nathan Burkan of New York, representing music publishers and in behalf of Witmark & Sons, Sol Bloom, the Chas. Ditson Company, Carl Fischer, the Frazz Publishing Company, Francis Day and Hunter, the T. B. Harms Company, E. B. Haviland Publishing Company, E. T. Aul Music Company, J. H. Remick & Co., J. W. Stern & Co., White Smith Music Publishing Company, York Music Company (Avon Tilzer, manager), Emil Ascher, Chandler, Held & Co., and others in New York, Philadelphia, Boston, Chicago, Milwaukee, Galveston, St. Louis, Cincinnati, Washington and Fall River.

### Sousa's Testimony.

John Philip Sousa's attack upon the "talking machine," in connection with his declaration that music-reproducing devices had a baneful effect upon the American voice, has aroused lively interest among those connected with the progress of the bill before Congress and developed the bitterest opposition from representatives of manufacturers of instruments.

Sousa said he believed music develops from the people and their folk songs and begins with "the country band" and singing school. He talked from the shoulder to those who will be called upon to pass upon the copyright bill before it is reported from the Congressional committee, but his testimony has not been printed for the use of the committee and will not be prepared for some time in that shape, because it has not been revised.

With the consent of Chairman Currier, of the Joint Congressional Committee, The Morning Telegraph has obtained the stenographer's "copy" of the testimony by both Sousa and Victor Herbert.

The record shows that Sousa opened his remarks with the somewhat facetious assertion, "I would much rather have my brass band here. I think it would be more appreciated than my words will."

When told by Representative Chaney that the committee would rather have Sousa than his band, Sousa said: "I would like to quote Fletcher of Saltoun, who said that he cared not who made the law of the land if he could write its psalms. We composers of America take the other view. We are very anxious as to who makes the laws of this land."

### Present Law Is Not Up to Date.

"We are in a very bad way, I think. When the copyright law was made the perforated rolls and phonograph 'records' were not known, and there was no provision made to protect us in that direction. Since then they have come out with the claim that the 'record' of sound is not a notation."

"When these perforated roll companies and these phonograph companies take my property and put it on their records they take something that I am interested in and give me no interest in it. When they make money out of my pieces I want a share of it."

"They are protected in their inventions?" asked Representative Sulzer.

Receiving an affirmative reply, Mr. Sousa then asked: "And why should you not be protected in yours?" to which Sousa replied:

"That is my claim. They have to buy the brass they make their funnels out of and have to buy the wood they make the box out of, and the composition for the disc, and that disc as it stands, without the composition of an American composer on it, isn't worth a penny. Put the composition of an American composer on it and it is worth \$1.50. What makes the difference? The stuff that we write."

Representative Bonyne asked: "What is the protection given you by the terms of this bill?" to which Sousa replied:

"In any production of our music by any of these mechanical instruments they must pay us money for the use of them."

"The publishers of this country make a contract with the composers and agree to give them a sum outright, or a royalty on sales, and follow it out, and we demand and get for each and every copy that is published and sent out, and the notation that they publish, a certain return."

### Willing to Yield the Sop.

"These companies having records and talking machines take this one copy and produce 1,000. If they could buy my one copy and sell that one copy I would have no objection, but they take my copy and make another copy and give me nothing for it. They could not do it if I did not write it, and I want to be paid for it."

Representative Webb asked whether records already made would be affected. Chairman Currier replied that it would not affect existing copyrights, whereupon Sousa interjected: "No. That is a sop; I am willing to do it for the sake of the future, but I think it is wrong. That is a sop to them, and hereafter they will make money, after this law passes, on the pieces that I made before the law went into effect."

"So," interpolated Representative Chaney, "we will still get 'El Capitan' from the phonographs in various places?" to which Sousa retorted: "Yes, sir, and I get nothing for it, and I am the man that made 'El Capitan.'"

Following the laughter which greeted this asseveration, Sousa said:

"When I was a boy—I was born in



VICTOR HERBERT.

this town of Washington—in front of every house in the Summer evenings you would find young people together singing the songs of the day—or the old songs. To-day you hear these infernal machines going, night and morning. (Laughter.) We will not have a vocal cord left. (Laughter.) The vocal cords will be eliminated by a process of evolution, as was the tail of man when he came from the ape. The vocal cords will go and no one will have a chance to sing."

"On this river, the Potomac, when I was a young man, we went out boating, and we heard nothing but songs everywhere. Last Summer, or the Summer before last, I was in one of the biggest yacht harbors of the world outside of Long Island, and I did not hear a voice the whole Summer. Every yacht had a gramophone, a phonograph, an aeolian or something of the kind."

### Sale of Musical Instruments.

"Go to the men that manufacture the instruments that are nearest the people—the banjos, guitars and mandolins—and every one of them will tell you that the sale of these instruments has greatly fallen off. You cannot develop music without these instruments, the country singing school and the country brass band. Music develops from the people, the folk songs, and if you do not make them executants you make them machines."

"Since the time you speak of when there used to be singing in the streets," remarked Chairman Currier, "the law has been passed to protect the authors of musical compositions, which would prohibit that. Is not that so?"

"Not that I know of at all," answered Sousa. "I have never known that it was unlawful to get together and sing."

"It probably has not been enforced to that extent," said Mr. Currier.

Representative McGavin suggested jokingly to Sousa that "it ought to be against the law for some people to attempt to do it," to which Sousa replied affirmatively.

"Is it not possible that has deterred the young people from singing?" inquired Mr. Currier.

"Would you not consider," retorted Sousa, "it a greater crime to turn on a phonograph?"

"I do not consider singing a crime," responded the Representative.

### "Comfort in the Phonograph."

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"But," replied Sousa "they get much more out of the human voice, and I will tell you why. The phonograph companies know that. They pay Caruso \$3,000 to make a record in their machine, because they get the human voice, and they pay a cornet player \$4 to blow one of his blasts in it. (Laughter.) That is the difference. The people, the homes want the human voice. First comes the country singing school, and next comes the country brass band. Let us do something to help them. You can do it by making these people pay me for everything that I compose." (Laughter.)

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### Willing to Yield the Point.

"We believe they should have protection, the author and composer, and we are willing, so far as the provisions of this act are concerned, that they should be passed substantially on the lines indicated, so that the composer should have the protection against his music being copied on a record or talking machine, with the understanding, however, that it does not apply to existing copyrights."

"If the talking machine companies are under this act to pay royalties to authors and composers on copyrighted compositions, the talking machine companies should also be protected, in this way: We might pay Mr. Sousa or Mr. Herbert or Mr. Caruso, or any of the opera singers, \$1,000 for making a record. It is perfectly possible within the known arts for that record, after we make it, to be reproduced by a mere copper plating process by somebody else, and copied, so that we would pay \$1,000 or so and have no protection against the person manufacturing a duplicate of it."

"Therefore, for that and other reasons, the talking machine manufacturers should be entitled to register the particular records which they prepare, and that provision should be included in the act."

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It is an interesting coincidence that the current issue of the London *Spectator* contains an article by its musical critic on "The Decline of Domestic Music." This writer has no notion that we are in danger of hearing too little music; on the contrary, the activity of the musical world is greater than ever, he admits. But the activity has its unfavorable aspects. In the first place, thousands of professional musicians find it harder and harder to make a living, only 5 per cent of the concerts, he says on "good authority," yielding any profit to those who give them. In the second place, the multiplication of automatic "players" and the rising standard of excellence among professionals threaten the extinction of all amateur performers. Even novelists, we are told, have taken

notice of the tendencies in question and their heroines seldom, if ever, shine as musicians.

It is difficult to reconcile these pessimistic views with notorious facts. Take, for example, the number of music schools to-day as compared with that of ten years ago. Has there been an increase or decrease? Do these schools graduate fewer students? Their attendance never was larger. If parents no longer consider music a desirable accomplishment for their daughters, whence the remarkable growth of these schools?

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## SOUSA CALLS TALKING MACHINE DEATH

Washington, June 7.—John Philip Sousa appeared before the joint committee on patents of the senate and house to discuss the new copyright bill.

Sousa frankly said at the outset he was there in his own interest. He wanted money for the reproduction of his musical compositions on "talking machines."

Then he startled the committee with a prediction that human vocal cords were fast becoming useless and in a little while there would be no singing, all but of the talking machine.



THE WASHINGTON POST: SUNDAY, JUNE 10, 1906.

# Music and Musicians

BY BERENICE THOMPSON.

American composers who are complaining that the present copyright law is inadequate for their protection, criticize the statute in some details, but do not manifest any objections to its provisions as a whole. According to Arthur Crisfield, an authority on the history of copyright enactments in the United States, the original provisions of the country's copyright law have been amended and increased or added to from time to time by Congress until now they are the product not only of the minds which first composed them, but of the thought and consideration of the various legislators who have passed upon and altered them from time to time.

Of course, the beginnings of our copyright legislation were made in the time when we were colonies of England, and looked to Great Britain for our government. During the Revolutionary period each colony for itself attempted to protect authors by copyright law. The first to enact such a law was Connecticut, when, in 1783, a committee reported on the subject of literary works, and a measure relative to such productions was passed. Massachusetts, New Jersey, and New Hampshire followed Connecticut's example in the same year. In 1784 acts were put through in Pennsylvania and South Carolina. In the following year Virginia and North Carolina passed acts securing to authors of literary works an exclusive proprietorship thereof, and in 1786 Georgia and New York enacted laws for the encouragement of literature and genius. Mr. Crisfield knows of no copyright law passed by Delaware.

In 1787 the Constitution provided that Congress have power to promote the progress of science and useful arts by securing for a limited time to authors the exclusive right to their respective writings and discoveries. By this article the States surrendered to the general government the right to enact copyright laws and patent legislation. The first act under the constitutional power thus granted was at the second session of the First Congress in 1790, and was entitled "An act for the encouragement of learning by securing the copies of maps, charts, and books to the authors and proprietors of such copies during the times therein mentioned."

According to this act, passed May 31, registration of the title of the work to be copyrighted was made in the district court, and a copy of it was deposited with the Department of State. A second act, supplementary to this, was dated July 29, 1807.

It was about that time a question arose as to whether a common law right of copyright might not exist in the United States independent of the enactments of Congress. This problem was finally disposed of in the case of *Wheaton against Peters*, and the decision made that there was such common law right. In 1819 and 1831 acts were passed by Congress amending or extending the provisions relative to the rights of authors and their works. Under the act of 1831 it was provided that no person shall be entitled to the benefits of the law "unless he shall deposit a printed copy of the title of such book or other work in the clerk's office of the district court of the district wherein the author or proprietor shall reside," and that the clerk of the court "shall record same in a book kept for the purpose." This act contained provisions relating to the insertion of a copyright notice in every copy of the book or other article copyrighted, and for the purpose of preventing the infringement of the copyright and enforcing penalty on those who disobeyed the law, a copy of the copyrighted article was required to be delivered to the district clerk within three months after the date of publication.

One June 30, 1844, Congress voted to regulate the acknowledgment of deeds for the transfer or assignment of copyrights and for the recording of them in the proper office. On August 10, 1846, the Twenty-ninth Congress provided that one copy of any copyrighted book, map, or other article should be delivered to the Librarian of Congress and one to the Librarian of the Smithsonian Institution within three months after publication. These deposits were intended for the enrichment of said libraries. In 1855 the second session of the Thirty-third Congress agreed that all such articles sent through the mails should go free of postage.

The act of August 18, 1856, passed by the first session of the Thirty-fourth Congress, conferred the benefits of copyright upon the author or proprietor of any dramatic composition designed or intended for public representation, with attaching penalties for infringement. On February 5, 1859, an act was passed providing that all books or other copyrighted material formerly deposited in the State Department should be removed to and be under the control of the Department of the Interior. In a law passed on February 18, 1861, the right of appeal from the decision of the Circuit Court to the Supreme Court of the United States was extended. Photographs were included in material to be copyrighted through the act of March 1, 1865, and the word "book" made to mean every volume or part of a work, together with the maps, charts,

by rote and save themselves the expense of buying a copy of the music. If no royalty is paid composers by the talking-machine companies, it seems at least as though the courts should grant them damages for some of the caricatures played by these mechanisms under the guise of faithful reproductions.

The Choral Society at its board meeting last Monday night adopted a novel plan for the collecting of funds to apply to next season's work. It was decided that the society and all its friends should organize a theater party to attend the performance of the Guy Standing Stock Company on Monday evening, June 18, at the Columbia Theater. This night will be known as Choral Society night, and all the members of the Choral Society and their friends are asked to take part in the sale of tickets. The net proceeds will be donated to the society by the management of the Columbia Theater, and if the house auditorium can be filled, a goodly sum will be netted for the cause of music.

The officers of the Choral Society for the coming season, elected last Monday, are: President, Bernard R. Green; vice president, Dr. Edwin Hill; treasurer, Stasius Meade; financial secretary, George P. Tucker; secretary, David L. Selke, and librarian, H. J. Daley. These officers were elected by a single ballot cast by the members present, for the ticket presented by a nominating committee, Messrs. O. G. Sonneck, John Roberts, and Frank Byram. A committee of five was named to nominate a conductor and accompanist for the coming season, and a resolution looking toward the betterment of the financial condition of the society was introduced. Miss Mary A. Cryder, in a letter from Paris, resigned from the board, and her resignation was accepted with regret. Miss Cryder's successor is Albert J. Osgood. The next board meeting will be held June 21.

A new opera, by Victor Herbert, will be produced in the fall. It has not yet been named.

John Philip Sousa left Washington yesterday for New York. He was a constant attendant at the copyright hearings held last week at the Library of Congress, and was one of the speakers before the joint Committee on Patents.

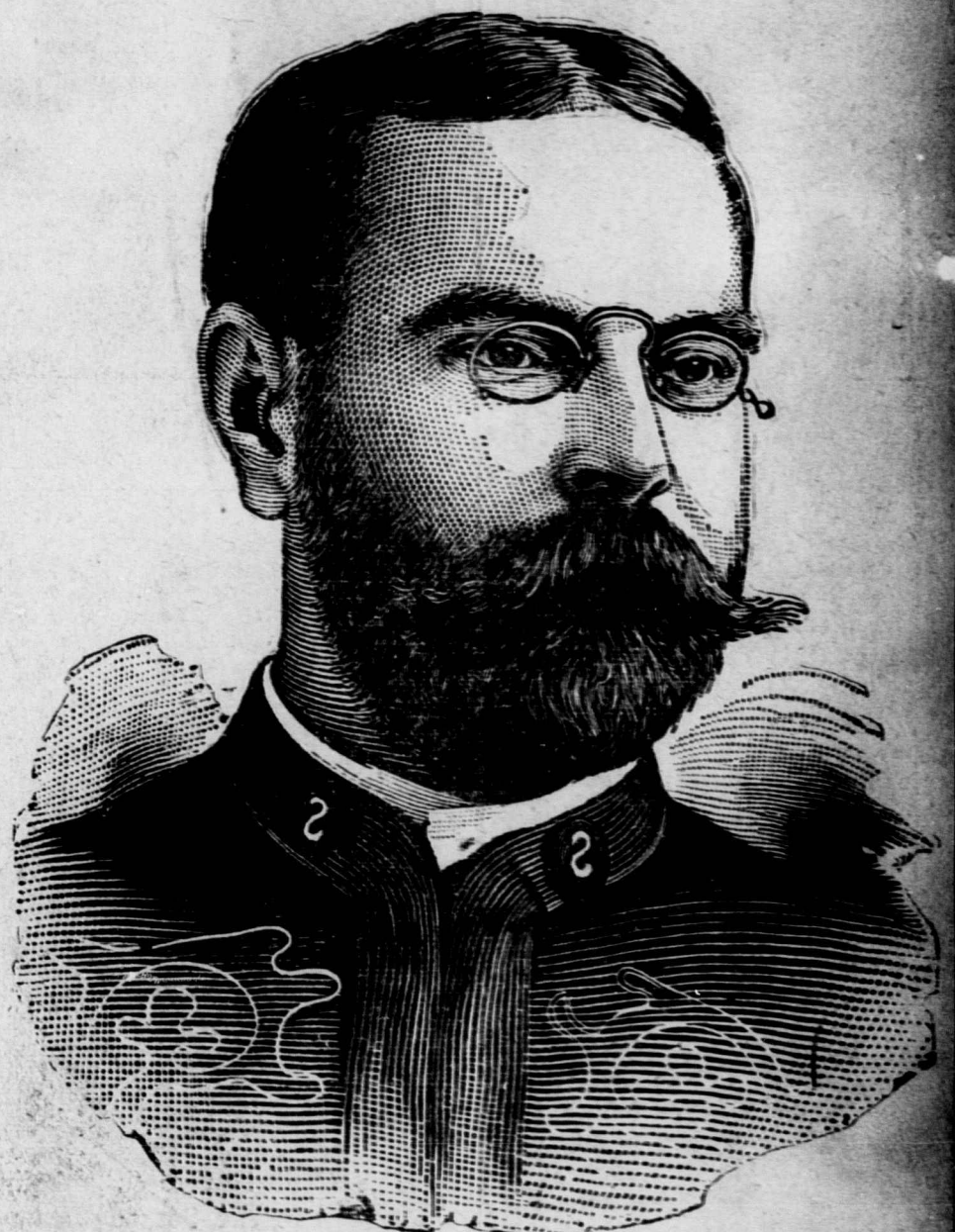
BY FRED F. SCHRADER.

VICTOR HERBERT, who was in Washington several days the past week attending the hearings on the new copyright bill, expressed some peculiar views on musical compositions in the hotel column of *The Post of Thursday*. He denied flatly that there are fewer great compositions than in the days of Mozart and Beethoven, and declared:

Musicians and writers are controlled by the spirit of the age, and this age is not conducive to that sort of composition. In the French Revolution they did not compose comic operas; they composed the "Marseillaise." If I composed a symphony such as one of those of Beethoven and presented it under my own name, I should be ridiculed, and it would be said that I was going back 200 years. Writers and composers the world over are influenced by the demand, and so to-day we have a different kind of musical creation from what we had 100 years ago. We consider that they are of a lighter sort, and yet 100 years from now some of them may be held as heavenly as those of Mozart and Beethoven are held now.

Mr. Herbert is strictly a man of the period. He is probably the most gifted of our own composers of light—very light—music. His compositions are tuneful and distinguished by a spirit of graceful humor that is absent in the pretty tunes of most of his contemporaries; but he must be accused of a bit of blarney in attempting to cry down the great musical pathfinders in order to lend importance to the composers of his own day.

Mozart and Beethoven did not have to wait 100 years to be appreciated. It is true that Mr. Herbert would probably be ridiculed if he composed a symphony like one of Beethoven's—granted he could do it—and presented it under his own name. It would simply be as if Clyde Fitch tried to write a drama like Shakespeare's. The result would merely be a bootless invasion of a field which has been exhausted by the masters themselves. There is nothing more to write or compose.



JOHN PHILIP SOUSA

Told Congress that the Talking Machine Would Put Human Voices Out of Commission

NEWSPAPER CUTTING BUREAU IN THE WORLD  
JUN 18 1906

NEWSPAPER CUTTING BUREAU IN THE WORLD  
JUN 7-1906

If you have seen John Philip Sousa since the March King returned from Washington, where he has been hobnobbing with Congress, you must have noticed a general air of dejection about him and a misty blur on his eye glasses, for Mr. Sousa knows what tears are these days. A mean and evil disposed Senator called him out of his name and plainly showed that he had never heard of the author of "El Capitan" and "Free Lance."

When Mr. Sousa stormed the Capitol he introduced himself to a legislator who was supposed to have a very great part in framing laws bearing on the rights of composers to the phonograph privileges in their own works. "What did you tell me your name was?" demanded the Solon when Mr. Sousa had finished an eloquent outburst. The March King haughtily handed the statesman a card neatly engraved with the name of "John Philip Sousa."

"Thank you, thank you, Mr. Souze," cried the statesman, fixing a myopic eye on the bit of pasteboard. Thank you, Mr. Souze. The matter will be carefully looked into, and you may be sure of receiving consideration at the hands of the committee. Good morning, Mr. Souze," and he strode away leaving a sad and sorrowful composer to gaze after him with eyes subdued with tears. Souze! Just think of it!

John Philip Sousa, composer and band conductor, testified before the congressional copyright committee, urged that talking machines should not be allowed to use copyrighted music without permission of the authors. He condemned the machines roundly and feared that the human voice might be injured by disuse of the vocal chords, through the people depending too much on talking machines. He said the machines were taking the musical initiative from the people.

Mr. Sousa objects to having his music repeated by phonographs. It might help if the phonograph were equipped with a gesture attachment.

Published: London, 1881; New York, 1883



## TWO COMPOSERS ON COPYRIGHT

Victor Herbert and John Philip Sousa Point Out Injustice of Pending Bill.

### COURTS MAY YET BE INVOKED

Sousa Thinks There's Relief From Perforated Roll Domination in Construction of the Law.

John Philip Sousa and Victor Herbert were both seen yesterday with regard to their addresses to the joint committee of Congress on the copyright bill.

Victor Herbert had not much to add to the arguments he had already delivered in Washington. "There was," he said, "in addition to the financial loss inflicted upon the composer whose works were appropriated by the phonographic companies a moral and sentimental one."

"The phonograph companies," he said, "can take a composition of mine and cut it or hack it to their hearts' content. They can and do reduce a five or ten minute piece to two minutes. They can and do take a song of mine and have it sung by some ignorant or ridiculous vocalist to the accompaniment of a twanging banjo. They can misrepresent us to posterity in any way they choose, for we have absolutely no control of them."

Sousa does not despair of convincing the courts that even under existing laws the perforated roll or the rubber disk is a copy of a composition. He said yesterday:

"Those interested in the preservation of the present interpretation of the law say that the marks on a perforated roll are not a musical notation, because no one can read them. Well, in that case I can produce a type of musical notation which to-day no one can read, yet to the musicians of different epochs they were perfectly clear and scientific."

### A Ridiculous Claim.

"Our opponents make a ridiculous claim when they seek to establish the fact that their phonographic discs and perforated rolls cannot be read. Anything which is the outcome of human brains can be understood and explained by other human brains. I can stand with patience any argument from our friend the enemy except the cant that these discs and rolls are a factor in musical progress. Wherever there is a phonograph the musical instrument is displaced. The time is coming when no one will be ready to submit himself to the ennobling discipline of learning music, whether instrumental or vocal. Every one will have their ready made or ready pirated music in their cupboards, and the practical execution of music will be neglected."

"It is perfectly true that many of the phonographic and perforated roll men have approached us composers and our publishers, and induced us to sign contracts with them promising them, that in the event of the new law passing, they will be permitted for a consideration to control our musical product. That is fair and square business, and the lesser producing companies cannot morally or legally make any fuss about it."

### The Humorous Side.

"A humorous side of the whole incident is that while they are denying to us the right to have a copyright in our works, they are at the same time agitating Congress to protect their records. That is to say, that if Caruso sings into one of their machines at a cost of, say, \$3,000, they wish by legal enactment to prevent any other firm from copying their Caruso record."

"That is delicious. 'I am informed,' said Sousa, 'that the first phonograph was made of a pig's bladder smeared with lamp black, and the markings were traced on it with a pig's bristle. That, I suppose, is why the phonograph companies have been logging it ever since.'"

## COMPOSERS VERSUS TALKING MACHINES

### IS "RECORD" OF SOUND, NOTATION OF SCORE?

Sousa and Victor Herbert Make a Forcible Plea for the Rights of Composers, but the Phonograph People Remain Obdurate

The hearings of the new copyright bill have ceased temporarily, and the committee has announced that hearings will only be resumed on the first Monday in December. But the evidence already collected shows very clearly on what issues the Legislature will be called upon to decide in making the new law, and it is clear that the fight will mainly be between the composers and the talking machine makers. The delicate question to be decided may be propounded thus: "Is the 'record' of sound a notation?"

John Philip Sousa, who has made most points for the composers so far, says:

"When these perforated roll companies and these phonograph companies take my property and put it on their records they take something that I am interested in and give me no interest in it. When they make money out of my pieces I want a share of it."

"They have to buy the brass; they make their funnels out of and have to buy the wood they make the box out of, and the composition for the disc, and that disc, as it stands, without the composition of an American composer on it, isn't worth a penny. Put the composition of an American composer on it and it is worth \$1.50. What makes the difference? The stuff that we write."

"In any production of our music by any of these mechanical instruments they must pay us money for the use of them."

"The publishers of this country make a contract with the composers and agree to give them a sum outright, or a royalty on sales, and follow it out, and we demand and get for each and every copy that is published and sent out, and the notation that they publish, a certain return."

"These companies having records and talking machines take this one copy and produce 1,000. If they could buy my one copy and sell that one copy I would have no objection, but they take my copy and make another copy and give me nothing for it. They could not do it if I did not write it, and I want to be paid for it."

When Victor Herbert was heard he told the joint committee it was hardly necessary for him to add anything to Sousa's statement. He said:

"I do not see how they can deny that they sell the rolls on their machines because they are reproducing a part of our brain, of our genius, or whatever it might be. They pay, as Mr. Sousa said the singer who sings a song into their machines. They pay Mr. Caruso \$3,000 for each song, for each record. He might be singing Mr. Sousa's song or my song, and the composer would not receive a cent."

"I say that that cannot be just. It is as plain a question as it could be, to my mind. Morally, there is only one

side to it, and I hope you will see it and recommend the necessary law."

Horace Pettit, of the Victor Talking Machine Company, who is the most representative talking machine man yet heard by the committee, did not deny that there was something in the composers' plea; but it is said that the majority of manufacturers are anxious to maintain the "statu quo." Mr. Pettit said:

"We believe they should have protection, the author and composer, and we are willing, so far as the provisions of this act are concerned, that they should be passed substantially on the lines indicated, so that the composer should have the protection against his music being copied on a record or talking machine, with the understanding, however, that it does not apply to existing copyrights."

"If the talking machine companies are under this act to pay royalties to authors and composers on copyrighted compositions, the talking machine companies should also be protected in this way: We might pay Mr. Sousa or Mr. Herbert or Mr. Caruso, or any of the opera singers, \$1,000 for making a record. It is perfectly possible within the known arts for that record, after we make it, to be reproduced by a mere copper plating process by somebody else, and copied, so that we would pay \$1,000 or so and have no protection against the person manufacturing a duplicate of it."

"Therefore, for that and other reasons the talking machine manufacturers should be entitled to register the particular records which they prepare, and that provision should be included in the act."

NEWSPAPER CUTTING BUREAU IN THE WORLD  
From *Musical Courier Extra*  
Address NEW YORK CITY  
Date JUN 9 - 1908

### SOUSA WANTS ROYALTIES.

A Washington special dispatch to the New York Herald says: "John Philip Sousa appeared before the Joint Committee on Patents of the Senate and House to discuss the new copyright bill."

"Mr. Sousa frankly said at the outset he was there in his own interest. He wanted money for the reproduction of his musical compositions on 'talking machines.' Then he startled the committee with the prediction that human vocal cords were fast becoming useless and in a little while there would be no singing, all because of the talking machine."

"Every one of these concerns," said Mr. Sousa, referring to the manufacture of talking machines, "has from twenty to one hundred of my compositions in its catalogues, and I have yet to receive the first cent for their reproduction. I want this money."

"I was born in this city. I am fifty years old. When I was a boy here the young people sat on their steps and porches in the evening and sang the old songs and the new ones. If you walk down a Washington street in the evening you will not hear these young voices. You will hear these infernal machines—these talking machines."

## HUMAN VOICE ON DECLINE

John Philip Sousa Sees Serious Menace in Phonograph.

(Special Telegram.)

WASHINGTON, June 6.—John Philip Sousa, the composer and band conductor, believes that talking machines will drive the vocal chords into a state of uselessness due to disuse. He prophesied as much today at a joint session of the senate and house committees on patents, which was called to hear the new copyright bill discussed.

Mr. Sousa testified that in every one of the catalogues of the manufacturers of talking machines was a list of some 20 to 300 of his compositions, but he had yet to receive the first cent for what he regarded as this "piracy." Mr. Sousa condemned the machines roundly.

"I tell you the human voice is not heard as it used to be," he said, "and I prophesy that the vocal chords may by this disuse become useless."

"Another evidence that these machines are taking the musical initiative from our people is that the sale of the banjo, the mandolin and the guitar are greatly decreasing, and the dealers tell me this is on account of the increased use of the talking machines."

### Putnam Explains the Bill.

A comprehensive statement as to the features of the bill was made to the committee by Herbert Putnam, librarian of congress.

The copyright period is now twenty-eight years, with a possible renewal for twenty-four more, a maximum of fifty-two years. The bill abolishes renewals and provides for three terms, according to the subject matter. The shortest is twenty-eight years, for labels and prints relating to articles of manufacture. The second, fifty years, is substantially identical with the present maximum. It applies to some original and all derivative works. The longest, the life of the author and fifty years after his death, applies to most original works.

### Grave Defects Pointed Out.

Upon the reason and merit of these terms Mr. Putnam suggested that the present term of forty-two years makes no certain provision for the author himself during his lifetime nor for his immediate family after his death. These, he said, are grave defects and not disposed of by the fact that only a small percentage of authors or their families take advantage of the present privilege of renewal.

A term as long as life and fifty years exists in no less than fifteen countries, including France, England, with a maximum term of life and seven years, proposes one of life and thirty years, and Germany, with one of life and thirty years, is discussing one of life and fifty years.



ATLANTIC NEWS

NEW YORK CITY

JAN 16 1908



JOHN PHILLIP SOUSA.

John Philip Sousa.

John Philip Sousa, the well-known composer and bandmaster, came before the public during the past week, when he appeared in Washington to give expert testimony on some copyright questions, relative to his compositions being used by talking machines. His arguments caused widespread discussion. Mr. Sousa's latest opera, *The Free Lance*, has just finished a prosperous season at the New Amsterdam Theatre, and will be among the important attractions on tour in the fall. The company is known as the Sousa Opera Company, managed by Klaw & Erlanger, and the music is said to be the best this composer has ever written.



4/13/06

**THE PHONOGRAPH AND COMPOSER SOUSA.**

In a complaint registered before a joint committee of congress, John Philip Sousa raises an interesting question as to how far a composer's property rights extend over a popular musical piece. Mr. Sousa applied the word piracy to describe the use of his marches for phonograph records, demanding legislation to compel the payment of royalty. Mr. Sousa is entitled to substantial returns for the pleasure which his compositions have given, but there is a large doubt whether justice demands a tribute from the phonograph record makers. If it were so, every person who whistled his tunes might logically be called upon to pay for the privilege.

The great bandmaster displayed considerable feeling in his appeal for what he termed only justice, and painted a pathetic picture of the harm to humanity likely to come from these same piratical phonographs, which were not only taking the place of the bands but also of the singers.

"I tell you the human voice is not heard as it used to be, and I prophesy that the vocal cords may become useless for singing by this disuse," declared Mr. Sousa. "Last summer I was in one of the largest summer harbors, which was filled with yachts. I went among them. Was there the old-time singing? No, it was nothing but the phonograph. When I was a boy—and I was born right here in Washington—it was the custom of the young people to sit on their porches and steps in the evening and sing the old songs and the songs of the day. But you don't hear these songs any more. What do you hear? Go along the street in the evening—it is nothing but the phonograph."

But the most harrowing of his statements was his dreary imagining of the future conditions as a result of the known fact that already the sale of banjos, mandolins and guitars

is falling off. We face the day when not only there will be no voices to melodiously tear off swipes on the subject of "Way Down Upon the Swanee River," but there will be no soul-stirring plunk-plunking for accompaniment. The only dark melody obtainable will be from the phonograph, Mr. Sousa fears.

A sad possibility surely, but it is hardly an argument for the composer's case since the measure which he desires enacted into law provides, not for the abolishment of the phonograph, but merely for a payment of royalty by phonograph companies using his compositions for records. As to that Mr. Sousa will gain no great amount of sympathy. It is generally understood that he has been pretty fairly paid already by the public for the pleasure he has given them. And granting him a royalty beyond the return on the sale of his music itself would be setting a dangerous precedent. There is no telling where the thing might end.

**Le COURRIER de la PRESSE**  
Fondé en 1889 par Alfred GALLOIS  
24, BOULEVARD MONTMARTRE. PARIS  
FOURNIT COUPURES DE JOURNAUX & DE REVUES  
SUR TOUS SUJETS & PERSONNALITÉS

at: The New-York Herald  
8 JUIN 1906

se: 49, avenue de l'Opéra PARIS

**MR. SOUSA PROTESTS AGAINST PHONOGRAPHS.**

**No Longer Are Young Voices Heard Singing in the Evenings He Says.**

WASHINGTON, Thursday.—During the discussion of the new copyright bill before the Congressional Committee to-day, Mr. John P. Sousa, the well-known bandmaster, made an attack on phonographs for pirating his musical productions without pay. Mr. Sousa remarked: "The human vocal chords are going into decay and talking machines are taking their place. When I was a boy young people sat on the steps and sang old songs and new ones. If you walk down the street in the evening nowadays you will not hear any young voices. You will hear those infernal machines. Singing has gone out of fashion."—London Tribune.

**OUR COMPLACENT COMPOSERS.**

John Philip Sousa has been before the Joint Committee on Patents of the Senate and House, in Washington, and has told them that a bill ought to be passed entitling composers to royalties on those of their works reproduced by phonographs and talking machines. In the course of his remarks, if newspaper reports quote correctly, Sousa also asserted that mechanical music machines are killing the old time and elemental art of song. In both of his contentions Sousa is not far from wrong. During the recent copyright trouble in England (not yet settled) the march king played a prominent part in the controversy with the reactionary Parliamentarian who fought the bill for composers' privileges, and the Sousa letters in the London Daily Mail were at once the wittiest and the most effective press contributions in all that warm campaign. One argument used by Sousa remains in the memory, and it applies to American conditions as well as to those in England. It ran about as follows: "The manufacturer is able to protect his goods legally, and the butcher his mutton chops, and anybody who steals one or the other lays himself open to prosecution for theft. Why, then, should the composer not be protected in his ownership of the product of his own brain?" There is no reason why the mental property of a composer should not be respected, and Sousa is right in claiming royalties on those of his works out of which the music machine companies are making fortunes. There is something radically wrong with our laws when such things are possible. The "Parsifal" episode also is too recent to have been quite forgotten by the persons interested in such matters. The Sousa complaint that song is dying out was amusingly commented upon in a letter written to the Herald by a correspondent. It is appended herewith:

I hope it will not be regarded as gross presumption if I venture to disagree with John Philip Sousa, who told the Joint Committee on Patents of the Senate and House in Washington yesterday that the human vocal cords were fast becoming useless and in a little while there would be no singing, all because of the talking machine. I think Mr. Sousa is right in claiming royalty from the talking machine manufacturers for the use of his charming compositions, but nevertheless the phonograph is not an evil, but a great public boon. In it Edison gave the people the

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**Le COURRIER de la PRESSE**  
Fondé en 1889 par Alfred GALLOIS  
21, BOULEVARD MONTMARTRE. P  
FOURNIT COUPURES DE JOURNAUX & DE REVUES  
SUR TOUS SUJETS & PERSONNALITÉS

Journal: DAILY MAIL  
Date: 28th June 1906  
Adresse: 28th June 1906  
Signé: \_\_\_\_\_

**From the TRIBUNE: "INFERNAL MACHINES."**

**MR. JOHN P. SOUSA ON PHONOGRAPHS.**

WASHINGTON, Thursday, June 7.  
During the discussion of the new copyright bill before the Congressional Committee to-day, Mr. John P. Sousa, the well-known bandmaster, made an attack on phonographs for pirating his musical productions without pay. Mr. Sousa remarked: "The human vocal chords are going into decay and talking machines are taking their place. When I was a boy young people sat on the steps and sang old songs and new ones. If you walk down the street in the evening nowadays, you will not hear any young voices. You will hear those infernal machines. Singing has gone out of fashion."

From the MORNING POST

only American voice that does not continually talk business for 365 days in the year. I would not presume to argue with Mr. Sousa about the decay of the vocal cords on account of the rise of the talking machine, as fate has placed me where one never hears singing (I am a member of a comic opera company), but when you dwell in a country where you never hear any subject discussed between the acts of a play, at the dinner table, on the street, in the café, at the seaside, or in the home, except business, then the voice of the talking machine, with its stirring Sousa marches, its humorous monologues and simple ballads, wafts us out of an atmosphere of "no matter how you git the money so you git it" and soothes our business-seamed souls.

Mr. Sousa recalls the time when he was a boy in Washington, and the young people sat on the steps and porches in the evening and sang the old songs and the new ones. Now if you walk down a Washington street you will not hear these young voices, you will hear these infernal talking machines.

When I was a boy in Philadelphia the neighbors also started in to sing on the steps and porches, and I am sorry to say that property in our neighborhood decreased eighty per cent after the first al fresco concert. When they sang the old songs grass and flowers withered in the back yards; pictures of the dead hanging on the walls smiled in sweet content at having passed forever from that neighborhood. After the second concert the sun refused to shine in our street, the policeman put on earmuffs when he passed the singers, and finally one night when a young man who possessed a nosy tenor with a hotel register tackled Manrico's "Ah, I Have Sighed to Rest Me" from "Il Trovatore," the landlords formed themselves into a Society for the Prevention of Cruelty to Eardrums and told the singers that they would not allow their property to be "sold for a song."

How different it would have been if they had clubbed together and purchased a talking machine, which would have held the neighborhood spell-bound with the voices of Jean de Reszke, George Cohan, Caruso and Francis Wilson.

Mr. Sousa says these machine managers will pay Caruso three thousand dollars to sing one song for them as a record, and one of his (Sousa's) best cornet players only four dollars a tune. I can understand that.

The sum an artist receives is a matter of individual admiration. I have dwelt in houses where I would have given the cornet player in the next room a thousand dollars to move. Again, Mr. Sousa says: "Last summer I was in one of the famous summer resorts, where were congregated the swellest yachts of the country. I went among them and in place of the usual sorrows of the water in the evening what did I hear? 'El Capitan' on the talking machine!"

Mr. Sousa may not be aware of the fact that talking machines saved England, Ireland and Scotland from becoming uninhabitable. Several years ago scientists and sea captains noticed, with horror, that the Gulf Stream was gradually diverging from its course, which would result in the British Isles becoming mountains of ice. Scientists set about solving why the Gulf Stream was trying to get away and discovered the cause was yachting concerts in which society women tried to sing Melba into vaudeville.

The government officials informed them that they must either buy talking machines or lose the Gulf Stream. Naturally they didn't want England to become icebound, so each yacht bought a machine and England was phonographically saved.

From: PLAIN DEALER  
Address: CLEVELAND, OHIO  
Date: JUN 15 1906

It is said that Bandmaster Sousa doesn't approve of having his music repeated by phonographs. Mr. Sousa appreciates the fact that in order to be properly heard he must be seen.

London, 1881; New York, 1885



**TIMES**

KANSAS CITY, MO.

Address \_\_\_\_\_  
Date \_\_\_\_\_

# SOUSA HAS HIS TROUBLES

THE PHONOGRAPH HARMFUL TO GOOD MUSIC, HE SAYS.

2 Besides, the Machine Cuts Down His Profits—Rural Free Delivery in Kansas County, Kansas—Washington Gossip.

WASHINGTON, June 6.—Victor Herbert, whose operas are filled with popular airs, and John Philip Sousa, whose marches delight the multitude, have filed final protest against the reproduction of copyrighted musical compositions by talking machines without the consent of the owners of the copyright.

The two composers appeared before the members of the committee on printing, which is now considering the copyright law, and told long stories of the wrongs to which they had been subjected. In every town in the country there are places of amusement where phonographs for the price of a penny grind out all the popular music of the day. The copyright owners are indignant at what they declare is downright piracy. Phonograph machines, in the opinion of Mr. Sousa, are taking the musical initiative from the people. The sale of the banjo, the guitar and the mandolin are decreasing each year and the great bandmaster alleges that the phonograph is responsible.

"Last summer," he said, "I was in one of the largest summer resort hotels filled with magnificent yachts. I went among them. Was there the old time singing? No; it was nothing but the phonograph."

Mr. Sousa said that a talking machine company would gladly pay an opera singer \$3,000 to sing one song for a record, while the best cornet players would get \$4 for making a record.

"What I want," concluded Mr. Sousa, "is that they should pay me."

Newspaper Cutting Bureau in the World

**TIMES**

DUBUQUE, IO

Address \_\_\_\_\_

Date \_\_\_\_\_

## MARKS DOOM OF SINGING

Beware of the phonograph! The germ of destruction to the human voice lurks in its cylinders and funnels. It is taking the musical initiative from the people. By and by the human songster will be extinct. The banjo and guitar and mazy piano will live only in historic phonographic records. Only the talking machine and the hurdy-gurdy will remain.

This was the warning and prophecy uttered by John Philip Sousa before the congressional joint committee on printing yesterday. The noted bandmaster appeared primarily to argue in favor of the provision in the copyright bill which prohibits the reproduction of copyrighted musical compositions without the consent of the owner of the copyright. Mr. Sousa declared the talking machine people are using his compositions without paying him anything for them. He wants the "piracy" stopped. Then he denounced the talking machines as the destroyers of musical culture.

"I tell you the human voice is not heard as it used to be, and I prophesy that the vocal cords may become useless for singing by this disease," declared Mr. Sousa. "Last summer I was in one of the largest summer hotels, which was filled with yachts. I went among them. Was there the old-time singing? No, it was nothing but the phonograph."

"When I was a boy—and I was born right here in Washington—it was the custom of the young people to sit on their porches and steps in the evening and sing the old songs, and the songs of the day. But you don't hear these songs any more. What do you hear? Go along the street in the evening—it is nothing but the phonograph."

"Another evidence that the machines are taking the musical initiative from our people is that the sale of the banjo, the mandolin and the guitar are decreasing greatly, and the

From \_\_\_\_\_  
Address \_\_\_\_\_  
Date \_\_\_\_\_

## WHERE TO GO

SUGGESTIONS FOR SUMMER OUTINGS

DAVID B. HILL to Rust, Minn.  
Plant to Antiquity, O.  
Gates to Ubet, Mont.  
Rockefeller to Wells, England; and Trickum, Ky.  
Cleveland to Fisher, Minn.  
Taft to White House, N. Y.  
Secretary Shaw to Reserve, N. Y., and Deposit, N. Y.  
Secretary Wilson to Leek, England.  
Roosevelt to Papa, Austria; and Mama, Austria.  
Bryant to New Hope, N. Y.  
Hearst to Boom, Belgium.  
Tilman to Row, Scotland.  
Swift to Ham, France; and Horseheads, N. Y.  
Jerome to Hoffer, Germany.  
Comstock to Bore, India.  
Drake to Dix, Austria.  
McGraw to Hit, Palestine.  
De Wolf Hopper to Ballground, Ga.; and Fan, Scotland.  
Corbett to Box, Kan.  
Melba to Star City, Ark.  
Nordica to Wagner, Pa.  
Hammerstein to Neversink, N. Y.  
Sousa to March, Wales; and Harmony, Pa.  
Edwin Markham to Hoe, Denmark.  
Charley Bigelow to Bald Knob, Ark.  
Conrad to Modest Town, Va.  
Carnegie to Library, Pa.  
Bingham to Damm, Germany.  
Sage to Give, Denmark.  
McAdoo to Lil, Norway.  
Shonts to Dig, Scotland.  
Hobson to Lips, Russia.  
Henry James to Dull, Scotland.  
Cord Meyer to Mains, Scotland.  
Carfield to Deal, N. J.  
Delahanty to Fee, Pa.  
Simpson to Loans, Scotland; and Lend, Austria.  
Booker T. Washington to Nagg, Scotland.  
Parkhurst to Lord's Valley, Pa.  
Insurance directors to Workum, Holland.  
Harlemites to Big Flats, N. Y.  
Babies to Brest, France.  
Some of us to Big Hill, N. C.  
All of us to Coolie, Ireland.

The Astrologer.

Cutting Bureau in the World

**STAR**

CINCINNATI, OHIO

JUN 12 1906

BY HERBERT COREY, Times-Star Bureau, Room 187, World Building.

NEW YORK, June 12.—(Special).—John Philip Sousa's plaint before the Senate committee, to the effect that the rapid spread of the talking machine is causing the disuse of the human voice, is supported with impressive emphasis by Louis Harrison, the light opera comedian, who makes his home in New York whenever he can be spared from the road. At the



Lamb's club the other day he said with tears in his eyes that he knew Mr. Sousa to be right. "I am a member of a comic opera organization," said he, "and no one knows better than I that one never hears singing any more. What's more, the talking machine should be protected, if for no other reason than that it is the only American voice that does not talk business every day in the year. But I can not say that I look back fondly, as does Mr. Sousa, to the time when the close of day was heralded by family gatherings on every stoop, while every member of the bunch lifted up his or her voice in more or less melodious song. In my sinful youth, I was a member of a small but eminently honest family named Harrison, who lived in Philadelphia. Our little street was the abode of calm and peace and all the virtues until its welcome pest, the shops and porches would be thronged with Philadelphians fairly bursting with tuneful gurgles, and as soon as old Mrs. Timmons, up at the head of the row, opened the concert, the others joined in, every family singing a different piece. The price of real estate on that street decreased 50 per cent in 50 days, grass and flowers withered in the back yards after the first all fresco concert, while the pictures of the dead firemen wore earbuds, cats gave us a little close harmony, marriages decreased 40 per cent, and there wasn't a birth on the street. No, I am just gone. We for the talking machine."

## MUSICAL AMERICA

From \_\_\_\_\_  
Address \_\_\_\_\_  
Date \_\_\_\_\_

Sousa—Statistics just compiled show that one million copies of John Philip Sousa's march "Stars and Stripes Forever" have been sold during the last ten years. This constitutes a record in this line of endeavor.

Established: London, 1881; New York, 1884

**GLOBE**

BOSTON, MASS.

Address \_\_\_\_\_  
Date \_\_\_\_\_

Bandmaster Sousa appeared before the joint committee on patents of the senate the other day and talked strongly for restrictions on piratical talking machine men who appropriate his compositions without paying for them.

"Every one of these concerns," said Mr. Sousa, referring to the manufacture of talking machines, "has from twenty to one hundred of my compositions in its catalogues, and I have yet to receive the first cent for their reproduction. I want this money."

"I was born in this city. I am 50 years old. When I was a boy here the young people sat on their steps and porches in the evening and sang the old songs and the new ones. If you walk down a Washington street in the evening you will not hear these young voices. You will hear these infernal machines—these talking machines."

"Last summer I was in one of the famous summer resorts, where were congregated the swellest yachts of the country. I went among them, and in place of the usual songs of the water in the evening what did I hear? 'El Capitan' on the talking machine."

"I tell you the human vocal cords are going into decay and the talking machine is taking their place."

"Why, these machine managers will pay Caruso \$3,000 to sing one song for them as a record. They will pay one of my best cornet players \$4 a tune for them. That shows the value of the human voice. And yet the composer of the song or of the piece does not get a cent for his composition."

Senator Reed Smoot ventured the suggestion that from his observation the people were not living as close to nature as they used to do and were forgetting to sing.

"Oh, that's not it," retorted Mr. Sousa. "It's the talking machine."

A provision in the new bill advocated by Mr. Sousa will meet the complaint he makes. It requires the consent of the composer before a record may be made for mechanical production.

John Philip Sousa says that the talking machine is killing our popular songs and the New York Herald opines that it is a case of justifiable homicide.

lished: London, 1881; New York, 1884

From \_\_\_\_\_  
Address \_\_\_\_\_  
Date \_\_\_\_\_

Sousa says the human vocal cords are decaying because of the phonograph. He evidently hasn't been in when a mouse enters the presence of women.

Cutting Bureau in the World

**GLOBE**

Boston, Mass.

JUN 17 1906

Mr Sousa objects to having his music repeated by phonographs, and the musical public heartily sustains him.

lished: London, 1881; New York, 1884



JUN 12 1906

## SOUSA A PROPHET OF EVIL.

Bandmaster Sousa says the human vocal cords are going into decay, and that the talking machines are taking their place. When he was a boy, he says, the young people of Washington, his native city, used to sit on the front steps of an evening and sing; and he complains bitterly that these "infernal machines" have usurped their places, and that now can be heard only the buzz and drone of the phonographs. He predicts a general decadence of the singing voice.

It is feared that the great composer's prophetic vision is befogged somewhat by mercenary considerations. The "piratical talking machine men," as he calls them, have been using his compositions without paying him royalties; and naturally he feels somewhat bitter toward the entire graphophone industry. But no such dire calamity as he forecasts is imminent. In reality the graphophone, so far from supplanting the human singing voice, is a most active agent in its cultivation. In thousands of homes the graphophone takes the place of a vocal instructor. The children gather about the instrument and learn to sing the new songs correctly and with expression. No, if the young people of Washington no longer sit on the front steps of certain thoroughfares of an evening and sing, it is probably because of a change in the thoroughfares rather than in the young people. They have become aristocratic, and front-step singing is too democratic for the fashionable Washington of today.

A little farther on in the interview the composer of "El Capitan" contradicts his own prediction by asserting that the machine managers will pay Caruso \$3,000 to sing one song for them as a record, "while they will pay one of my best cornetists only \$4 a tune." That would hardly indicate either a decadence of the human voice, or of a taste for the human voice.

The machines, while an important factor in the musical world, have their limitations. They are deficient in tone quality, and so long as they retain their present rasp and grind there is no danger of their upsetting the established order of things, whether they pay royalties or not.

## EXIT THE HUMAN VOICE

John Philip Sousa has expressed before a Congressional Committee his belief that in the course of time the human songster will be extinct. His theory is that the phonograph is the enemy of the human voice and that the finger will ultimately go down and out before machine made music. The banjo and the guitar perhaps also the piano will live only in phonographic records.

"I tell you," said Mr. Sousa, "the human voice is not heard as it used to be and I prophesy that the vocal chords may become useless for singing by this misuse."

For all we know there may lurk in Mr. Sousa's somewhat sensational theory a distinct economic value. If the songster can be put out of business by the phonograph, why not various other more or less objectionable uses of the human voice?

The member for Parliament or the stump speaker for instance—why should they not address their phonographs in the quiet of their homes and sit by

their own firesides while the phonographic records send forth their wealth of rhetoric to appreciative listeners a hundred miles away. If this utility can be adapted it will be recorded in the newspapers a few years hence that Mr. So-and-So's phonograph started at 3.30 p.m. and made a slashing speech of two hours and a half. In political campaigns the demand will be for phonographs instead of for stump speakers.

Also there would appear to be a delicate domestic mission which the phonograph in its perfection will fulfill. The wife who feels aggrieved when her husband appears at the witching hour of 4 a.m. can practice till she evolves a particularly effective rebuke and then reel it off to the phonograph. There will be no need thereafter to waste the refreshing hours of morning sleep in lecturing wayward husbands. Wifely will simply press the button of the phonograph and lapse again into peaceful slumber. Vengeance will be hers. The Sousa ideas are unlimited and on the whole they are not likely to be phonographic proxy. The possibilities prove a curse to mankind.

## Leo Feist Reviews Work at Washington.

New York Publisher Praises the Work of His Associates in Fighting for the New Copyright Bill, and Points Out the Strength of the Opposition.—He Says No Aeolian Co. Monopoly Exists, that Less than Ten Houses Are Parties to Such an Agreement.

Leo Feist, of No. 134 West Thirty-seventh street, returned from Washington late Saturday night, where he had been attending the hearing held before the Copyright Commission, in company with Jay Witmark, Nathan Burkan, Victor Herbert and John Philip Sousa. When seen by a representative of THE MUSIC TRADES Monday morning, Mr. Feist said:

"In addition to the hard work we performed in Washington during practically the whole of last week, I had a most enjoyable time."

When asked what he enjoyed most in the city, Mr. Feist said, unqualifiedly, "the reading by Mr. Sousa of the new book, 'Pipetown Sandy,' of which he is the author. It is a gem of the first water, and it will surely take its place among the classics. Be sure to get it as soon as possible and read it, and I am sure you will agree with me."

"The funniest thing in my experience in the city, was the sight of Herbert, Sousa, Witmark and Burkan acting as lobbyists for the bill. The new Copyright Bill, with a few slight changes and alterations, will suit the entire sheet music publishing trade in every particular, and will be of inestimable value. The opposition to it, however, which is strong, is composed of talking-machine and music-roll manufacturers, who advance arguments that the passing of the bill would tend to perfect a monopoly, as practically all the music publishers had signed contracts whereby certain manufacturers would have the sole right to reproduce their publications."

"This statement is positively wrong. No publisher that I know of—and I am fairly well acquainted in the trade—has any contract whatever with talking-machine men, and there are not more than ten publishers, who have contracts with the Aeolian Co. Ten sheet music publishers as compared with the entire field is a mighty small percentage. Of course, some contracts were read and displayed before the Committee, but the funny part of it was that the contracts displayed came from publishing houses who were either out of business entirely or amounted to very little in the field."

"My personal opinion is that it is up to the talking-machine and music-roll manufacturers to confer with the publishers and find out just how strong they are and the justice of their claims. Certainly a great injustice has been done in representing that the houses are already under contract, because any concern desiring to reproduce music under arrangement with publishers will find the field open to them all."

"As far as I personally am concerned, my rights will go to the highest bidder, and I feel confident that the whole trade practically will go the same way. In my own publishing business I have five composers of recognized merit, and they feel the same way. They are only too glad to let me act for them, in the matter of reproducing any of their publications."

"In Washington we found Mr. Putnam, Librarian of Congress, one of the most excellent gentlemen we ever met. His attitude throughout the entire hearing was on the highest plane—dignified and impartial. His entire course was fair, just and equitable to all represented, and every interested person who attended was invited to present his views."

"Mr. Solberg, Register of Copyrights, although he said little, did a great deal of hard work in bringing about the results embodied in the bill as introduced in the Senate by Senator Kittredge, and in the House of Representatives by Mr. Courrier, of New Hampshire."

"The hearing was intensely interesting all the way through. John Philip Sousa and Victor Herbert were the bright shining lights and did work of exceptional value to the entire sheet music publishing trade."

"Nathan Burkan, attorney for the sheet music publishers' association, has made such a study of copyright matters during the past year, that it is doubtful whether any man in the entire country has a wider knowledge of this subject, and the publishers should feel greatly pleased over their good fortune in obtaining such an attorney for their representative."

"The great trouble with the publishers is that they are too apt to overlook important matters of this kind, and are willing to let the other fellows do all the work. So far as sheet music publishers are concerned, there were present at the hearings Jay Witmark, of M. Witmark & Sons, myself, and Mr. Tindale, of Schirmer's, for two days. Could some of the other publishers have dropped in on one of these meetings, they would have seen how important the bill was looked upon by other industries. Not only was a member of the firm of every one of the manufacturing concerns who were opposing the bill present, but they were also represented by eminent counsel who fought the bill at every stage of the road."

"If sheet music publishers are to take my advice, they will demand another hearing and the entire trade can go down and attend the meetings, not only personally, but take their principal composers along and give them an opportunity to be heard on this subject."

A full report of the hearing in Washington on the Copyright Bill will be found on pages 5 and 6 of this week's issue of THE MUSIC TRADES.

From

Address

Date

Sousa on Copyright

JOHN PHILIP SOUSA and Victor Herbert were considerably in evidence last week during the copyright hearings at the Library of Congress. They made speeches and basked in the friendly glances of congressmen, delegates, and other participants in the proceedings, and were heroes of the occasion; the senators who were present growing insignificant in comparison. They both made speeches and had some pointed and interesting side statements to make, regarding the alleged infringement of their rights by the talking machine companies.

Before leaving town, Mr. Sousa summed up his experiences to a representative of the SPECTATOR as follows:

"In listening to the various talks of people more or less interested in the defeat of this measure, I have simply marvelled at the great number of our fellow citizens who are living on the product of the brain of others. The average man who is proprietor, agent, or employee of talking machine companies thinks it a terrible hardship that he should be compelled to pay a moiety to Americans for their compositions; yet he does not hesitate to make the American people pay handsomely for the same compositions which he has appropriated and transformed to a cylinder, disc, or perforated roll."

"If I should go to a butcher's shop and take fifty pounds of mutton and walk off without paying for it, the chances are I would land in jail the next day. But the talking machine companies take fifty bars of my melody, sell them, and when I expostulate, they give me the merry 'Ha! Ha!' My melodies should be by all laws of right just as much my property as the butcher's mutton is his. The selling of his mutton is his livelihood; the selling of my melodies is mine. Society should demand that melody be given as much right as mutton."

JUN 15 1906

## HE AGREES WITH SOUSA

Swails Says Automatic Piano Drove His Wife Into Hysterics.

Reading, June 14.—Charged with maintaining a nuisance in the shape of an automatic piano in his Penn street confectionery store, Nicholas Douros was given a hearing today before Alderman Kreider. The prosecutor, Dr. J. W. Swails, a neighbor, testified that the music is a great annoyance to his household.

He said a roll consisting of five selections was played over eighteen times and that this monotony grated on the nerves of Mrs. Swails, almost driving her into hysterics.

When the lawyers presented their arguments numerous decisions were cited as bearing on the case and even the old "blue laws" were referred to. The alderman is holding his decision under advisement.



NEW YORK CITY

JUN 16 1906

## SOUSA ASKS FOR MORE PROTECTION

**WANTS NEW COPYRIGHT LAW TO COVER REPRODUCTIONS ON TALKING MACHINES.**

**Tells Congressional Committee that Composers have Proprietary Rights in their Works—Predicts Decline of Vocal Music.**

WASHINGTON, June 15.—The hearing on the new copyright bill, the passage of which would have made certain changes in the copyrighting of music, has been postponed until the next session of Congress in December. The hearing before the Committee on Patents and Copyrights was rather interesting, especially that phase of it relating to the testimony given by John Philip Sousa and Victor Herbert. Mr. Sousa's attack on talking machines, in connection with his declaration that music reproducing devices had a baneful effect upon the American voice, aroused lively interest among those connected with the progress of the bill before Congress. The composer declared that music developed from the people and their folk-songs, and that machine-made music would sooner or later cause the decline of man-produced music.

Mr. Sousa appeared before the committee to urge Congress to protect composers and compel the manufacturers of talking machines to pay royalties on any music they might put on their discs or cylinders. He declared that as he wrote the music, he was entitled to be paid for it, and that without his music the rolls and cylinders would be worthless, and that they did not gain any pecuniary value until the music, the product of his brain, had been placed upon them.

"When I was a boy—I was born in this town of Washington—in front of their houses in the summer evenings, you could find young people together singing the songs of the day," said Mr. Sousa. "To-day you hear these infernal talking machines going night and morning. You will not have a vocal chord left. The vocal chords will be eliminated by process of evolution, as was the tail of man when he came from the ape. The vocal chords will go, and no one will have the chance to sing."

"Go to the man who manufactures the instruments that are nearest to the people—the banjos, guitars and mandolins—and every one of them will tell you that the sale of these instruments has greatly fallen off. You cannot develop music without these instruments, the country singing school, and the country brass band. Music develops from the people and the folk-songs, and if you do not make them executives, you make them machines."

Victor Herbert endorsed practically everything that Sousa had said, adding that neither Mr. Sousa nor himself represented themselves as individuals, but stood for hundreds of poor fellows who had not been able to go to Washington.

Speaking in behalf of the Victor Talking Machine Company, Horace Pettit said that so far as his company was concerned, he was fully willing to have a new copyright law protecting the composer in the way Mr. Sousa demanded, provided that all royalties to be paid on compositions should date from the enforcement of the bill, and that it should not be retroactive. He also demanded that the law provide that if a talking machine company paid a thousand dollars, or any price for that matter, to an artist or composer, that the disc or cylinder containing such music should be protected by a patent so that piratical manufacturers could not reproduce it by a process well-known to the trade.

NEW YORK CITY

JUN 16 1906

## MR. SOUSA'S CONTENTIONS.

John Philip Sousa, who has taken up the cudgels on behalf of composers as against the manufacturers of talking machines of all kinds, made a statement before a Congressional committee last week, that talking machines would sooner or later eliminate the gentle art of singing from American life, and that even now the deleterious effects of the gramophone and phonograph were rampant throughout the land.

Mr. Sousa is wrong in this contention, for, while talking machines are still far from perfect and cannot be considered as musical instruments, they yet serve a good purpose in the cause of music. They have introduced good music into localities where good music had never been heard; they have accustomed the public to a better class of compositions; they have been musical pioneers in portions of America where the world's greatest musicians are unknown. That listening to the talking machine reproducing the voice of Melba or Caruso is injurious to one's voice is wrong on the premises. On the contrary, many an aspiring singer has obtained valuable hints from just such reproductions. Then, too, musicians, and students especially, have had the opportunity of hearing the reproductions of the masterpieces of great composers, so that, all in all, Mr. Sousa's indictment of the talking machine as an enemy of music, will scarcely bear too close inspection.

On the other hand, Mr. Sousa's contention that composers should receive royalties upon those of their works which are reproduced in the talking machines, is perfectly just and fair. The man who writes music and the man who publishes the same, are its owners. The mere fact that they are protected by a copyright law is proof of this. It is true that the copyright law is not clear upon the question of the reproduction of such compositions in a talking machine. It would seem that what is known as the common law would protect the publisher and composer sufficiently. Under the present construction of the law, if David Belasco were to write a play and produce it, the owner of a talking machine might go into his theatre by paying two dollars admission, and record the entire play upon disks, subsequently selling them to the public. This would be hardly fair.

While it is true that the question of music copyright was threshed out before a Congressional committee, it would seem as though composers, publishers and talking machine men could get together and make some amicable arrangement by which friction could be avoided. At the same time, the publicity entailed by the present hearing is a good thing for all concerned, for it calls attention to the disadvantages under which men who produce new thoughts (whether

labor, and it may result in better laws for their protection.

BLACON.

WICHITA KAN

JUN 16 1906

Victor Herbert and John Philip Sousa, the well known musicians and composers, appeared the other day before a joint committee of the senate and house. The committee was considering the proposed new copyright law, and under the present law, they are deprived of legitimate royalties, which they should receive from their compositions. Francis Walker, a well-known authority on patent law, answered Messrs. Herbert and Sousa. "These gentlemen complain," said Walker, "that they do not make enough money. Why, they make more money by far than Theodore Roosevelt does for regulating the universe."

JUN 16 1906

## SOUSA WAILS AT MACHINE MUSIC

**He Declares the Phonograph Is Enemy to Music Cultivation.**

**DEMANDS BIG ROYALTY**

**MARCH KING BELIEVES HE SHOULD BE PAID FOR PRODUCTIONS OF HIS WHICH ARE BEING USED.**

[Publishers' Press]

Washington, June 15.—Is the phonograph threatening to exterminate the human voice, at least so far as singing is concerned? John Philip Sousa declares this danger is real. He told the members of the joint committee on Patents this week that the talking machine was the greatest enemy to musical cultivation that the world had ever known. Mr. Sousa was indignant, however, and he may be biased. He was protesting against the laxity of the copyright laws that permitted the phonograph manufacturers to use his marches without paying him a royalty, when he made his attack on the phonograph itself.

"Why, when I was a boy here in Washington," he said, "the young people on summer evenings would congregate on the porches and sing the old songs and the popular songs of the day. What do you hear now of a summer evening? The melody of youthful voices? No! From an open window comes the buzzing, nerve-racking, scratching tones, of the phonograph."

The phonograph is held guilty by Mr. Sousa also of driving the people from their fealty to the guitar, the mandolin and the banjo. Altogether John Philip gave the talking-machine a black eye.

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WASHINGTON, D.C.

JUN 16 1906

**Composers Want Royalties.** John Philip Sousa and Victor Herbert the bandmaster-composers are in Washington urging congress to amend the copyright laws so as to prohibit the printing of copyrighted music by the talking-machine makers. The phonograph is so comparatively new a thing that the copyright law takes no notice of it, yet the composers argue that it is only fair for them to be compensated for the publication of their music in this new form.

Said Mr. Herbert: "These talking-machine companies can take one copy of my composition, take reproductions of it on their records, and make thousands of dollars out of my creation without ever paying me a single cent of royalty for it."

Mr. Sousa declared before a joint committee of congress that the phonograph "is taking the musical initiative from our people." The custom of singing is dying out, said he, and instead of the old songs sung as they used to be one now hears the rasping phonograph everywhere. Even the sale of banjos, guitars and other musical instruments has been hurt by the phonograph.

INQUIRY

WICHITA, KAN

JUN 23 1906

Mr. Sousa objects to having his music reproduced by phonographs. It might help if the phonographs were equipped with a genuine attachment.

Published: London, 1881; New York, 1881



The First Established and Most Complete  
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From **NEW**  
Address **DULUTH, MINN.**  
Date **JUN 15 1906**

#### SCIENCE CRIPPLED HUMANITY.

**M**R. SOUSA, who has reached and delighted the world through the only universal language, is worried for fear mankind is to lose the use of its voice. Mr. Sousa is as beloved by the people as he is slighted by the critics of the classical, as the paternal parent of the two-step. He has written some thousand or less of these stirring melodies which are sold at so much per, and the wolf of poverty long ago left his door and took to the woods.

But the gentleman now finds that his marches and two-steps are played by every phonograph and that he gets no royalty. He is not satisfied with enough, and fame without financial recompense has no pleasing jingle in his ears. In protesting against this infringement on the fatness of his purse, he also complains that the people are so well satisfied with the phonograph and its mechanical concerts that they no longer care to hear the human voice, and that soon there will be no profit and hence no incentive, for voice culture and the human race will become musically voiceless.

What a lot of cripples men will soon be indeed. The bicycle cost them the use of their legs and made them hunch-backed. Fashion made kangaroos of the women, and the automobile introduced its official brand of face.

The typewriter has cost man the use of the pen; the personality of the letter is gone and with it all the charm of correspondence. The telephone has robbed the race of neighboring calls and the joy of haggling, face to face, with the butcher, baker, and grocer. And now comes the phonograph to take away the voice.

But that is not the worst of its curses to mankind, for even more than Mr. Sousa's own band it is taking away all musical judgment and ruining the tone sense of the human ear. Man no longer resents the howl of the moon-crazed canine and a cat courtship at night, it only arouses him with the impression of a phonograph serenade. Our ears are going instead of our voices and our musical taste, crude enough at best, will follow.

But not the voice. There Mr. Sousa is badly off. The prima donna of every community, the musical prodigies who abuse the piano and make fiddles of violins will be with us until some new mechanical device eliminates conceit from the human family.

## People Sing No More, Says Sousa

### He Declares the Human Vocal Chords Are Now Fast Becoming of No Use.

WASHINGTON, June 11.—John Philip Sousa appeared before the Joint Committee on Patents of the Senate and House today to discuss the new copyright bill.

Mr. Sousa frankly said at the outset he was there in his own interest. He wanted money for the reproduction of his musical compositions on "talking machines." Then he startled the committee with the prediction that human vocal cords were fast becoming useless and in a little while there would be no singing, all because of the talking machine.

"Every one of these concerns," said Mr. Sousa, referring to the manufacture of talking machines, "has from twenty to one hundred of my compositions in its catalogues, and I have yet to receive the first cent for their reproduction. I want this money."

"I was born in this city. I am fifty years old. When I was a boy here the young people sat on their steps and porches in the evening and sang the old songs and the new ones. If you walk down Washington street in the evening you will not hear these young voices. You will hear these infernal machines—these talking machines."

"Last summer I was in one of the famous summer resorts, where were congregated the swiftest yachts of the country. I went among them, and in place of the usual songs of the water in the evening, what did I hear? 'El Capitan' on the talking machine."

"I tell you the human vocal cords are going into decay and the talking machine is taking their place."

"Why these machine managers will pay Caruso \$3,000 to sing one song for them as a record. They will pay one of my best cornet players \$4 a tune for them. That shows the value of the human voice. And yet the composer of the song or of the piece does not get a cent for his composition."

Senator Reed Smoot ventured the suggestion that from his observation the people were not living as close to nature as they used to and were forgetting to sing.

"Oh, that's not it," retorted Mr. Sousa. "It's the talking machine."

A provision in the new bill advocated by Mr. Sousa will meet the complaint he makes. It requires the consent of the composer before a record may be made for mechanical production.

Is the phonograph threatening to exterminate the human voice, at least so far as singing is concerned? Philip Sousa declares this danger is real. He told the members of the joint committee on patents in session this week that the talking machine was the greatest enemy to vocal cultivation that the world has known. Mr. Sousa was indignant, however, and he may be biased, but he was protesting against the laxity of the copyright laws that permitted phonograph manufacturers to use his marches without paying him a royalty when he made his attack on the phonograph itself. "Why, when I was a boy here in Washington," he said, "the young people on summer evenings were wont to congregate on porches and sing the old songs, the popular songs of the day. 'What do you hear now of a summer evening?' The melody of youthful voices? No! From an open window comes the buzzing, nerve-racking, scratching tones of the phonograph." The phonograph is held guilty by Mr. Sousa of driving the people from their fealty to the guitar, the mandolin and banjo. Altogether John Philip gave the talking machine a black eye, he is not likely to curtail its use, diminish the popular demand for phonograph, the pianola and musical instruments.

*San Francisco Chronicle 4/17/06*

Sousa, the composer and band leader, is waging a war against talking machines, which is likely to give great impulse to their manufacture. He virtually assumes that the phonograph has reached such a state of perfection that it may result in the deterioration of the human voice. He probably bases this extraordinary opinion on the assumed possibility of people becoming indisposed to listen to inferior singers when they can hear the voices of the best artists the world is producing by setting a record to revolving. This is an idle fear. There is nothing to rival the human voice, and certainly no method has yet been found to repress a good singer. The talking machine will do no harm, but it does impart an infinite amount of pleasure to millions of people who are enabled through its instrumental-ity to get an idea of the powers and beauties of the voices of great singers whom they otherwise never could have hoped to hear. And it will never hurt Sousa's band; on the contrary, it will advertise it, and make people anxious to hear the real thing.

**MOBILE, ALA.**  
**JUN 17 1906**

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Newspaper Cutting Bureau in the World  
**AMERICAN**  
**BALTIMORE, MD.**  
**8 1906**

The new Copyright Bill will not be acted on at this session of Congress, but will go over to December. There is a fight over it, the principal parties being composers, headed by John Philip Sousa and Victor Herbert, and the phonograph and talking machine companies. The authors and composers are insistent that the talking machine companies shall not be permitted to reproduce their compositions free, under the general privileges of their inventions. The bill has improvements none oppose, among them being the restriction of copyright to an author for his lifetime and for many succeeding years to his heirs.

**VIRGINIAN**  
**NORFOLK, VA.**  
**JUN 27 1906**

Sousa says that the telephone habit is destroying the singing voice of the Americans. Edison declares that with the cobalt storage for autos the horse will be put entirely out of business. Engineer Baker predicts that the electric motor will shortly supersede the steam locomotive. Dr. Seymour foretells the early extinction of the mosquito. Soon, all too soon, all the familiar sounds and sights of childhood will have passed away except the flies and fleas, the hand-organ and the poor. Then we shall have silence, with the exception of the flies and fleas.

John Philip Sousa has a grievance against the phonograph. It is not that he is weary of hearing Sousa marches everywhere—does a composer get tired of his own music?—but that the metallic whine of the talking-machine is injuring the American voice. This raises an interesting question; is there a tendency to imitate the sounds heard from the graphophone? Certainly no careful parent would choose to have a child grow up among people who possessed such voices. Perhaps it will be necessary to wait for the children of to-day to reach maturity before the soundness of his warning can be judged of. He will have general sympathy, however, in his claim that the composer should receive royalties on compositions reproduced by phonograph. But musical copyright has always offered some vexatious problems, because of the difficulty of enforcement.

**REPUBLICAN**  
**SPRINGFIELD, MASS.**  
**JUN 24 1906**



NEW YORK CITY

JUN 16 1906

## SOUSA ASKS FOR MORE PROTECTION

**WANTS NEW COPYRIGHT LAW TO  
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**Tells Congressional Committee that Composers have  
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JUN 16 1906

### MR. SOUSA'S CONTENTIONS.

John Philip Sousa, who has taken up the cudgels on behalf of composers as against the manufacturers of talking machines of all kinds, made a statement before a Congressional committee last week, that talking machines would sooner or later eliminate the gentle art of singing from American life, and that even now the deleterious effects of the gramophone and phonograph were rampant throughout the land.

Mr. Sousa is wrong in this contention, for, while talking machines are still far from perfect and cannot be considered as musical instruments, they yet serve a good purpose in the cause of music. They have introduced good music into localities where good music had never been heard; they have accustomed the public to a better class of compositions; they have been musical pioneers in portions of America where the world's greatest musicians are unknown. That listening to the talking machine reproducing the voice of Melba or Caruso is injurious to one's voice is wrong on the premises. On the contrary, many an aspiring singer has obtained valuable hints from just such reproductions. Then, too, musicians, and students especially, have had the opportunity of hearing the reproductions of the masterpieces of great composers, so that, all in all, Mr. Sousa's indictment of the talking machine as an enemy of music, will scarcely bear too close inspection.

On the other hand, Mr. Sousa's contention that composers should receive royalties upon those of their works which are reproduced in the talking machines, is perfectly just and fair. The man who writes music and the man who publishes the same, are its owners. The mere fact that they are protected by a copyright law is proof of this. It is true that the copyright law is not clear upon the question of the reproduction of such compositions in a talking machine. It would seem that what is known as the common law would protect the publisher and composer sufficiently. Under the present construction of the law, if David Belasco were to write a play and produce it, the owner of a talking machine might go into his theatre by paying two dollars admission, and record the entire play upon disks, subsequently selling them to the public. This would be hardly fair.

While it is true that the question of music copyright was threshed out before a Congressional committee, it would seem as though composers, publishers and talking machine men could get together and make some amicable arrangement by which friction could be avoided. At the same time, the publicity entailed by the present hearing is a good thing for all concerned, for it calls attention to the disadvantages under which men who produce new thoughts (whether in literature, in art, in science, in labor, and it may be in better laws for their protection.

BEACON.

WICHITA KAN

JUN 16 1906

Victor Herbert and John Philip Sousa, the well known musicians and composers, appeared the other day before a joint committee of the senate and house. The committee was considering the proposed new copyright law, and under the present law, they are deprived of legitimate royalties, which they should receive from their compositions. Francis Walker, a well-known authority on patent law, answered Messrs. Herbert and Sousa. "These gentlemen complain," said Walker, "that they do not make enough money. Why, they make more money by far than Theodore Roosevelt does for regulating the universe."

JUN 16 1906

## SOUSA WAILS AT MACHINE MUSIC

**He Declares the Phonograph  
Is Enemy to Music Cul-  
tivation.**

**DEMANDS BIG ROYALTY**

**MARCH KING BELIEVES HE  
SHOULD BE PAID FOR PRODUC-  
TIONS OF HIS WHICH ARE BE-  
ING USED.**

[Publishers' Press]

Washington, June 15.—Is the phonograph threatening to exterminate the human voice, at least so far as singing is concerned? John Phillip Sousa declares this danger is real. He told the members of the joint committee on Patents this week that the talking machine was the greatest enemy to musical cultivation that the world had ever known. Mr. Sousa was indignant, however, and he may be biased. He was protesting against the laxity of the copyright laws that permitted the phonograph manufacturers to use his marches without paying him a royalty, when he made his attack on the phonograph itself.

"Why, when I was a boy here in Washington," he said, "the young people on summer evenings would congregate on the porches and sing the old songs and the popular songs of the day. What do you hear now of a summer evening? The melody of youthful voices? No! From an open window comes the buzzing, nerveracking, scratching tones, of the phonograph."

The phonograph is held guilty by Mr. Sousa also of driving the people from their fealty to the guitar, the mandolin and the banjo. Altogether John Phillip gave the talking-machine a black eye.

Newspaper Cutting Bureau in the World

CHICAGO, ILL.

JUN 17 1906

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Newspaper Cutting Bureau in the World

WASHINGTON, D.C.

JUN 16 1906

**Composers Want Royalties.** John Philip Sousa and Victor Herbert the bandmaster-composers are in Washington urging congress to amend the copyright laws so as to prohibit the printing of copyrighted music by the talking-machine makers. The phonograph is so comparatively new a thing that the copyright law takes no notice of it, yet the composers argue that it is only fair for them to be compensated for the publication of their music in this new form.

Said Mr. Herbert: "These talking-machine companies can take one copy of my composition, take reproductions of it on their records, and make thousands of dollars out of my creation without ever paying me a single cent of royalty for it."

Mr. Sousa declared before a joint committee of congress that the phonograph "is taking the musical initiative from our people." The custom of singing is dying out, said he, and instead of the old songs sung as they used to be one now hears the rasping phonograph everywhere. Even the sale of banjos, guitars and other musical instruments has been hurt by the phonograph.

The First Established and  
Newspaper Cutting Bureau in the World

INQUIRY

CHICAGO, ILL.

JUN 23 1906

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—Bandmaster Sousa is quite right in denouncing "machine-made music," but isn't he conceding too much when he gives that name to the product of the phonograph?

Mr. Sousa objects to having his music repeated by phonographs. It might help if the phonographs were equipped with a gesture attachment.

New York, Published: London, 1881; New York, 1881



# And Does She Sing a Song It's Only Phonograph



There are other attractions in opera besides vocal cords.

## John Philip Sousa Says the Practice of Trilling a Mechanical Musician Eliminates the Cord, and By the Same Token It's Desecration of Art.

BY MARGARET ROHE

ing all their time. Why didn't they 'fess up and let us know they'd been "eliminating their vocal cords by a process of evolution?"

That sounds almost as imposing as a doctor's certificate, and it ought to go with an audience better than the "sudden cold" business. But why worry? Things won't be much worse in the realm of comic opera than they are now. If the Sousa diagnosis is true, time may come when the fair singer will stand behind the phonograph and make motions while the machine does the rest.

An eminent throat specialist, who has taken issue with Mr. Sousa, adds that, anyway, we go to the opera for other things besides hearing vocal cords stretched. We are quite sure of this in musical comedy. It didn't need the phonograph excitement to bring this point to the front.

After the recent panic in the ranks of a chorus by the discovery

of a coryphée who could sing, we are prepared to make the same discovery, however, didn't extend to what matter, so long as Paris gowns are still so unadorned still holds sway with the ladies of the

The eminent specialist insists that the beauty appeal to the eye make opera a success as guess our fair singers needn't be afraid. With pictures they know a thing or two themselves.

There's one thing, with the passing of the would be no disappointment in store for the very well stand for an excuse of a phonograph prince of press agents wouldn't have the nerve as that. We will admit, though, that so far as been with the delightful grand opera by phonograph



Judging from results, many of our Broadway friends must have been eliminating their vocal

**T**HE mystery is solved! At last we know where the voices of our Broadway song birds have gone.

It's a case of *cherchez la phonograph*.

Do you know, it's really something awful the way these horrible machines have just gone and ruined the vocal cords of our Broadway songsters.

John Philip Sousa says "A bas!" with the phonograph, when it comes to dishing up grand and otherwise opera by the turn of a crank, and I guess if John Philip says "A bas!" it will be "A bas" for sure.

We're mightily obliged to the march king for throwing light on the subject. It explains a lot of things that have brought surprises to our ears within the walls of comic opera homes. Whatever may have been the crimes of the phonographs, they're going to get it paid back to them good and plenty.

Oh, phonographs, how many crimes will be committed in thy name!

If any of our lady singers want to explain their lack of vocal powers, all they will have to do will be to trump up this phonograph business.

John Philip complains that the singing into phonographs is a desecration of art. "You have these infernal machines going night and day," says the indignant musician. "We will not have a vocal cord left. They will be eliminated by a process of evolution."

And to think the phonographs have got in their deadly work already. We know now where the fair Lillian and Adele and dainty Marguerite, Hattie and George M. Washington, Jr., and—but why enumerate—just put all the pets along Broadway—have been spend-

From ST. JOSEPH, MD.  
Address \_\_\_\_\_  
Date JUL 1-1906

SOUSA, the band leader, wants to do away with the phonograph, presumably because it does not supply a picture of the medals he wears while reproducing his music.

m \_\_\_\_\_  
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te \_\_\_\_\_

John Philip Sousa

To the Editor of "The Bulletin."  
Sir: (1) Can you tell me whether John Philip Sousa ever played at Washington Park on the Delaware? (2) What year was it that he first started his concerts at Willow Grove? (3) Is he an American?  
R. SCHELL.

(1) No. (2) 1901. (3) He was born in Washington, D. C., November 6, 1859, studied music and became a teacher at fifteen and conductor at seventeen. He was band leader of the United States Marine Corps 1880 to 1892 and since has directed the band bearing his name. He has composed marches, light operas, etc., and is also an author, having published "The Fifth String" and "Pipetown Sandy" in 1905. He is married.)

Sousa's Band played to a packed audience in the Joliet Theatre, on Saturday evening, March 10th.

Bandmaster Innes described Joliet as a good town for a concert band to stay away from, and the size of his audience at his last appearance here justified the remark, but he should have made Sousa an exception.

Herbert Clark played a solo, his own composition, "Bride of the Waves," and as an encore, the sextette from "Lucia." Encores, in fact, constituted the greater part of the programme, for the noted bandmaster, whose reception was deservedly a rouser, is not at all niggardly with them. Space forbids an extended notice. It will suffice to say that everybody went away glad they came.

R. H. A.



# She Sing a Sour Note? Only Phonographitis

**Philip Sousa Says the Practice of Trilling Into Mechanical Musician Eliminates the Vocal Cord, and By the Same Token It's Also a Desecration of Art.**

BY MARGARET ROSE.

Why didn't they "fix up" and let us know they'd "fixed" their vocal cords by a process of evolution? It is almost as imposing as a doctor's certificate, and it is an audience better than the "golden calf" business. Things would be much worse in the realm of music if they were not. If the Sousa diagnosis is true, then may their singer will stand behind the phonograph and make the machine does the rest.

A direct specialist, who has taken issue with Mr. Sousa, anyway, we go to the opera for other things besides words stretched. We are quite sure of this in musical art need the phonograph excitement to bring this point about in the realm of a drama by the discovery

of a copyist who could sing, we are prepared for anything. The same discovery, however, didn't extend to the prima donna, but what matter, so long as their voices are still to be exploited or beauty unimpaired still holds sway with the ladies of the ensemble?

The eminent specialist insists that the beautiful scenic effects that appeal to the eye make opera as successful as singing, so I guess our fair singers needn't be afraid. When it comes to stage pictures they know a thing or two themselves.

There is one thing, with the passing of the real prima donna there would be no disappointment in store for the audience. You couldn't very well stand for an excuse of a phonograph taking cold. Even the prince of press agents wouldn't have the nerve to spring such a yarn as that. We will admit, though, that so far as our experience has been with the delightful grand opera by phonograph, which rings out



The fair prima donna will make the motions, while the machine does the rest.



ing from results, many of our Broadway friends must have been eliminating their vocal cords.

through the corridors of the Harlem apartment house courts with the rasping tones of a real prima donna with bronchitis, we are willing to stand for the human voice divine.

Mr. Sousa objects to the night and day continual performance of the phonograph, while the eminent specialist says it's a grand old way to treat the masses who can't attend the opera to a nice little dose of music as is music.

If the eminent specialist had to live in the neighborhood of a perpetual motion phonograph, which does a Nordica-Brunnhilde stunt with the Valkyrie Ho-jo-to-ho calls rasping out on the midnight air, he might change his mind about educating and delighting the masses.

We fear the masses prefer to take their education when they want it, and not have it thrust upon them, a la croup.

We haven't heard any complaint from Nordica or Schumann-Heink or Eames about their voices being eliminated per the phonograph route, but, of course, they're used to rough and tear work. You can't expect the delicate exotic voices, reared in the hot air—we should say hothouse air—of the Great White Way to stand for such phonographic strain.

Our eminent specialist might go so far as to suggest a voiceless opera, since he is willing to admit we go to the opera as much to see as to hear. When we have voiceless choruses, in direct contradiction of the old Greek laws, why not carry American progression a little further and dish up the voiceless opera for keeps? It would be just the same, only Government inspection would insist on the right labor being used. You wouldn't really notice the difference at all. It's a great proposition. We're sure the copyright office and all the eminent specialists and John Philip Sousa don't feel half as excited about it as do the Rialtoites. The nerve of the phonograph, anyway! Just think of it!

There is one thing to be considered, too. In future it looks like we would never more have the old excuse of "Understudy will go on in place of Miss Tessie Bannote, who is suffering from laryngitis."

It will be phonographitis for her. John Philip Sousa has at least

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R. H. A.

John Philip Sousa on the march. He has been in the United States for many years. He has been in the United States for many years. He has been in the United States for many years.



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Mr. John Philip Sousa is of the opinion that the human vocal cords are sinking into innocuous desuetude, all on account of the increasing popularity of the talking machine. He has a particular, personal grievance against phonographs and all similar automatic singers and talkers, because, he says, they play his compositions by the dozen and he has never received a cent of compensation for their reproduction. He wants Congress to do something about it, but that concerns himself and is not especially a matter of public interest.

When, however, he predicts that it will not be long before singing will be a lost art, because of the spreading vogue of the phonograph, it is time for music lovers to put an ear to the ground and listen for the fading of vocal melody. There is reason to doubt the accuracy of his prophetic utterance, although he is in accord with the expressed opinion of the school superintendent in this State, who thinks that singing is "going out," and goes a step further in ascribing a reason for the decline. A casual observation of neighborhood sounds on these summer evenings, indeed, confirms the suspicion that phonographs are strengthening their clutch on the affections of many persons whose musical tastes are thin or deformed. But there is no apparent diminution of the fondness for singing. The atmosphere of the neighborhood is still filled with the barbaric yawns and wallings of those who have both the time and the inclination, and take great delight in producing the "tintinabulous gusto," as Mr. Mowry would say.

The phonograph has come in only as an additional torture and apparently has not lessened to any extent the unmelodious evils already existing. The squawk of the talking machine resounds throughout the land, but the squawk of the misguided singer is still with us. Yet these conclusions are based only upon general observation, and very likely Mr. Sousa, having given the subject careful investigation, is speaking with authority. If he is right, there is at least encouragement in the thought that the decline in singing is not altogether lacking in beneficent results. Real singers are not likely to be led very far astray by the phonograph, and those who find a delight in the machine are not the sort of singers whose silence will cause much unhappiness. After all, the phonograph may be productive of much good, although all music lovers will agree with Mr. Sousa's classification of the thing as an "infernal machine."

CABLE ADDRESS,  
ROMEIKE, NEW YORK

NEW YORK

The First Established and Most Complete  
Newspaper Cutting Bureau in the World

From  
Address  
Date

**R**ICHARD STRAUSS HAS WRITTEN A MARCH; he has, in fact, written two marches—real marches for the soldiers to parade to as the military bands play. They must be very good ones and have the right sort of military spirit in them, for the Emperor William has approved of them, so it is said. They could have no higher endorsement. Of course a number of speculations will at once arise in view of this emulation of John Philip Sousa on the part of one who holds his own head so much higher, whatever Mr. Sousa may think about the relative altitude. Has he tried to depict anything for the soldiers to see with their mind's eye, as they march—anything in the lives of heroes, or death and transfiguration, or conflicts with sheep and wind-mills, or the girls they left behind them? Or has he lapsed into the anachronism of absolute music, mere "sound patterns," "tonal arabesques"—just music with a rhythm that keeps the feet moving and the blood stirring? No doubt we shall have an opportunity to find out before next season is done. Dr. Strauss has some very good precedents for writing marches; we are reminded of Wagner's three, two of which are very good ones, though not quite the kind one would wish to march to.

from **Musical LEADER**  
Address **CHICAGO, ILL.**  
Date **JUN 14 1906**

**COPYRIGHT.** With regard to the new copyright bill John Philip Sousa has been expressing his opinions at Washington, especially in regard to the talking machine and the composer. Mr. Sousa went to the length of saying that the American singing voice was becoming a thing of the past, in favor of the talking machine, whose screech was heard from the open windows, where formerly music would have been wafted out. The question at issue is that the composer should receive royalties on his work in whatever form it may be reproduced. He should receive royalty, just as well as Caruso or Melba should receive royalty for singing. If Caruso receives fifty cents and Melba one dollar for each record sold, Sousa, whose records are sold in incredible quantities, should also receive some royalty. The amount of money paid the artists willing to go on record should not come out of the pockets of the composers, as is now the case.

Newspaper Cutting Bureau  
ADVERTISING  
PORTLAND, ME  
JUN 27 1906

### Horrors of Machine Music.

(Philadelphia Public Ledger.)  
John Philip Sousa as a public speaker is a new idea to most people. He has been introduced to his countrymen in that capacity by the House and Senate committee on Patents, which has just published a report on the hearings given before them on the bill to amend the copyright law so as to make the phonograph and talking machine companies pay royalties to composers whose compositions they appropriate.

The composer said in part:  
"Fletcher of Saltoun said that he cared not who made the laws of the land if he could write its songs. We composers of America take the other view; we are very anxious as to who makes the laws of the land."  
Then he explained how the talking machine companies make a noncopyrighted copy of his copyrighted compositions, sell it and do not give the owner of the copyright a penny of royalty.

"These talking machines," proceeded the bandmaster, "are going to ruin the artistic development of music in this country. When I was a boy—I was born in this town—in front of every house in the summer evenings you would find young people together singing the songs of the day or the old songs. Today you hear these infernal machines going night and day."

"We will not have a vocal chord left. The vocal chords will be eliminated by a process of evolution, as was the tail of the man when he came from the ape. The vocal chords will go because no one will have a chance to sing, the phonograph supplying a mechanical imitation of the voice, accompaniment and effort."

"On this river, when I was a young man, we went out boating, and the music of young voices filled the air. Last summer and the summer before I was in one of the biggest yacht harbors of the world, and I did not hear a voice the whole summer long."

"Every yacht had a gramophone, a phonograph, an aeolian or something of the kind. They were playing Sousa marches, and that was all right as to the artistic side of it, but they were not paying for them, and, furthermore, they were not helping the technical development of music."

"Go to the men that manufacture the instruments that are nearest the people—the banjo, the guitar and the mandolin—and every one of them will tell you that the sale of the instruments has fallen off greatly. You cannot develop music without these instruments, the country singing school and the country brass band. Music develops from the people, the folk songs, and if you do not make the people executives, you make them depend on the machines."

A man who is not so chary of his charms.

"Not that I know of," said Sousa. "I have never known that it was unlawful to get together and sing."

"It probably has not been enforced to that extent," said Mr. Currier, wisely.

"You think it ought to be against the law for some people to attempt to do it, do you not, Mr. Sousa?" inquired Representative McGavin amid laughter.

"Yes," said Mr. Sousa.

"It is possible that has deterred the young people from singing," persisted the unconverted Currier.

"Would you not consider it a greater crime to turn on a phonograph?" began Sousa impetuously.

"I do not consider singing a crime," interrupted Currier, magnanimously.

"If you would make it a misdemeanor do you think it much worse to have a lot of these machines going than to have a lot of fresh young voices singing?" demanded Sousa.

"I think," replied Currier, "a great many people in this country get a great deal of comfort out of the phonograph."

"But they get much more out of the human voice," retorted Sousa, "and I will tell you why. The phonograph companies know that. They pay Caruso \$3,000 to make a record in their machine, because they get the human voice. And they pay a cornet player \$4 to blow one of his blasts into it; that is the difference. The people, the homes, want the human voice. First comes the country singing school, and next comes the country brass band. Let us do something to help them. You can do it by making these people pay me for everything that I compose."

After two or three others had spoken Senator Smoot, of Utah, called on Mr. Sousa again.

"I think," said the Senator, "there are other causes besides the general use of the talking machine that account for the fact that there is less singing than there used to be. I think we do not live quite as close to nature as we used to, and that that is what used to make us sing."

"That is very true," replied Mr. Sousa. "But the more leeway you give the talking machines the greater encroachments they will make. If they are made to pay a royalty on all compositions that they use, perhaps they will not have so many bad ones in their records."

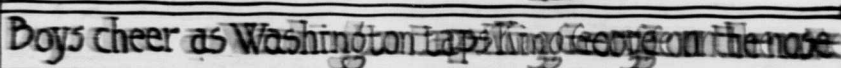
"Is not the real reason," asked Representative Campbell, "that if it protects you and other composers, there is an incentive to you to compose?"

"Oh, yes," replied Mr. Sousa, "I can compose better if I get a thousand dollars than I can for six hundred."

From **TOWN & COUNTRY**  
Address **NEW YORK CITY**  
Date **JUL 14 1906**

But Mr. John Philip Sousa is not so chary of his charms. On the night of the Fourth, one saw him following his stunning little wife as she made her way through the group on the piazza. With white hair, that at night one takes to be ash-blond, and wearing a big black side-tilted hat with an evening cloak that fell from her shoulders, Mrs. Sousa looked a very fascinating young person. But she has a daughter, very dark, brown-eyed and pale-skinned, who appears almost as old as she and a tall, married son. The daughter is gentle and pretty, but more often it is the mother, that the young people call to, to join their circle. Mr. Sousa looks very quiet, capable and honest and the daughters are sweet, but the mother is the member of the family who sparkles. When the daughter, on Friday night, looked Parisian in all-gray with big gray plumes in her gray hat, the mother looked coquettishly sporty in a very short frock, a smart ulster with her two little hands in the pockets and pink roses and blue choux on her straw hat. The daughter, in her pretty gray finery, danced with the others in a jolly Virginia reel. "Jolly" is an adjective often used for a very mild sort of a good time, but this was a frolic in which fun chased away formality. Mrs. Isaac Brennan, (whose curly haired boys resemble the little Harriman brothers) in a rose-colored gown with a big picture hat was one of the dancers. Mrs. Charles E. Proctor, that night, with a cerise gown and black hat wore gold slippers that really "peeped" in and out, though she was not a "Virginia Reeler." Among the onlookers there were Mrs. Samuel Adams, and dark-eyed Mrs. George B. Fowler, the wife of the well-known physician, and even such a dignified lady as Mrs. Atha, one of the pillars of Newark society, smiled indulgently as the Virginia Reel accelerated and the auditorium of the Manhasset was well-waked up, by the laughter, for the season of 1906.





WASHINGTON.  
Most noble liege and mighty King,  
The colonies to you now cling  
With fond allegiance, and we pray  
To live beneath your royal sway.  
No better monarch, Sir, than you  
E'er reigned o'er people tried and true.

And all creation sits back and



trusts and shall

For all who love the holy deep, there is a thrill in W. Victor Cook's story, **or The Salvage of The Peanut**. The Peanut is a tugboat that picks up a huge freighter in mid-ocean, and tries to bring it into port. The struggle of the little tug to escape being crushed by the unwieldy leviathan during a heavy storm is incidental to the development of a pretty romance. Other fiction of note is by **James Branch Cabell** and **Grant Wallace**.



No government do we require  
But yours, and we allegiance give  
And crave 'neath Britain's flag to live  
In happiness for ever more,  
With you, great King, to lord it o'er  
Old England and New England, too.

KING GEORGE (sadly.)

Thanks, thanks, but, ah, 'twill never do.

WASHINGTON.

What ails my liege, your cheeks turn pale.  
Your words in deep emotion;  
Some burden's on your noble heart!

KING GEORGE.

The colonies and I—must part!

WASHINGTON (deeply agitated.)

Must part! Oh, King, what do you mean?  
We, who are happy and serene,  
While we have you, our King, to love  
And Britain's flag to wave above;  
Why must we part? I lose my breath;  
Great King, you've scared me half to death.

Speak! speak! my liege, that I may gleam  
Some ray of hope. What do you mean?

KING GEORGE.

Ah, Washington, my noble friend,  
'Tis sad to think my reign must end  
Upon this continent, but so  
The fates have willed, and I must go!

WASHINGTON.

You break my heart, see how I grieve?  
What secret have you up your sleeve?  
Some awful weight preys on your mind.  
Explain, oh, Sire! don't be unkind!  
Tell me, great King, what does this mean?  
We want no other King or Queen  
But you and she, your royal spouse.

KING GEORGE.

To swift revolt you must arouse  
The colonies at once.

WASHINGTON.

And why  
Must we revolt, who're loyal, and die?  
Why must grim bloodshed's gory stain  
Besmear fair valley, hill and plain?  
Why must we fight?  
(The American boy rushes on centre. He is a typical twentieth century boy, full of life, dash and vigor.)

AMERICAN BOY.

I'll tell you why:—  
If you don't we'll have no Fourth of July.  
I am the great American boy,  
That sprit of palpitating joy;  
And I demand—mind, no excuse—  
One day a year to turn things loose;  
One day to let the fireworks off,  
One day to make the old cat cough,  
And watch her o'er the fence top sail,  
With strings of crackers at her tail;  
I want a day to shriek and shout  
And blow myself clean inside out;  
I want a day to work off steam  
And hear the American eagle scream;  
A day to let old Europe know,  
That our band wagon heads the show;  
A day of grand hilarious mirth,  
When Uncle Sam owns all the earth;  
A day when Europe looks amazed,  
And all creation sits back dazed;

A day when small boys rule the world  
And brave Old Glory swings unfurled—  
Defiance breathing to the spheres,  
And I, bereft of nose and ears,  
Sing Yankee Doodle, Doodle Doo!

WASHINGTON.

Where are you from, sweet youth so coy?

AMERICAN BOY.

I am the twentieth century boy.  
And down the years I've come post haste  
To tell you both you'll be disgraced  
Forever in our boyish eyes  
If you don't fight; so if you're wise,  
Great Washington, King George you'll  
take  
And mince meat of that monarch make.  
And if you don't, take this from me,  
There will be no Washington, D. C.  
No statues soaring to your name,  
No songs triumphant to proclaim.  
You, father of your country grand,  
The idol of your native land,  
These awful things will happen if  
You don't give old King George a biff.  
I'll have no chance to lose an eye  
And walk around three fingers shy,  
And Chinese Union Firework Packers  
Will strike if they can't sell their crackers.  
Come, boys; come, boys, from everywhere.  
(Boys rush on and encircle stage.)



I crown you in your hour victorious.

Oh, join me in this fervent prayer  
To this, our hero Washington,  
To give us just one day of fun!  
One day of wild, hilarious mirth,  
The greatest day for boys on earth.

Great Washington, quick, make reply,  
Do we get our Fourth of July?  
(Washington, in deep distress, gazes at the floor, sighs deeply, as King George takes his arm.)

KING GEORGE.

You see, my friend, what they require.

WASHINGTON.

Oh, yes, I see it, noble sire.  
But, oh, it grieves my inmost soul  
To think that martial drums must roll,  
And midst the cannon's deadly roars  
You're headlong pitched from off these shores.

And just because these horrid boys  
Want some excuse to make a noise.

KING GEORGE.

I know, old friend, it does seem tough.

AMERICAN BOY.

It's time to fight; you've talked enough.

WASHINGTON.

I will not fight.

AMERICAN BOY.

Then stand disgraced.  
Your name from school books be erased,  
New York a Washington Arch won't  
boast.

No Sousa's Band play "Washington Post,"  
And that story of the hatchet, see,  
Where you cut down the cherry tree,  
We won't believe you told your pa.  
We'll swear you told a fib. Ha! Ha!  
(Boys all laugh derisively.)

WASHINGTON (indignantly).

You'll tell the world I told a lie?

AMERICAN BOYS.

Yes! unless we get the "Fourth" of July.

WASHINGTON.

I will not be intimidated.

KING GEORGE.

Now, boys, you've got him animated,  
Leave him to me, I'll make him fight.  
I've got a scheme, just watch him bite,  
He'll get so mad, he'll fairly choke,  
And then off goes my kingly yoke.  
I'll put a tax on Lipton's tea (all groan),  
All Yankees now my slaves shall be.  
I'll grant you not the least concession,  
But grind you down with fierce oppression.  
Boston shall have no pork and beans,  
No literary bell boys or auto machines.  
(Groans.)

Tammany Hall shall be demolished,  
Cranberry sauce at once abolished,  
And turkey, too, as I'm a sinner,  
Shall never grace Thanksgiving dinner.  
(Groans.)

Pumpkin pie, and, I repeat it,  
No one in America shall eat it.  
Boys shan't whittle, girls shan't hum,  
No baby's allowed to chew its thumb.  
(Groans.)

And tho' the nation's blood may boil,  
I'll smash the trusts and Standard Oil.  
No American girl shall wed a lord;  
All tramps must wash and pay their board.  
(Loud cries of "Shame!" from the boys.)

I'll abolish, though my great throne  
quakes,  
Popcorn, candy and buckwheat cakes.  
And to cap it all, you wretched creatures,  
I'll abolish Jersey's fierce mos'keeters.



Ta! Ta! George, so sorry to lose you.

WASHINGTON (fighting mad).

You shan't!

KING GEORGE.

I shan't? I say I will!

WASHINGTON.

Then be prepared for Bunker Hill.  
Pumpkin pie, that you can stop.  
Pork and beans from menus drop.  
Buckwheat cakes and biscuits, they  
Can be abolished right away.  
Turkeys, cranb'ries, you can banish.  
Thumbs from babies' mouths can vanish,  
But I'll spoil all your kingly features,  
If you monkey with New Jersey's 'skeet-  
ers.  
Those noble birds of freedom they,  
Unchained upon bald heads must play,  
For if you stopped their funny capers,  
There'd be no jokes in Sunday papers.  
They're our greatest, grandest institution,  
The bulwark of our constitution.  
To banish beans, great king, 's all right,  
But touch the 'skeeters and I fight.  
(Boys cheer lustily as Washington takes  
off his coat for action.)

KING GEORGE.

Thank Heaven, I've made him mad at  
last!

WASHINGTON.

Go nail "Old Glory" to the mast  
And know ye all that now I sever  
Old England from the "new" forever.  
KING GEORGE (in fighting attire).  
Quit parleying and come to blows.  
(Boys cheer as Washington taps King  
George on the nose.)

WASHINGTON.

There's one jiu jitsu on the nose!

KING GEORGE.

My cause is lost, I'm licked, I'm done!

WASHINGTON.

America's free; hurrah, I've won! (God-  
dess of Liberty, from Liberty Island, en-  
ters centre.)

GODDESS OF LIBERTY.

Immortal George, forever glorious,  
I crown you in your hour victorious;  
'Twas not for liberty you fought,  
And splendid deeds of valor wrought;  
But for a nobler purpose you  
Have fought and bled—

BOYS.

Hurrah! Hurroo!

GODDESS OF LIBERTY.

You knew that boyhood one day needed  
For joyous mirth; their cry you heeded!  
You've been a boy and took compassion  
On them and brought the "Fourth" in  
fashion.

KING GEORGE.

In my steamer trunk I'll put my crown,  
And hustle back to London town;  
Farewell to all, so glad you're 'appy,  
I'm going 'ome to be a chappie;  
I'll send a wireless from Southampton,  
And tell the Times how I've been  
tramped on.

WASHINGTON.

(Shakes King George's hand).  
Ta! Ta! George, so sorry to lose you

BOYS.

We wanted the "Fourth."

WASHINGTON-KING GEORGE.

We couldn't refuse you.

WASHINGTON.

Proclaim this fact from tower and steeple  
I only fought to please young people;  
King George's head I had to cracket,  
Just so the "kids" could raise a racket.  
And incidentally, know all creatures,  
I fought to save the Jersey 'skeeters;  
So, know ye all, South, East, West, North  
Just how you got the glorious "Fourth."  
You've got these facts all in your noodle

ALL.

We have!

GODDESS OF LIBERTY.

Then let's sing "Yankee Doodle, D  
dies."  
(All sing "Yankee Doodle" as Libe  
takes Washington's hand. King Geor  
with trunk exits left. Cheers and curts

we shall cease to play or to sing.  
"The Menace of Automatic  
Music" is the warning of a  
prophet with a sense of humor.

JOHN PHILIP SOUSA

"The Prince Goes Fishing" is as  
appropriate to the season of idle recreation as  
cream is compatible with peaches. In this  
issue Mrs. Elizabeth Duer's fascinating ro-  
mance reaches its third instalment and the  
reader makes a discovery that is bound to cause  
him—or her—a great and pleasant surprise.

Anne Warner's name has come into such  
vogue recently that any story of hers is sure to  
collect a multitude of readers. In "Alpine  
Lights and Shadows" she tells the romance of  
a little boy and a girl in an Alpine village.  
In the background is the love-mystery of an  
Englishman and an Englishwoman.

For all who love the briny deep, there is a  
thrill in W. Victor Cook's story, "The  
Salvage of 'The Peanut.'" The "Peanut"  
is a tugboat that picks up a huge ferry adrift  
in midocean, and tries to bring it into port.  
The struggle of the little tug to escape being  
crushed by the unwieldy leviathan during a  
heavy storm is incidental to the development of  
a pretty romance. Other fiction of note is by  
James Branch Cabell and Grant Wallace.



"MRS. TREMPLEAU"



1 from  
address  
date

DISPATCH  
COLUMBUS, O.

JUN 24 1906

## "Star Spangled Banner" in Russia

John Philip Sousa, the great band director, in the current number of George M. Cohan's "Spot Light," has the following account of the reception in Russia to "The Star Spangled Banner," as played by his band during its 1903 tour in the czar's country:

"As director, for twenty-six years past, of two bands, that of the United States Marine Corps, and Sousa's, I have probably conducted the 'Star Spangled Banner' as often, or oftener, perhaps, than any man of my age in America.

"There have been instances when I have played the national anthem, in which the intensity of public feeling and patriotism of the audiences evoked great enthusiasm, but I can remember no instance where the song was received with greater acclaim than in Russia. During my tour of Europe in 1903 we were in St. Petersburg, on the czar's birthday. When I came to my dressing room in the Cirque d'été, which corresponds to our New York Hippodrome, I was waited upon by the secretary of the prefect of the city, who requested that I open my performance with the Russian National anthem. 'And,' said he, 'if it meets with a demonstration, well—'

repeat it.' I said I would. 'And,' continued he, 'if it meets with a further demonstration, will you repeat it again?' I assured him that I would repeat it just so long as a majority of the audience applauded.

"The audience consisted almost entirely of members of the nobility and the military, with their wives, sweethearts, sons and daughters. At the hearts, sons and daughters. At the playing of the first note the entire audience rose, and every man, almost all in uniform, came to a salute. At the end of the anthem there was great applause, and I was compelled to play the air four times before the audience were satisfied.

"On retiring to my dressing room at the end of the first part, I was again visited by the secretary, who told me it was the wish of the prefect that I begin the second part of my program with the national anthem of America, and that he would have an official announce to the public beforehand the name and sentiment of the song.

"Before we began our second part a tall Russian announced to the public the name and character of the words of the 'Star Spangled Banner,' and I have never heard more sincere or lasting applause for any musical number as that which greeted our national anthem. We were compelled to repeat it no less than four times, with every one in the vast hall standing and the military men holding hands to their caps in the attitude of salute; and I am sure that no body of musicians ever played a piece with more fervor, dignity and spirit, than our boys did the 'Star Spangled Banner' in the capital of the Russian Empire."

Newspaper Cutting Bureau in the World

NEW YORK HERALD

## MR. W. K. VANDERBILT SHOOTING THE CHUTES

Owner of the Taramula and Mrs. Vanderbilt Making a Visit at Shelter Island.

(SPECIAL DESPATCH TO THE HERALD.)

SHELTER ISLAND, N. Y., Tuesday.—Mr. and Mrs. William K. Vanderbilt, Jr., who stopped over here on their way to Newport last week, have returned to the Manhasset House. They arrived from Newport on their turbine steam yacht, the Taramula.

The Taramula, by the way, was not as seriously damaged in her recent accident as reported. The vessel had one of her propeller blades slightly dented.

Mr. Vanderbilt joined the bathers at the swimming pavilion this morning. He enjoyed shooting the chutes and jumping off the boat with Mr. John Philip Sousa and other well-known New Yorkers staying at the Manhasset.

Afternoon Mr. and Mrs. Vanderbilt left on an automobile trip to their country seat at Great Neck.



### "NOT SOUSA"

Mr. Orton Bradley, M. A., lectured recently before a London musical audience, his subject being "Some American Musicians," and the report which was published in the *London Musical Herald*, and reprinted in the May issue of this journal, is prefaced with the following from the editorial pen "Not Sousa."

We cannot understand why the editor should thus go out of his way, to inform the public, that Mr. Sousa is not an American musician, particularly as the eminent lecturer had not mentioned him at all. Had the expression been put interrogatively "Not Sousa?" we might shrug our shoulders and pass it by without comment, but as it is an unsolicited assertion of individual opinion, we can be excused for challenging it.

It is doubtful if Mr. Sousa has ever been an applicant for a niche in the Hall of Fame, and we have yet to hear of any musical authority who has ever presented him for such an honor, but yet, it would seem to be the splenetic humor of critics generally, to select him as a target for their shafts.

Criticism, like death, always seeks a shining mark. If that gentleman were not worthy of notice, the critics would ignore him entirely. They assert that the marches of Sousa appeal strongly to the innate or natural musical sense of the populace, a sense which is to be condemned because it has not come to fruition

through the boathouse forcing of the classical schools. It is just as difficult and requires just as much talent to write a martial movement that will be satisfying to the demands of a marching column, as it does to write a beautiful waltz movement that is rhythmic, languorous and pleasing to the senses of the ballroom votaries.

Mr. Sousa has been far more successful in some of his marches—in his conception of his subject—than one of the great masters, who, in his attempt to portray the jubilant, festive and joyous character of a wedding march, succeeded in producing a composition which is far better suited to the needs of a funeral.

But it was ever thus. To please the public is to displease the critics. When the day after the first presentation of Verdi's *Trovatore* in Paris, its beautiful melodies were sung and whistled on every boulevard, the critics howled "Alas! it's a failure. It pleases the populace," and now that Mr. Sousa has been guilty of writing marches that strike the popular fancy, that are original in form, that are rhythmic, bright and pulse stirring, that have been worthy of the attention of British royalty, the sensibilities of the critic have been outraged; he throws up his hands at the idea of his being considered a composer, and in bitterness of spirit cries out "Not Sousa."

... Bureau in the World  
ESS  
PHILA, PA.  
JUL -- 1906

THERE is a lesson in the drawing of large crowds of people to the summer parks, attracted in many cases by the opportunity of hearing good music performed by first-class musicians. This is the case, without doubt, at those parks where the Damrosch, Herbert, Sousa, Pryor and Creatore organizations are heard, as well as smaller bodies of men selected from the ranks of the leading symphony orchestras of the country. The programs presented to the great public, made up of persons of all tastes, from crude to highly artistic, are based on catholicity of idea, for every one is given a chance to hear something he will like, and what is of still more value to the cause of music, hear what he likes done well. A great musical work done poorly, played in a slovenly way, or in any respect inadequately presented, is a distinct injury to art. An easy, simple piece well played opens the way for the rendering and enjoyment of a work a little higher in the artistic plane.

Therefore we present the thought that so far as music is to interest the great public the taste of the latter must be gently and tactfully led, not antagonized and forced upward. We believe that a certain proportion of the best music, played frequently at these summer parks, is right and just; that the playing of such works aids the cause of music and raises the standard of taste. A study of the programs given at the best family resorts near Boston, New York, Philadelphia and Chicago during the past eight or ten years will convince the skeptical of the truth of this statement. Theodore Thomas used to say that popular music means familiar music; that is, music that con-

tains in it harmonies that are not strange, melodies and rhythmical figures that have been heard frequently, and styles of composition that are clear and free from complexity of construction. Let the people hear a number of pieces of high class a sufficient number of times, played with spirit and proper expression, as well as fine technique by the players, and they will, in good time, familiarize themselves with the characteristics of such pieces and learn to appreciate them.

NEW YORK HERALD  
JUL 22 1906

## For the Herald's Free Ice Fund

Entertainment at the Manhasset House at Shelter Island and on Friday Was an Artistic as Well as a Financial Success.

SHELTER ISLAND, L. I., Saturday.—Y far the largest gathering of the season thronged the music room of the Manhasset House on Friday evening at the entertainment given there in aid of the HERALD Free Ice Fund. It was the event of the week and everybody at the Manhasset seemed to vie with his neighbor in the endeavor to aid the laudable work of alleviating the suffering of the tenement dwellers, which the HERALD has carried on for so many years.

Foremost among the workers was Mr. John Philip Sousa. Through his generosity Miss Ada Chambers, soloist of the Sousa Band, came on from New York to sing at the entertainment. She delighted the large audience with her rendering of the waltz song from the opera "La Bohème." The carnival dance and minuet, in which the young people staying at the Manhasset took part, were other enjoyable features of a very entertaining programme. To Professor George R. De Walters, master of ceremonies at the Manhasset, must be accorded praise for his services in planning and directing the entertainment.

The Manhasset was the place of rendezvous for the yachtsmen who came here on Wednesday on the cruise of the combined fleet of the Atlantic, Seawanhaka-Corinthian and Philadelphia-Corinthian Yacht clubs, and they made the hotel a very lively place during their stay. There was a ball at the hotel on Wednesday evening for the visitors.

The rage for bridge whist has increased amazingly at the Manhasset this season. More than two score players participated in a tournament at the hotel one evening this week. The management donated handsome prizes, which were won by Mr. Edward Graves, of Washington, D. C.; Mrs. E. P. Fowler, Mrs. Isaac Bell Brennan and Mrs. R. W. Taylor, of New York. There was a euchre party the same evening, in which prizes were won by Mr. and Mrs. Todd Parks and Mrs. W. J. Dixon, Manhasset.

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of New York, and Mrs. Thomas C. Elser, of Philadelphia. So successful and enjoyable were these affairs that another will be held next Wednesday evening and regularly each week thereafter during the season.

It's good fun to get a jolly party together these pleasant afternoons and sail over to Paradise Point for a clam bake. Mr. and Mrs. Sousa, Mr. and Mrs. Isaac Bell Brennan and Mr. and Mrs. Charles H. Proctor, of New York, who are spending the summer at the Manhasset, made up a party of thirty this afternoon and went over to the Point in launches and catboats, with Mr. Proctor's steam yacht *Cactus II*, as convey to the boat.

Mr. and Mrs. Clifford V. Brokaw, of New York, arrived here this week in their steam yacht *Nautilus*, and are staying at the Manhasset House.

Mr. and Mrs. Dudley Irwin, of Buffalo, N. Y., are enjoying a fortnight's stay at the Manhasset House.

Mrs. M. E. Hanna, wife of Captain Hanna, U. S. A., arrived at the Manhasset House this week to spend the summer with her parents, Mr. and Mrs. Leonard Richards, of New York. Mr. Richards is the owner of the steam yacht *Carola*, one of the fastest vessels in the harbor.

An exhibition and sale of garments from the needlework department of the Young Women's Christian Association of New York was held at the home of Mrs. Charles Lane Poor yesterday afternoon, and it was generously patronized by the estate, colony and patrons of the Manhasset. Tea was served during the afternoon.

Mr. and Mrs. George W. Fackler, of Norfolk, Va., who are cruising in their schooner yacht *Attaquin*, are spending a fortnight at this resort.

Mr. and Mrs. E. C. H. Fitzgerald, Mr. H. T. Smith, Mr. and Mrs. Francis H. Page, Miss Edith Thurston and Miss Maude Marchwood are among the well known Brooklyn people who are registered at the Manhasset.



JUN 17 1906

## ARTHUR PRYOR'S DEBUT

**"Trombone King" Heads Our Band at Willow Grove.**

Arthur Pryor, the celebrated trombone soloist, who for years was assistant conductor of Sousa's band, will begin an engagement to-day at Willow Grove Park, at the head of an organization of musicians of the highest rank. Each man in the band is a soloist of ability, and wherever the organization has played, a triumph has been scored. It is a foregone conclusion that Pryor's local debut to-day as bandmaster will be as great a triumph as any he has yet achieved.

Pryor has been hailed as the "Trombone King," but as a bandmaster he has become equally popular. He is the son of a well-known bandmaster, and when only 18 years of age became soloist with Liberati's Band. That was in 1888, for Pryor was born in St. Joseph, Mo., September 22, 1870. When he was 21 years old, he became conductor



ARTHUR PRYOR.

of the Stanley Opera Company, of which Alice Nielson was prima donna. Engagements with Gilmore's and Sousa's Bands followed, and he played solos in no less than sixteen different countries with those famous bodies of musicians. King Edward VII heard the "Trombone King" at Sandringham and at Windsor Castle, and Czar Nicholas of Russia and the Viceroy of Ireland are among other notables who were entertained by the young American soloist. King Edward, by special command, has one of Pryor's compositions played at all court concerts, and his American sketch, "The Coon Band Contest," has been so favored by the Kaiser that it has enjoyed a phenomenal success in Germany.

Organizing his own band of the most talented American musicians, Pryor gave two hundred and sixty-nine concerts last summer at Asbury Park, N. J. At these concerts the soloists included Madame Schumann-Heink, Madame Lillian Blauvelt, Maud Powell, Eugene Cowles and others of eminence.

At every concert Pryor will play a solo, and during the engagement he will offer additional solos by such artists as Miss Cecelia Niles, soprano; Miss Dorothy Hoyle, violinist; Walter B. Rogers, cornetist, former bandmaster of the Seventh Regiment of New York, and Simone Mantia, assistant conductor, and euphonium soloist.

The First Established and Most Complete  
Newspaper Cutting Bureau in the World

NEW YORK CITY

JUL 21 1906

Frank D. Bryan, in speaking of the efforts of John Philip Sousa and others to suppress the phonograph people in the matter of recording copyrighted songs, brings forward an entirely new phase of the situation. When he first brought out the flag girls he wrote a song for the act and in order that he might have the song for his own use he copyrighted it as a part of the act, having the production printed in order that there might be no question of intention. He refused the offer of several publishers to bring out the song and held it exclusively to his own use. Some time later he was walking past a place where phonograph records were sold and was surprised to hear his own song being reproduced as a catch for trade. He purchased a record, finding that they had titled it "The song the band played," and at other places he purchased other cylinders. Then he sought his lawyer and on looking into the matter it was found that he had absolutely no redress.

While a copyright is supposed to give full protection to the holder it developed that the lax copyright law made no provision for phonograph restriction and that the record companies were entirely at liberty to make use of any unprinted song they could memorize. The fact that the song had never been placed upon the market had no bearing on the case. The men who framed the law simply invite the phonograph purveyors to step in and help themselves to any song hit in any show. James Harrigan was humming the song while on a fishing trip on Lake Ontario. His boatman suggested that the song was a chestnut to the surprise of the juggler who could not see how the music could be stale to a man living twelve miles from a railroad station until the phonograph explanation was offered. When it comes to a point where even the most rigid reservation will not protect a song the publishers and producers should see to it that the law is amended to give the protection that nominally is guaranteed by the Government registration.

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Newspaper Cutting Bureau in the World

From

Address

Date

BOSTON, MASS.

AUG - 1906

## AUTOMATIC INSTRUMENTS

John Philip Sousa, who stated before a committee of the House of Representatives at Washington that the automatic musical instruments are destroying the human voice so far as singing is concerned, said:—

"From observation I am convinced that these machines will have a very ill effect on the progress of music in this country. The facility with which young people can hear music in their homes without any mental or physical effort must certainly reduce the number of amateur students very materially as the years go on. And as the amateur becomes scarcer the professional teacher will necessarily suffer and be forced to seek some other means of livelihood.

"It was stated to me by a professional gentleman of Boston that there are fewer bass singers in New England to-day than ever before. I have noted myself that at summer resorts and on yachting parties the mechanical music maker has generally superseded the human voice and those instruments nearest the people, such as the mandolin, the guitar, and the banjo. Publishers of music for those instruments and manufacturers of them inform me that their sales have decreased very materially as the popularity of the mechanical machines has grown.

From N. Y. EVG. TELEGRAM

Address

Date

JUL 25 1906

## Sunday Night Musical "Pops" at the Hippodrome.

LEE SHUBERT is busy at the Hippodrome these days, looking over the field and preparing for the opening next month or in September.

When asked about the plans for the coming season Mr. Shubert was still reticent and repeated his first statement that his plans are not yet sufficiently matured to make any definite announcement.

One of the plans under consideration includes a series of Sunday night concerts to be held throughout the season. The popularity of the Sunday night concerts

given last season at the big auditorium by the New York Symphony Orchestra, Victor Herbert's Orchestra, John Duss and John Philip Sousa has turned the management's thought in that direction.

If the matter is finally decided upon the arrangements will probably be entrusted to a well known impresario in this city. The plan includes a series of concerts by prominent American orchestras and some of those from the West, which are practically unknown to New York. Leoncavallo and the La Scala Orchestra are also under consideration for a Sunday evening engagement there.

From

Address

Date

ANTIQUE NOTE.

ALMOST everybody remembers for how long a time De Wolf Hopper confined himself to the works of John Philip Sousa, but it may not be generally known that the elongated star and the famous bandmaster made their debut in comic opera together. "Desiree," the piece in question, was produced in November, 1884, at Haylin's Theatre, Philadelphia, and it was Sousa's first operatic composition. "Desiree" was presented by the McCall Opera Company, which included, besides Mr. Hopper, his present stage manager, Harry Cripps, Lilly Post, Emma Ellisner, Rose Leighton, Ida Mosher, Kate Rose, Walter Whitney, E. H. Sanford, George R. Wade and Mark Smith. Apropos of this, it is interesting to note that Mr. Hopper, whose performance of "Happyland" was at the height of its popularity in New York, when it was crowded out of the Lyric Theatre in order to make room for Sarah Bernhardt, returns to the Casino to-morrow night for a protracted engagement.

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GAZETTE

SCHENECTADY, N. Y.

JUL 27 1906

## CONTEMPT TO BURN.

John Philip Sousa was condemning the law that allows certain talking machine companies to make records of his famous marches and sell them broadcast without paying him a single penny for the privilege.

"I have only contempt for such a law as that," said the great bandmaster. "When I think of the injustice of it I boil over with contempt. I remind myself of a Washingtonian who was haled before a magistrate for committing a nuisance.

"The Washingtonian had committed no nuisance, but nevertheless the decision went against him, and he was naturally incensed. Forgetting himself, he told the magistrate when he thought of him, and was fined five dollars for contempt.

From

Address

Date

CHICAGO, ILL.

JUL 27 1906

## STUDENT BAND A HIT IN NORWAY

Minnesota Orchestra Makes Successful Tour of the Kingdom.

SPECIAL CABLE TO THE DAILY NEWS. Christiania, July 27.—The students' band of St. Olaf college at Northfield, Minn., closed a four weeks' concert tour of Norway last night with a farewell concert in the largest hall in Christiania. Every seat was taken. The young men have visited twenty-five towns inland and as far north as Trondhjem and have been received with much enthusiasm everywhere. The programme given by their orchestra of fifty musicians under the leadership of Profs. Kildahl and Christensen, consisted chiefly of national airs and Sousa marches. The boys are enthusiastic over their trip and cordial reception in all the places they have visited. They sail for America to-day on the Hellig Olay.



## BAND MUSIC AS A DANGER SIGNAL

Steamer Majestic Adopts a  
Novel Means of Warning  
in the Fog.

The White Star Line steamship Majestic is in port twenty-four hours late to-day, owing to a heavy fog she ran into the Banks. She had, however, the most pleasant danger signal of any craft up and down the stretch of fishing grounds. A full band of thirty pieces on the forward deck played hours at a time to warn the hookers from Gloucester and Provincetown of the liner's presence.

The musicians formed the "Besses o' th' Barn Band," which is on its way to play at the International Exposition in New Zealand. The band will tour the United States and Canada until December. The thirty members are recruited from the dye, printing and bleaching works near Manchester, and take their name from that of a suburb called Bess o' th' Barn. Although they are workmen they have won many prizes in England and on the Continent.

## NOTED BAND HERE.

Besses o' th' Barn Give Im-  
promptu Concert at Pier.

The English band, the Besses o' th' Barn, arrived this morning on the White Star line steamship Majestic. The band, which consists of thirty pieces, is making a two years' tour of the world and will remain in this country until December, playing in the principal cities. The Besses o' th' Barn come from Whitefield, near Manchester, England, and derived their picturesque name from a quaint Lancashire village near Whitefield. In England they have taken various prizes, on one occasion out-toting the famous Grenadier Guards' Band, and on another going to Paris and putting the band of the Garde Republicaine hors de combat.

The Besses came over in the second cabin and kept the passengers in a good humor during the foggy weather by practicing two hours a day. Just to show what they could do they limbered up the instruments this morning and gave a few airs before leaving the pier.

Among the passengers on the Majestic was Col. Charles B. Bryan, the United States Minister to Portugal, who has come home on a two months' vacation. Col. Bryan said that the beef scandals in this country had caused little stir in Portugal. Most of our trade with that country is now done in oil, but trade in other lines is steadily increasing.

Commander F. H. Pollen, of the British navy, another arrival, said that he believed the new English battleship Dreadnought would be the most powerful fighting vessel afloat.

The Majestic was delayed by head winds and heavy fogs off the Newfoundland banks and for that reason was almost a day late.

THE EVENING

## ROYAL BESSES O' TH' BARN ARE HERE

Ancient Musical Organization  
from Lancashire Arrives En  
Route for Australia.

WILL MAKE A TOUR OF THE  
UNITED STATES FIRST.

What is said to be the oldest orchestra that ever came to America arrived to-day from England in the White Star liner Majestic.

The organization, which is entirely of brass, is composed of thirty members, and it is known as the Royal Besses o' th' Barn Band.

For over one hundred years the band has been handed down from father to son. It is en route to Australia, but first will make a tour of four and a half months in the United States.

Every member of the band is an officer of some sort, and he plays music because he loves music. Some of the men are mill workers, others soap makers, blacksmiths, shoemakers or wheelwrights.

The band is composed exclusively of Lancashire men, and it is supposed to be the finest collection of semi-amateur players in Great Britain. This is its first visit to the United States.

At the royal command the band recently played before the King and Queen. King Edward declared that it was the finest music that he had ever heard. President Loubet requested the band to go to France, and it played in Paris.

President Loubet congratulated the members of the band on its fine work and told its leader, J. H. Iles, that its playing was superior to even the band of the famous French Garde Republic.

When the Majestic reached the pier the band assembled on the wharf and played national airs, arousing the greatest enthusiasm.

The ship met a great deal of fog coming across the Banks. Some of the passengers were frightened, but the members of the band assembled in the saloon and played to make them forget.

They go in for classic music as well as lighter airs and are as familiar with Wagner, Mozart and Beethoven as they are with "God Save the King."

Leader Iles said to-day that all the time the men got for practice at home was in the evening after they had finished their day's labor. In Melbourne the band will open the International Exposition on December 7. It will play in New York in November.

## ROYAL BESSES IN; OH, HEAR THE BAND!

England's Crack Musical Organi-  
zation Arrives on the Ma-  
jestic for Tour.

As the steamship Majestic, of the White Star line, docked to-day her hundreds of cabin and steerage passengers and the customs employes and friends of the travellers were treated to one of the most stirring incidents in the diverse history of the water front, when the Royal Besses o' th' Barn Band, straight from Albion's Isle, struck up "The Star-Spangled Banner." The applause that followed was deafening.

Reputed the finest band in England, and hailed in France as a worthy rival of the Garde Republicaine, the musical organization that is the pride of Paris, the band is beginning a tour of four and one-half months in the United States prior to going to Melbourne, Australia, to play at the opening of the international exposition there in January next.

Composed of thirty members, the organization is unique. Every man in it is an artisan of some sort, every instrument is of brass and the repertoire includes Wagnerian airs, selections from Mozart and, indeed, a wide range of operatic works, to say nothing of the music of the day.

### Back in November.

In New Haven, Conn., the band will give its first concert to-night. Then on Saturday and Sunday, Asbury Park, N. J., will hear it. Pittsburg, Pa., will be the scene of its activity for the next two weeks, and then will follow a tour through the Middle and Eastern States, to end in New York in a series of concerts in November.

It is "the band that made Bess o' th' Barn famous." Bess o' th' Barn is the name of a flourishing community midway between Manchester and Barry, England, and it is chiefly celebrated for the band which was begun a century ago, and has remained faithful to its traditions throughout its changing personnel.

As far back as 1821 the band achieved fame by winning the first prize at a royal celebration in London. It has had the plaudits of Frenchmen in the Tuilleries Gardens, when Loubet, as President, commanded it to appear a few years ago. By royal command it has played before King Edward, too.

The band was the cynosure of all eyes on the trip across from Liverpool. Night before last the Majestic encountered a dense fog off the Banks, and as the big steamship threaded her way through the maze of fishing craft the Besses o' th' Barn discoursed sweet cadences as a sort of musical foghorn.

### Hail to "Old Glory."

Hardly had the members had time to recover from their sea legs, as they stood upon the White Star pier, before they formed a circle, with J. H. Iles, the director, raising his short white baton in the middle of the group. Then "The Star-Spangled Banner" rang vibrant in exhilarating measure.

A short concert followed. With only brass instruments the band handles "Die Meistersinger," "Gems of Tschalkowsky," "William Tell," "Polito" and other well known selections with equal ease.

The men all work at trades while at their homes. One is a wheelwright, another a blacksmith, a third a factory hand, and so on in a broad list.

Colonel Charles P. Bryan, the American Minister to Portugal, returned on the Majestic. He commented on the friendly relations between this country and Portugal and declared that the recent beef scandal had not hurt the trade to Portugal.

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Sousa at Ashbury Park.

John Philip Sousa and his incomparable band came to the Casino for a matinee and evening concert on Saturday, August 11. The Casino was crowded at both concerts, and applause and encores were the order of things, the encore numbers covering many of his brilliant and popular marches. The afternoon program contained scenes from "The Free Lance," his latest opera, and his suite, "Last Days of Pompeii," which were especially well given. The magnificent Rakoczy march from "Damnation of Faust," Berlioz, was never better played. The soloists were Estelle Lieblich, soprano, who sang Proch's "Theme and Variations"; Jeannette Powers, violinist, who played "Caprice Slave" (new), Gelose, and Herbert L. Clarke, solo cornetist of the band. He played "La Veta," his own composition, a theme and variations. Sousa opens at Willow Grove, Philadelphia, Sunday, August 12, for a twenty-three days' engagement.

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Sousa at Willow Grove.

John Philip Sousa, now at Willow Grove Park, has given 7140 concerts with his band during the fourteen years it has been in existence. They have covered 292,468 miles and appeared in 888 different cities here and in Europe during twenty-eight tours. Sousa is being assisted this season by Miss Ada Chambers, soprano, of Ohio; Miss Jeannette Powers, a violinist, of Decatur, Ill., and Herbert L. Clarke, cornetist.

SEP 1 1908

**SOUSA AND HIS BAND.**—John Philip Sousa, proprietor; James R. Barnes, manager; G. Schlotterbeck, advance agent; C. M. O. Lindsay, treasurer; M. C. Lyon, stage manager; John Philip Sousa, musical director; Herbert L. Clarke, assistant conductor; Jeannette Powers, Ada Chambers, J. Spindler, G. Norrito, R. Hamann, L. A. Schoof, P. Lephillbert, J. Kapralek, J. Norrito, R. Giordano, H. Hackert, E. Buonocore, W. H. Langar, I. Davis, S. Porpora, Joseph Payer, C. Livingston, O. Rumpf, S. Schaich, W. J. Robinson, C. Christman, James Lawham, R. Magnant, C. Schroeder, O. Winkler, George Gill, W. F. Schensley, A. A. Kuecht, R. Becker, Joan Fletcher, H. Higgins, E. G. Clarke, E. Le Barbier, A. Grosskurth, G. Albrecht, A. White, W. Albrecht, Joseph De Blive, L. Zimmerman, R. Corey, M. C. Lyon, E. A. Williams, J. J. Perfetto, Joseph Kara, L. Del Negro, J. W. Richardson, J. Helleberg, J. F. Sietz, Daniel Keen, H. P. Forster, William A. Chase, William W. Stuart. Opening date, Asbury Park, N. J., Aug. 11.



AUG 4 - 1905

## Klaw &amp; Erlanger's Plans.

Marc Klaw, of Klaw & Erlanger, returned from London on July 22, and had the following to say in an interview: "We have made quite extensive plans, both for this country and abroad, while I have been away. We have established offices in London, at 33 Southampton Street, and they are now in working order, and we shall keep them open permanently. We shall present 'The Free Lance,' in London, next Spring. Mr. Curzon, manager of the Prince of Wales Theatre, is very much interested in it.

"Mr. Curzon and ourselves are perfecting an arrangement by which, the season after this, we are to furnish the attractions for the season at a London Theatre, and he is, in exchange, to give us English attractions for one of our New York theatres, the managers of the respective theatres to make the selection of attractions.

"We have secured from George Edwardes an option on 'See-Saw,' produced at the Prince of Wales Theatre three weeks ago, and which is a really great success. This piece was originally done in Paris under the title of 'The Third Moon.' As has already been stated, we have purchased the rights to all Mr. Edwardes' and the Gaiety attractions for a period of five years. This contract includes everything Mr. Edwardes does at every theatre in London excepting Daly's. The production made there belong to the Daly estate.

"George Bernard Shaw is busily engaged rehearsing Forbes Robertson and Gertrude Elliott, in 'Caesar and Cleopatra,' which will be produced at the New Amsterdam Theatre, Oct. 29. Mr. Robertson and Miss Elliott will follow Henry B. Irving, son of the late Sir Henry, who opens in a repertory of important productions at the New Amsterdam on Oct. 1.

"We have also arranged for the return of 'Ben-Hur' to London. Notwithstanding the enormous success this drama made in London, we have never played it anywhere in the United Kingdom except that city. At the next visit we intend to tour Great Britain and the continent.

"Our plans for America include a bigger production of 'Ben-Hur' than we have ever made before, notwithstanding that when it opens for the season it will begin its eighth year. Joseph Cawthorn will continue with the Sousa Opera Co., in 'The Free Lance,' and Monty and Heath will open their season in 'The Ham Tree,' at the New York Theatre, July 30. We will also have two '45 Minutes from Broadway' companies, one headed by Fay Templeton and the other by Corinne. 'The Prince of India,' with a company of conspicuous merit, will open its season at the Broadway Theatre Sept. 24. This list includes our firm's early personal productions.

"In the Fall we will present Lulu Glaser in a new play, also John J. McNally's new farce, 'Apartments To Let,' Francis Wilson's new comedy, 'Miss Dolly Waters,' R. A. Barnett's new musical extravaganza, 'Pocahontas,' and the new Pixley and Luders' opera, 'The Grand Mogul,' of which Frank Moulan will be the feature. As has already been announced we will open the Klaw & Erlanger stock company, which is to be composed of the best players that can be secured, at the Chestnut Street Theatre, in Philadelphia, at the beginning of the new year, where we shall present six original plays and five original musical comedies, giving each a run of two weeks."



Sousa as pitcher in baseball game at Manhasset House, Shelter Island.

From

Address

AUG 3 - 1905

## SHELTER ISLAND.

**S**HELTER ISLAND, N. Y., Thursday.—The most talked of event of the week at this resort was the baseball game between the Manhasset and Prospect nines. The score was 4 to 3 in favor of Prospect. Up to the ninth inning the score was 3 to 2 in Manhasset's favor. Two close plays in the ninth were decided against Manhasset, much to the indignation of the summer girls.

"A lemon? No, it was a grape fruit that the umpire handed us," was the way one of the Manhasset summer girls put it. John Philip Sousa pitched for Manhasset in the first inning and his son, John Philip Sousa, Jr., played third base on the Manhasset team. A return game is to be played next week.

For her guest, Miss Josephine B. Foster, of New Haven, Mrs. G. A. Bicknell, of New York, gave a bridge whist party at the Manhasset House on Tuesday evening. Five tables were made up and those who played were Mrs. Edward P. Fowler, Mrs. Thomas W. Wood, Mrs. Atha, Mrs. William H. Brevoort, Mrs. William Wallace, Mrs. Isaac Bell Brennan, Mrs. Mott, Mrs. Thomas W. Crouch, Mrs. Pfarrius, Mrs. James B. Taylor, the Misses Wallace, Mrs. Crowell, Mrs. J. H. Cowperthwait, Mrs. William Judkins, Mrs. Samuel Adams, Miss Josephine B. Foster and Mrs. G. A. Bicknell.

Mr. and Mrs. S. Herbert Mapes, of Ramapo, N. Y., are passing their honeymoon at the Manhasset House. They arrived from Newport this week, where several entertainments were given for them. Mrs. Mapes was Miss Julia Pierson, daughter of the late Henry L. Pierson. Mr. and Mrs. Mapes have chartered the sloop yacht Syonara, and will spend much of their time in cruising and fishing.

Albert E. Merrill and Frank A. Merrill, of the firm of Acker, Merrill & Condit, are guests of Mr. Isaac Bell Brennan, at the Manhasset House. Mr. Brennan is a well known lawyer of New York.

One of the popular society matrons of New York who is summering at Shelter Island is Mrs. John Philip Sousa, wife of the composer and conductor, who has already acted as the hostess of a number of delightful entertainments given by Mr. Sousa and herself to their large circle of friends.

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AUG 11 1905

## THE GILMORE "BENEFITS."

It is more than a pity that the so-called Gilmore "benefits" were ever conceived, for they have failed utterly in their purpose to provide for the material wants of the widow and daughter of the famous bandmaster. This in itself is regrettable, but much more so is the possibility of scandal growing out of the "benefits."

When the promoters of the scheme made their first announcements early in the year that they were starting a fund which would provide for the family of Gilmore, the musical world responded cordially in promises and when the first concert was announced to take place in Madison Square Garden on May 15, the public, lured by well-worded advertisements, flocked to the arena to the number—so the promoters announced subsequently—of 12,000.

A week later it was learned that all save the conductors and Frank Damrosch's chorus, had demanded pay for their services. In most cases this might have been expected, for the greed for money has taken a strong hold on the American—but that members of the musical unions demanded full wages for playing at the benefit of a man who had paid hundreds and thousands of dollars to them during his lifetime, was severely criticized. The "benefit" paid very little, if anything above expenses.

At the second affair, held at Manhattan Beach a fortnight ago, two-thirds of the volunteers did not appear and owing to the rain, the "benefit" proved another failure.

The proposition to have any further "benefits" will probably be abandoned now and for the sake of the memory of Patrick Sarsfield Gilmore, MUSICAL AMERICA is glad. It behooves the musical world, however, to come to the aid of his family and there it will undoubtedly do so, but through other means than so-called "benefits." Men like Sousa, Pryor, Herbert and other bandmasters will take hold and then Mrs. Gilmore and her daughter will receive what is due them in aid and sympathy.



Mrs. John Phillip Sousa

om TOWN & COUNTRY.

Address

ate

At the Manhasset House, Shelter Island, on Friday night of last week there was a jolly barn dance in which the younger element took part with glee. It gave chance for a vigorous romp that brought forth applause instead of reprimand. First there was a parade of the participants through the halls and around to the veranda. Even the musicians were gotten up in grotesque country style, and the music of flute and other squeaky instruments was purposely out of tune. One of the girls had braids made of straw; there were big sun bonnets and all sorts of calicos. One of the pretty Arnold sisters, whose smart frocks have been quite famous at the hotel, was, however, more like a sweet shepherdess on a Watteau fan. Mr. Isaac Belle Brennan's small, curly-headed boy made a loveable, laughable figure in blue jeans several sizes too large. Young Mr. Piel, with a straw hat too small, a pink shirt and comical trousers took his part in a clever, comical way that would have been acceptable at Weber & Fields. Mr. John Philip Sousa's brunette daughter looked like an idealized Indian maid for her black hair was parted, brushed down plainly and hung in two long braids. Mrs. Sousa, it was claimed by the gossips, had been planning a wonderful gown, but the audience was disappointed and she appeared as one of the spectators in a pretty white frock and a big black hat as citified as they could be. Quite a feature of the fun was the ejection of those who tried to have a dance without being in the country costume prescribed. The men, among the offenders, were picked up bodily, and the "act Skidoo" was done vigorously. However, this was all part of the fun, and the most stiff and elegant of the spectators were obliged to laugh.

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John Philip Sousa had better look to his laurels, for Richard Strauss has written a march—one upon which the Emperor of Germany has graciously deigned to set the seal of his approval. It will undoubtedly be a success, if volume of tone is all that is needed—or why not say "noise" and be done with it—but I doubt if anyone can get the delightful "swing" that has given the "March King" the firm hold he has on the hearts of the masses. However, we will all be glad to hear Dr. Strauss' new march and have an opportunity of criticizing it at least.



JUL 28 1901

Several producers have commented interestingly upon the peculiar phase of the copyright law relative to the right of the phonograph companies to make such use as they please of any music they take a fancy to whether the same is published or not. As a matter of interest it may be said that under this ruling the phonograph people could reproduce upon their cylinders or discs an entire unpublished opera and there would be no recourse save, perhaps, in a suit at common law. Certain it is that the statutes of the copyright law afford absolutely no protection to composer or producer, and it has been suggested that an association be formed of the leading producers to fight this phase of the case just as Sousa and others are attacking the law from a different position. It is a sweeping but eminently truthful statement that there is no such thing as protection under the copyright law. A case in point cropped up when Joseph Hart produced "Seeing New York." A search of the records developed the fact that some twenty-five different productions had been registered under that title. Copyright issued to Hart in spite of this and he is entitled to such protection as he can get in the courts but to nothing under the copyright law.

\* \* \*

Copyrighting a publication is a simple matter. A blank form is filled out and sent with two copies to the Librarian of Congress with a fee of one dollar for registration and fifty cents for each certified copy of such registration. It is then marked as having been entered in the office of the Librarian of Congress at Washington, and there the matter is dropped so far as a play or musical production is concerned. A publisher who infringes a copyright photograph can be compelled to pay to the holder of the copyright one dollar for each illegal reproduction, there is a penalty for the reprinting of stories without permission, but there is absolutely no protection afforded those who most need protection. Even in the matter of titles no search is made, and the only value a

copyright has lies in establishment of the legal fact of priority of production. A patent is looked up and infringements on other devices thrown out. In copyright matters it means exactly what it says. The title and production is entered in the librarian's office. That is all. Something should be done but only through concerted action can anything be accomplished to give the producer what he supposes that he is paying for.

## JOHN PHILIP SOUSA CAN'T PLAY BALL

John Philip Sousa, the popular March King, was under the watchful eye of Manager Connie Mack yesterday afternoon for only a few moments, therefore the failure of the Athletics to play at Columbia Park. Connie needed but a moment with his keen managerial eye to perceive that Sousa was a "bag of wind," which was perfectly natural for a bandmaster, and no harm done; then Connie beat it home, seeing no hope ahead for the Athletics, for he had hoped to bill John Philip as pitcher and saviour of the Athletics for the remainder of the season. That moment, however, cost the fans the loss of one game.

J. P. (not John Pierpont Morgan, but John Philip Sousa), clad in khaki riding trousers, russet shoes, a khaki cap, and one kid glove, with a cloth holding down the pitcher's box for one inning of the game between his band and Jakob's, at Willow Grove, was unaware that Mack's eyes were on him, else his record of bases on balls out of four men who faced him would have been otherwise, for J. P. loves an athlete—hence his figure.

One of Jakob's band, weighing 200 pounds, with a delivery that was frightful in his athletic efforts, did the twirling. He hit four batsmen, but when the ball came near the plate Sousa's men fairly ripped it off of it.

Record was kept of the hits, errors, stolen bases and other things. At the end of the fifth inning the score stood 14 to 6 in favor of Sousa's. It was time for luncheon and the crowd to scatter. The teams lined up as follows:

JOSEPH'S BAND.	SOUSA'S BAND.
Hall, c.	Sayer, 1b.
Hall, 1b., d.	Higgins, p.
Wynn, 2b.	McEvoy, c.
Gray, 3b.	Corey, ss.
Wynn, 1b.	Livingstone, 3b.
Wynn, 1b.	Zimmerman, 2b.
Wynn, 1b.	Knecht, 1b.
Wynn, 1b.	Helleberg, cf.
Wynn, 1b.	Wynn, 1b.

UNION

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AUG 1 - 1901

# SOUSA'S MARCHES WILL BE FEATURED

## Tent City's Annual Musical Fiesta Takes Place Tonight; Other Announcements of the Resort

### PROGRAM AT TENT CITY TONIGHT

THE GREAT SOUSA NIGHT.  
Soloist—Franz Helle.

1. "The Free Lance March" (On to Victory), latest march by Sousa. (b) "Hail to the Spirit of Liberty".....Sousa
2. Quotation, "I, Too, Was Born in Arcadia".....Sousa
3. Suite for band, "Looking Upward".....Sousa
  - (1) "By the Light of the Polar Star." (2) "Beneath the Southern Cross." (3) "Mars and Venus."
4. Fluegel horn solo, "Snowbaby".....Sousa
5. Quotation from "The King of France".....Sousa
6. Finale, march, "The Stars and Stripes Forever".....Sousa

TOMORROW NIGHT—At the Pavilion Theater, after the band concert, Grand Singing Recital by the celebrated quartet, "Las Cantadoras," direction of Mrs. L. L. Rowan, and assisted by Mr. Ohlmeyer and a concert orchestra.

FRIDAY NIGHT—The Sixth Classical Concert of the season. A grand program, including the celebrated "1812" overture.

Tent City, Aug. 1.—Once again Coronado Tent City celebrates and honors America's representative band conductor and composer, John Philip Sousa. "Sousa Night" has been looked forward to for several weeks. It is the great event and Tent City's own original night.

John Philip Sousa.

Seldom does it fall to the lot of any musician, no matter how gifted, to impress his individuality upon his time and generation and to command success and popularity through the sheer force of his own genius. Such a man, however, is John Philip Sousa, for in the entire broad domain of music where there is to be found another such dominating personality—the product of our own soil, and to the manor born.

Sousa voices as no other composer has done the buoyancy, strength and dash of the American spirit. As a conductor he is of the people and for the people; his magnificent band is the great success of the present musical era. Sousa's fame dates from the time of his first march production, and he soon won for himself the title of the March King.

Sousa's triumphs are world wide. His band has performed in every country where it is possible to carry such an organization, and the famous director has several times been decorated by the European royalty.

John Philip Sousa was born at Washington, D. C., November 6, 1854. After studying harmony and counterpoint under Espueto and Benkert, he became, at the age of 17, conductor of several opera troupes, traveling the United States. In 1880 he was appointed conductor of the Marine band at Washington, the only position of its kind in America. Resigning in 1892 he formed a band of his own and has made many successful tours, both in this country and in Europe.

### Tonight's Music.

It is a difficult matter to present a program of Sousa's most popular works, owing to the fact that none are considered inferior; but there is no doubt that Mr. Ohlmeyer's program tonight will please every one, for it will include Sousa's very latest march, "The Free Lance"; two numbers from his famous "Three Quotations" and the celebrated, "Looking Upward." Herr Franz Helle, Sousa's own soloist, will give on the fluegel horn the romance "Snowbaby", which was composed by the March King especially for Herr Helle.

### The Suite.

"Looking Upward" was originally written for a military band and contains some striking effects for a combination of wind instruments. In this respect it differs from most pieces played by military bands, these being largely arrangements from orchestral scores and the original is used by Sousa himself. The suite is in three parts:

Part 1.—By the light of the polar star.

"Jingle bells, jingle bells,  
Jingle all the way;  
Oh, what fun it is to ride  
In a one-horse open sleigh."

—Old, old Song.

Part 2.—Under the Southern Cross.

"Alone the slim minaret  
Two stars of twilight glow;  
The lute and bright castenet  
Sound in the dusk below.  
Look from thy lattice,  
Gulnare, Gulnare;  
Stars of twilight glow  
Now through the nearing night.  
Four stars in glory rise:  
Two the pale heavens light;  
Two are thy shining eyes."

—Macdonough.

Part 3.—Mars and Venus.

"He was a soldier of the war,  
She was a sweet young soul;  
She sung of love and he of glory,  
And together they told the same old story.

After the drummer's roll my lad,  
After the drummer's roll"  
Old, old Song.

### Come Early.

All will remain in darkness at the plaza and bandstand tonight till the concert hour. The great Sousa program will be commenced immediately upon the arrival of the 8 o'clock cars, in order to give everyone a chance to witness the illumination and decorations, which will be a feature of the night. The plaza lights and all lights in the Japanese Fairyland, as well as the band stand will be turned on at the moment the musicians take their places. The effect will be very pretty, and all who are coming to the "Sousa Night" should make it a point to come early.

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Antabrush

### PASSING OF THE HOME BAND.

Local Band Man Predicts Invasion of Italian Musicians to the Exclusion of Home Talent, Pride of Smaller Towns.

—A member of a Bloomington band is of the opinion that the finish of the American band is in plain sight. By "American band" he means the band made up of amateur musicians of the various cities, towns and villages of our country. The influx of Italian musicians has reached such a point that the existence of the local organizations which were the pride of their respective cities and towns is threatened. Even now, Italian bands are employed by circuses, at watering places and summer resorts to the exclusion of the American or German musicians. It will be remembered that the band of the carnival company recently in this city was composed of Italians almost exclusively, and was directed by a son of sunny Italy.

The Bloomington bandman to whom the above statements may be ascribed, prophesied that "our band" will no longer be the pride and joy of the village, but that a crew of dark-skinned men from the country made famous as the home of Rome will enliven festive occasions with music rendered at so much per render. They will play better music and tend to keep together better than the "silver cornet band" of ten pieces used to, but some of the flavor imparted by the fact that we knew the "band boys" personally will be taken away.

The Italians are all small men—as compared with the stalwart breadth and height accorded to most western men as the heritage of the prairies—and some of the ridiculous contrasts offered to view when the "Light Guard Brass Band" of Appletown-on-the-Creek came marching down the dusty village street on Fourth of July morning to the shriek of clarinet, the rolling of drum and fanfare of cornet, with a six-foot giant playing the piccolo and a little dried-up man struggling along with flushed face and dripping brow under the weight of the tuba. The bass drummer was also invariably a small undersized creature, while the cornet players were apt to be built on plans and specifications much more generous than he who packed the big frame with the sheepskin stretched on it. The Italians are all small and it makes little difference to these modern Romans what size or brand of instrument they play. And they play well—there is no use in denying that. They are here and here to stay, evidently. The number of strictly American bands is decreasing year by year. The great organization presided over by a Sousa, a Pryor, or a Brooks are made up of foreigners, and Italians predominate.



Newspaper Cutting Bureau in the World  
NEW YORK SUN

AUG 12 1906

## AMERICANS IN EUROPE.

THEY ARE EVERYWHERE, SAYS  
A LONDON NEWSPAPER.

At Home and at Ease Wherever They Are  
—American Music, Plays and Operas  
—Full Dress on the Piazza at Venice  
and in Swiss Mountain Villages.

The American season is in full swing, and our transatlantic cousin is overrunning the land. London appears to exercise a somewhat sobering influence on him, and it is at Stratford-on-Avon that one sees him at his best. There he is in a class apart. Everywhere in the little town notices refer to "Visitors and Americans," and at all show places the two inscribe their names in separate books. Through the streets the "visitors" march staidly, the Americans "do" the place thoroughly, in couples at least, one carrying a camera, the other a guide book. Arrived at any spot mentioned in the book, the camera is brought into play, while the other reads aloud the reference in the guide book.

But it is on the Continent that one must study the wandering American. There is more of him and his smartly dressed women kind in Paris than in London, writes M. J. Landa in the London *Daily News*, and more for the size of the city in Berlin than in Paris. In the French capital an edition of one of his New York newspapers is published daily; in Berlin the so-called English weekly is devoted almost exclusively to his doings, and several clubs are run for his special benefit.

No matter where you go, you find him before you, amazingly cool, magnificently confident and sublimely unconscious—to all outward seeming, at any rate—of the attention he attracts. Hardly have you stepped on board the vessel which is to take you from England when you hear him inquiring about his state cabin; no matter how quickly you enter the train on the other side, you find his portmanteau, with its mosaic of multicolored hotel labels almost completely hiding its original covering, on the best seat.

His ubiquity impresses you and compels your admiration. His *sang froid* is in striking contrast to the manner of the average Englishman abroad. The true Englishman is never at home on the Continent—it is too full of "foreigners." The American is the Bedouin of civilization, at home and at ease everywhere; and the more you see of him the more congenial do you find him.

I climbed to the top of Notre Dame in Paris and found there a party from across the Atlantic enjoying lunch. The day was hot, and a young man in the group offered me a refreshing drink. At the top of the lace work in marble, which is the spire of Milan Cathedral, three English-speaking men met accidentally—an American, an English clergyman and myself. He who hailed from the land of the Stars and Stripes offered me his field glass; the other did not even return our good morning salutation. In a beer garden at Lucerne I followed the custom of the Continent and asked permission before sitting at a table of those already seated there. The only one who did not raise his hat and reply was an Englishman, and the only one to make excuses for him was a young man who prefixed his words with "I guess."

At Ostend the usual crowd of camerists dodged about between the bathing machines. One of the bathers, with his kodak on his neck, to keep it dry, watched the efforts of others for a while to snapshot a daintily attired French woman, then he coolly asked her to pose on the steps of her bathing machine for him. She did, with the remark: "You droll Americans." In the Luxembourg at Paris I could not find Sargent's "Carmencita," and it was a student from Frisco who told me it had been temporarily consigned to the cellar, together with Whistler's portrait of his mother. The latter, however, had been hastily dragged out and placed on a chair when the artist died.

in Switzerland, and expressed a desire to see a huge log go bounding down the torrent. Instantly an American in the party climbed over the parapet, and standing on the edge of the precipice, took three of the largest logs from the pile kept there for the purpose and tossed them into the seething cataract. Where he stood the throw had to be careful in the extreme; overbalancing would have been fatal.

Later the same day in the Dantesque Gorge of the Aar, near Meiringen, some one wondered how a revolver would sound in that awe inspiring cañon. Instantly an American drew his shooting iron from his hip pocket and woke the reverberating echoes.

The first music hall I ever entered on the Continent was at Brussels; the stage was occupied by a couple of Yankee knock-about. The Moulin Rouge was the first place of entertainment I visited in Paris. The major portion of the programme was occupied with a French version of "The Belle of New York," without the character of the Salvation lassie, and with the polite lunatic transformed into a fiery Pasha. In Bruges the famous old belfry rang out a waltz which I heard whistled in the same piece in London. I bought some cheap pirated music in Antwerp. It was published in the land of Sousa. In Amsterdam the walls were placarded with "Zaza."

In Venice whenever I was in the Piazza San Marco during my stay fair Americans were busy-kodaking one another with half a dozen pigeons perched on their arms and shoulders. At night in the cosmopolitan crowd of promenaders around the bandstand in the famous square one beautiful woman wore evening dress. She came from the land of Edna May. American women wear evening dress everywhere—even in the mountain villages of Switzerland, where they find to their cost that the hottest days are followed by cold nights.

In the Latin Quarter crowd at the notorious Bal Bullier in Paris you are sure to see one or two American ladies in elaborate evening toilettes and have seen them so arrayed in the grewsome cabaret "Le Néant," in Montmartre, where the waiters are dressed like undertakers' mutes and the tables are coffins. American women do the sights of Paris with startling thoroughness. I have seen them in the Olympia bar after midnight.

English music is not often heard abroad, but Sousa everywhere. In the Sunday market at Liège I stopped to listen to an organ playing "Rosie O'Grady." I thought it was the only English music I had heard on the Continent, but a week later an American at Volendam told me it was a Yankee song. It was at Volendam that I was taken for an American because I spoke English. This quaint little village on the Zuyder Zee, made famous by the sketches of Phil May and Tom Browne, is off the map as far as the ordinary tourist is concerned. It is not easy to find, and only artists go there—artists and Americans. When I was there not one Englishman was in the place, but eleven Americans sat down at table d'hôte.

Only once have I met an American on the Continent who did not thoroughly enjoy himself. He was a clergyman at Venice, and he was gazing moodily along the beautiful twilight vista of the Grand Canal from the Giardino Reale by the Piazzetta, where the children play in the evenings. He was out of sorts, hated the gondola and prophesied that all the canals, save the Grand, would some day be filled up and converted into ordinary streets. He made me feel quite *compotent*. But as a rule the effect of American company on you is just the reverse. The Continent is less vivacious where the American is not.

Newspaper Cutting Bureau in the World

N. Y. AMERICAN

AUG 26 1906



JOHN PHILIP  
SOUSA AS A  
BALL PLAYER  
AT MANHATTAN  
HOUSE, SHELTER  
ISLAND.  
PHOTO BY J. J. MORGAN

ORK, MONDAY, AUGUST 20, 1906.

PUBLICATIONS

PUBLICATIONS.



Albert J. Beveridge, U. S. Senator from Indiana,  
writes us the following interesting letter about

## APPLETON'S MAGAZINE

Let me congratulate you upon your August number. It is by a long shot the best of all the August magazines. If you keep up this lick you will make it the most popular magazine in the country.

Heavens! What a hit you made in getting Gorky's stuff. It is great, tremendous, full of fascination and true. And that photograph of him; that alone is enough to sell the book.

*Albert J. Beveridge*

In spite of this praise we believe that we have crowded even more of interest and value into the

## SEPTEMBER APPLETON

It contains, among others, a remarkable article by the most popular musician in the world,  
**SOUSA, on "CANNED MUSIC"**

The first Established and  
Newspaper Cutting Bureau in the World

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### SOUSA CAN PLAY BALL

His Team Beat Jakob's Nine, 14 to 6,  
at Willow Grove.

WILLOW GROVE, Aug. 24.—There was a game of ball here today. At least it was called a game of ball. It was both exciting and edifying—in the number of errors and misplays made. It was "very much" interesting.

The contesting teams were made up of members of Sousa's Band, and Jakob's Band, of Fairmount Park. The most that can be said is that the players of both teams are better musical artists than ballplayers.

John Philip Sousa permitted his attendant to hold his saddle horse while he pitched an inning for his team. The March King distinguished himself by giving four bases on balls and forcing in a run. He did not appear at bat. His baseball uniform consisted of russet shoes, khaki riding suit, and a cap of the same material. On his left hand he wore a kid glove. It was more immaculate at the beginning of the inning than at the end.

Morse, of Jakob's Band, weighing 200 pounds, and with a delivery that was frightful in his contortionistic efforts, did the twirling. He hit at least four batsmen, but when the ball came anywhere near the plate Sousa's men fairly ripped the cover off of it.

No record was kept of hits, errors, stolen bases—and other things. At the end of the fifth inning the score stood 14 to 6 in favor of Sousa's Band. It was time for luncheon and the crowd began to scatter. The teams lined up as follows:

JAKOB'S BAND.	SOUSA'S BAND.
C. Stoll, c.	Sayer, 1b.
E. Stoll, 1b., p.	Higgins, p.
Brown, 3b.	McEvoy, c.
Morse, 1b., p.	Corey, ss.
Adams, ss.	Livingston, 3b.
Koch, 2b.	Zimmerman, 2b.
Lotz, 1f.	Knecht, 1b.
Blowitt, cf.	Helleberg, cf.
Clark, rf.	Phipps, 1f.
	Sousa, p.

Runs scored—F. Stoll (2), Brown, Blowitt (2), Clark, Sayer, Higgins (3), McEvoy, (2), Corey, Livingston, Knecht (2), Helleberg (2), Phipps (2).



## BAND CONCERTS.

The power that music, as dispensed by well-organized bands, has over the public at large, is attested not only by the crowds that throng to the parks where the free concerts are held, but also by the good order and entire absence of rowdyism on such occasions. Every year the leading American cities are making larger appropriations for thus gratifying a wholesome desire for æsthetic diet, and the results of an expansive policy in this direction are manifest in a gradual improvement in the general musical taste, in increased appreciation of works of a high order.

New York has set a laudable example to her sister cities in establishing concerts for the public in all the parks and on the piers. It is doubtful, in fact, if in any other city in the world the system of providing free band performances is as well organized as it is in New York.

This ever-increasing demand and supply have naturally also had the effect of raising the executive efficiency and artistic standard of the bands employed, a consummation cordially welcomed by all who have the artistic growth of the country at heart. The traveller in Germany is impressed by the admirable training and finished performances of the "kapellas" of the most obscure regiments. They indulge to a limited extent in works of the so-called "popular" nature, including a generous number of military marches, but their programmes are drawn principally from the great operas and from operettas of standard merit. It is worthy of note that the German do not make such a conspicuous feature of band "virtuosity" as do the people of either America or England, and yet it must be admitted that the German organizations present a much higher average of artistic achievement than do those of the other two countries as yet. This is, of course, attributable to the advantage of growing up among the oldest and most venerated musical traditions, which permeate every nook and corner of the Fatherland. These comparisons do not apply, of course, to the large travelling aggregations, such as the Sousa, Pryor and Duss bands of this country and the Coldstream Guards, and Godfrey bands of England. Such organizations are made up for the most part of players who have made a serious study of music.

The value of free band concerts both as a recreational and an educational factor cannot be over-estimated, inasmuch as by this means the innate love of music in the masses is first appealed to, and gradually initiated into an intelligent enjoyment of works of the highest class.

## MUSICAL AMERICA

## Sousa, A Unique Personality

No band conductor of any nationality has ever attained the unique popularity enjoyed by John Philip Sousa. From Cape Sable to Victoria and from Santa Barbara to Halifax his name is, in the proverbial phraseology, a household word. Nor is this popularity confined to one continent. His frequent European tours have served to make his fame almost as far-reaching in the countries of the Old World as in the New.

It would be difficult to say in which rôle he has had the more success, that of conductor or composer. As conductor he wields an almost hypnotic power over his men, the result being that without the slightest apparent effort he infuses his own fire into them and obtains those effects of spontaneous dash and vim which make their performances so exhilarating. His personal magnetism acts invariably upon his audiences also with electrical effect, and his graceful mannerisms, typically "Sousa-esque," never lose their interest. In the formation of his band he has followed the European precedent of making the wood wind section of special strength and refinement of tone quality. By this means he is enabled to give highly satisfactory transcriptions of compositions originally written for orchestras with their full complement of stringed instruments. And in this way, in turn, he has done invaluable service to the cause of Art by popularizing many works of high standard which would otherwise have remained un-

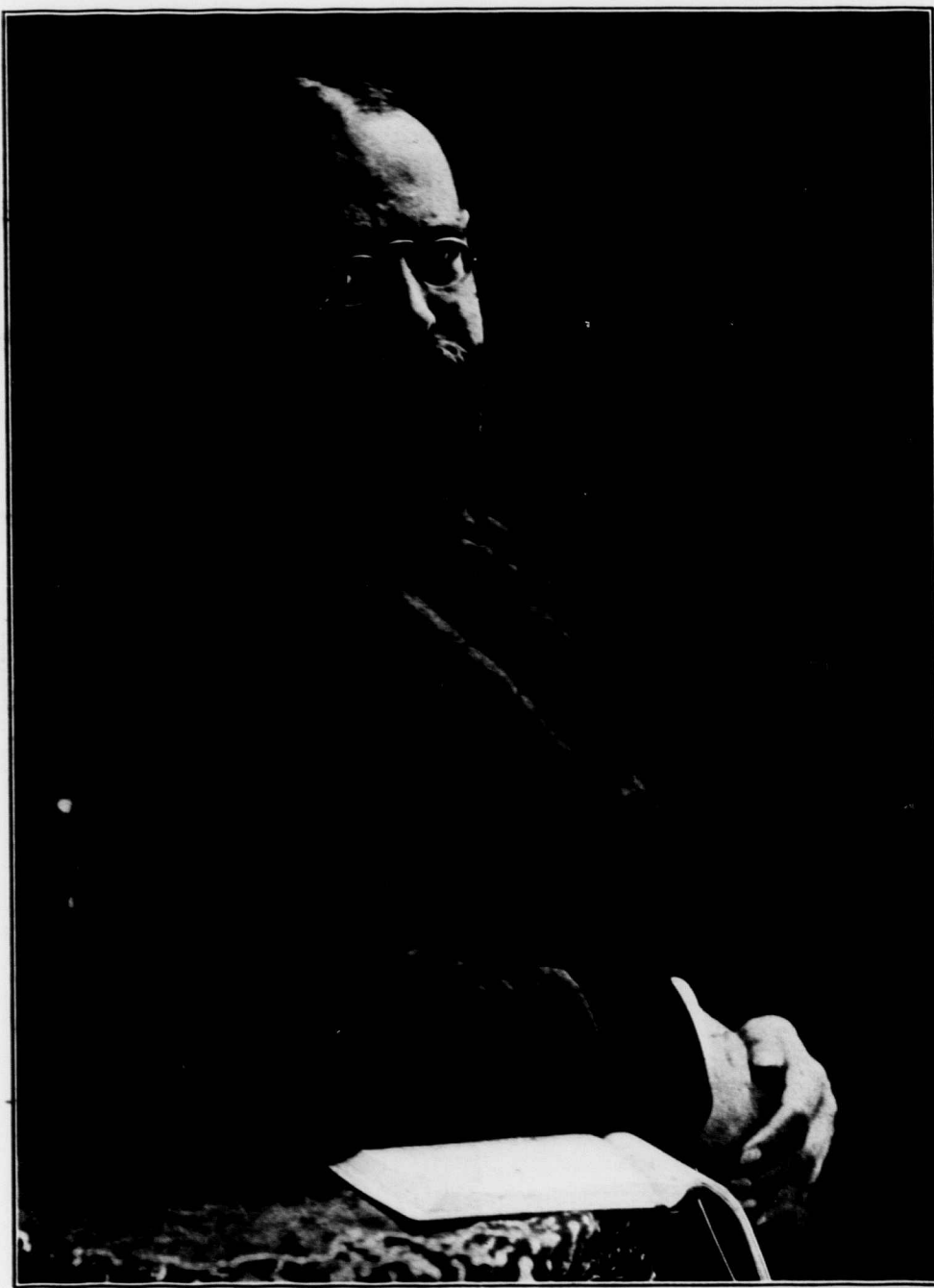
known to the vast majority of the people.

As a composer he has done much to elevate the standard of so-called "popular" music and give it an undisputed niche of its own in musical literature. All his works are characterized by a rhythmic and melodic infectiousness which ensures lasting favor with the public, for when once heard they cannot be forgotten. Who does not know "The Washington Post," "Liberty Bell," "Manhattan Beach," and a score of other military marches that bear the Sousa hall-marks? Then there are his comic operas, "El Capitan" and "The Bride Elect," for instance, and, latest of all, "The Free Lance." He has the rare gift of spontaneous melodic charm.

Sousa was born in Washington, D. C., in 1856. As a boy of seventeen he played the violin in orchestras and directed travelling theatrical troupes. In 1880 he was appointed leader of the band of the United States Marine Corps, a position he held for twelve years, resigning at the end of that time to organize a band of his own. The famous Sousa Band has therefore been in existence over a quarter of a century.

Personally he is a man of much charm of manner, approachable and genial. When touring he is a thoroughly sociable companion, and the individual interest he shows in each of his musicians establishes a loyalty of sentiment on their part of which few conductors can boast. His creative activity is not limited to the field of music—the libretto of "The Bride Elect" and his novel, "The Fifth String," bear testimony to the wide versatility of his gifts.

NEW YORK, SATURDAY, AUGUST 18, 1906



JOHN PHILIP SOUSA

The Famous Band Leader, from a Photograph taken in St. Petersburg (see page 4).

## S O U S A

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Opening Season  
of 1906 at  
ASBURY PARK  
CASINO

Saturday, August 11th,  
afternoon and evening,

under auspices of North Asbury Engine  
and Hose Co. No. 4.

Sixth annual engagement Willow  
Grove Park opens Sunday, August 12th,  
and continues for 23 days—Special and  
unique programs for each day.

## "Canned Music."

JOHN PHILIP SOUSA, the eminent maker of marches, has discovered a great evil threatening the culture of the whole population, says the New York "Evening Sun," and especially the interests of teachers of music and all manufacturers of harmoniums, pianos, fiddles, guitars, mandolins, concertinas, accordions, zithers, mouth organs, Jews' harps, penny whistles, cornets and other instruments of noise.

It seems that most of these instruments have hitherto had a larger circulation among the working classes of America than in all the rest of the world, and their popularity "has given employment to an enormous number of teachers."

All this will be changed, according to Mr. Sousa, if we do not put a stop to "canned music," by which he means all music produced by mechanical devices. "Not only will the teachers of music and manufacturers of musical instruments lose their occupation, but the 'National Throat' will inevitably degenerate, and the country band, with its energetic support by local merchants, its loyal support by local merchants, its benefit concerts, band wagon, and its State tournaments and the like, will be utterly and foreverly destroyed."

doomed to vanish in the general assault on personality in music."

We are not quite sure, however, that the suppression of local bands will be altogether an evil. They are a notorious and frequent occasion of unseemly disputes and scandals such as that which occurred in Kansas City the other day, when Alderman Bulger declared that the park music was "on the bum" and that "ten minutes' treatment from the band would produce a severe case of nightmare, make Old Man Wagner turn in his grave, and drive all hearers in disgust to drown their sorrows in copious steins." And we are not quite sure that Old Man Wagner would be better pleased with some of the Wagnerian experiments we have heard on the banjo—or even the piano. Moreover, as to the decadence of the National Throat, may it not be counterbalanced by the improvement of the National ear?

For the rest, we are not so apprehensive as Mr. Sousa at the prospect of eliminating non-mechanical noise-makers, nor can we see why his anger should be directed solely against the machine. Has it ever occurred to him that he would strike at a deeper evil by advocating the suppression not of the mechanical performer but of the mechanical composer?

Newspaper Cutting Bureau in the World

PITTSBURGH, PA

## How Sousa Wields a Pen.

Sousa, the March King, wields a pen with as much swing and snap as he brandishes his famous baton. In "Appleton's Magazine" for September he makes the manufacturers of canned music "march Spanish." He not only declares that the venders of automatic music rob the composer of all royalty, but that they are debasing the musical taste of the American home.

Sousa, the "march king," airs his opinion of mechanically made music, accused of driving out the art of singing and playing. We agree with him that the mechanical device to sing for us a song or play for us a piano is a deplorable substitute for human skill, intelligence, and soul. At the same time, we feel that automatic music devices, by no means inspiring, are less distressing than the misdirected efforts of multitudinous tyros who pound the keys or emit frenzied yells. If they can be persuaded to take to the pianola or the graphophone, we will render prayerful thanks. Every cloud has its silver lining.



## Sousa Opens Season Auspiciously

Sousa and his band have opened their fall season with a rush. The opening concerts were at Asbury Park, afternoon and evening, Saturday, August 11 and despite the almost intolerable heat, not less than 1,000 persons were turned away from the Casino for lack of room. On the following day the organization's sixth annual season was opened at Willow Grove Park, thirteen miles out of Philadelphia, with a programme styled "Sacred and Secular." The attendance was not far from 100,000 and enthusiasm was so much in evidence that five and six encores were demanded for many of the numbers. On last Sunday, August 19, there were not less than 140,000 in the park, from noon till midnight, a record never before equaled.

Mr. Sousa's engagement at Willow Grove extends over twenty-three days or until Labor Day, Monday, September 3, and with view of making as much as possible of same, he has arranged a unique series of programmes under titles as follows: "Sacred and Secular," "All About Soldiers," "Novelties," "All About Love," "All American," "Royalty and Nobility," "The Nations," "Cosmopolitan Excerpts," "Artists and Artisans," "A Century of Successes," "G. A. R. Day," "The Busy B's," "All Sousa," "The Standards," "The Church and

the Stage," "Imaginary Requests," "Maids and Matrons," "Dreaming of the Past," "Footlight Favorites," "A Day Devoted to Terpsichore," "Round the World," "A Cluster of Gems," "A Bouquet of Forget-me-nots."

Then, with the aim of still further enhancing to the public the value of these programmes, George C. Wynkoop, Jr., manager of the park, has issued souvenir booklets to the number of 300,000, these containing descriptive notes on the principal band numbers, items of interest on musical affairs in general, illustrations in the form of thematic examples and photographs of composers and much historical data.

Assisting Mr. Sousa, and thus forming a combination of exceptional strength, are these soloists: Estelle Liebling, Lucy Anne Allen, Ethel Crane and Ada Chambers, sopranos; Jeannette Powers, violinist, Herbert L. Clarke, cornetist, and Leo Zimmermann, trombonist.

From Willow Grove the band goes to the Exposition at Pittsburg, Pa., for one week; then for one week to the State Armory, Springfield, Ill., playing twenty-six towns coming and going, and on October 15 opens a two weeks' engagement at the Food Fair, Boston, Mass. The first New York Concert will be at the Hippodrome, Sunday evening, October 14.

## Sousa's Opinion of Mechanical Music

Sweeping across the country with the speed of a transient fashion in slang or Panama hats, political war cries or popular novels, comes now the mechanical device to sing for us a song or play for us a piano, in substitute for human skill, intelligence, and soul, writes John Philip Sousa, in "Appleton's Magazine."

I foresee a marked deterioration in American music and musical taste, an interruption in the musical development of the country, and a host of other injuries to music in its artistic manifestations, by virtue—or rather by vice—of the multiplication of the various music-reproducing machines. The mechanism of these remarkable devices has, it is true, been steadily and marvelously improved, and they have come into very extensive use. And it must be admitted that where families lack time or inclination to acquire musical technique, and to hear public performances, the best of these machines supply a certain amount of satisfaction and pleasure.

But heretofore, the whole course of music, from its first day to this, has been along the line of making it the expression of soul states; in other words, of pouring into it soul.

Away back in the fifteenth and sixteenth centuries rebellion had its start against musical automata, Palestrina proving in his compositions that music is life, not mathematics; and Luther showing, in his sublime hymns for congregational use and in his adaptations of secular melody for the church, that music could be made the pouring out of the souls of the many in one grand eternal song.

It is the living, breathing example alone that is valuable to the student and can set into motion his creative and performing abilities. The ingenuity of a phonograph's mechanism may incite the inventive genius to its improvement, but I could not imagine that a performance by it would ever inspire embryotic Mendelssohns, Beethovens, Mozarts and Wagners to the acquirement of technical skill, or to the grasp of human possibilities in the art.

Step by step through the centuries, working in an atmosphere almost wholly monopolized by commercial pursuit, America has advanced art to such a degree that today she is the Mecca toward which journey the artists of all nations. Musical enterprises are given financial support here as nowhere else in the universe, while our appreciation of music is bounded only by our geographical limits.

This wide love for the art springs from the singing school, secular or sacred; from the village band, and from the study of those instruments that are nearest the people. There are more pianos, violins, guitars, mandolins, and banjos among the working classes of America than in all the rest of the world, and the presence of these instruments in the homes has given employment to enormous numbers of teachers who have patiently taught the children and inculcated a love for music throughout the various communities.

Right here is the menace in machine-made music!

And what is the result? The child becomes indifferent to practice, for when music can be heard in the homes without the labor of study and close application, and without the slow process of acquiring a technique, it will be simply a question of time when the amateur disappears entirely, and with him a host of vocal and instrumental teachers, who will be without field or calling. Singing will no longer be a fine accomplishment; vocal exercises, so important a factor in the curriculum of physical culture, will be out of vogue!

Then what of the National throat? Will it not weaken? What of the National chest? Will it not shrink?

When a mother can turn on the phonograph with the same ease that she applies to the electric light, will she croon her baby to slumber with sweet lullabies, or will the infant be put to sleep by machinery?

Children are naturally imitative, and if, in their infancy, they hear only phonographs, will they not sing, if they sing at all, in imitation of and finally become simply human phonographs—without soul or expression?

## SOUSA'S BAND GIVES UNIQUE PROGRAMMES

Appropriate Selections for G. A. R. Day at Willow Grove Park.

WILLOW GROVE PARK, PA., Aug. 22.—Sousa and his band are continuing this week the special programmes that delighted visitors to Willow Grove during the first week of the engagement of this popular organization.

On Monday the programmes bore the designation, "Artist and Artisan" and included such numbers as the "Forging Scene" from "Siegfried," the "Anvil Chorus" from "Trovatore," "Johann Strauss's 'Artist's Life' Valse and excerpts from Bizet's 'The Pearl Fishers.'" On Tuesday selections from the works of Schumann, Liszt, Rubinstein, Meyerbeer, Wagner and others represented "A Century of Successes."

This afternoon and evening the music was chosen with special reference to its being G. A. R. day. Weber's "Jubel" Overture, Winterbottom's "Fantasia on American Songs," Suppe's "Light Cavalry" Overture, Toban's "Auld Lang Syne," Paraphrase, Kunkel's "Bevo de Wahi" and Sousa's "Liberty Bell" and "Semper Fidelis." Marches were among the especially appropriate selections. Lucy Anne Allen, the soprano soloist of the week, scored a success with "The Star-Spangled Banner," Jeannette Powers, the popular violinist, played Liebling's "Patriotic Fantasia," Herbert Clarke chose for his solo the "Warrior's Song" from "El Capitan" and Leo Zimmermann, trombone soloist, gave an original "Patriotic Medley."

This series of special programmes will be continued until Labor Day, when the season will close.

## SOUSA



and His Band  
Summer and Fall Engagements

Willow Grove Park (sixth annual engagement) 23 days—Aug. 12 to Sept. 3 (incl.)

Western Pennsylvania Exposition—Pittsburg, Pa.—(ninth annual engagement)—Sept. 17 to 22, incl.

En Tour weeks of Sept. 23 to Oct. 8.

State Armory—Springfield, Ill.—one week—Oct. 1-6.

Food Fair—Boston, Mass.—Two weeks—Oct. 15 to 27.

First New York Concert—Sunday evening, Oct. 14, at Hippodrome.

Newspaper Cutting Bureau in the World

## SOUSA MARCHES FOUR TO BASES, THEN QUILTS

Marvelous Rapid-Fire Pitching of Band Leader at Ball Game!

## BATTERS BE WILDERED!

John Philip Sousa, the "March King," pitched a marvelous game of ball at Willow Grove yesterday afternoon. The contesting teams were made up of members from Sousa's Band and Jakob's Band, from Fairmount Park.

It has long been apparent to those who have watched Sousa's contortions in leading his band that if he ever got into a pitcher's box he would be too swift for the eye to follow.

The only trouble was that the "March King" had no control over the ball. When he started to wrap himself up you couldn't tell whether the ball was coming out in the direction of the batsman or the centre fielder; but, whichever way it went, he seemed to be more surprised than anybody else. After he had given four bases on balls, forcing in one run, he quit.

His men begged him to go to the bat. "Just imagine it's your baton, sir," they pleaded. "Make yourself believe that you're going to beat time for 'Semper Fidelis.' We need a home run very badly." But Sousa would not be persuaded. He had already spoiled an immaculate tan glove which he wore on his left hand while pitching, his brown riding suit was sprinkled with dirt and his saddle horse was waiting for him.

Morse, who weighs about 200 pounds, pitched for Jakob's Band, and hit four batsmen. When the game was stopped by the call to luncheon the score stood 4 to 0 in favor of Sousa's men.

Newspaper Cutting Bureau in the World

From

Address

Date

## "Canned Music"

Mr. John Philip Sousa is much disturbed over the sudden craze of the American people for music which is not music according to his interpretation. He laments the fact that there are so many persons who seem interested in piano-organs of the street, in phonographs and graphophones which give forth music, in pianolas and other artificial instruments of melody, which are impersonal. He voices his protest on the ground that there is no soul in these contributions, that they lack art and, apparently, have a degrading tendency. His remarks are distinctly pessimistic, so that one might suppose that this country was entirely lost to the musical art.

We regret that we are obliged to differ with such a prominent musician, but we beg leave to say that we think he is entirely mistaken, that he has not sized up the situation correctly and that he is in fact arguing against the very things he, as a producer of good music, ought to indorse.

Art is undoubtedly long, as was said long ago, long in reaching a stage of appreciation; yet, it is also very sure. The realm of music is no different from that of the other arts. There are those who say that this is a commercial age, so that the things of beauty are not considered. This is apart from and contradictory to the facts, which show that never was art so productive either of appreciation or financial return as now. More books are sold, more operas produced, more paintings ordered than ever before. Public taste does grow slowly, but it is certainly improving.

Mr. Sousa is still a young man. Though of foreign origin, he ought to know that forty years ago the state of any branch of the arts was very low in this country.

Most of our literature was imported, all the galleries were chiefly composed of foreign paintings, while the American musician was almost unknown. Things are very different now. People buy books because they or their parents were reared to read the family story papers, which were so popular a generation ago and condemned by supercilious people as is "canned music" today. People patronize opera because they were educated through "Pinafore" and a long line of successors to a better condition, a higher appreciation of music.

No person is born to art. It is an education. We believe that all the music, whether of the "canned variety," as Sousa terms it, or otherwise, makes for appreciation of something better. We only regret that the popular musician has failed to see some very important signs of the times. However, he is a musician and not a philosopher.

Newspaper Cutting Bureau in the World

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Nearly everybody in the world knows the music of John Philip Sousa. Armies march and maidens dance to it all around the globe. He has written of a great danger to our music; our very vocal chords are imperiled; we shall cease to play or to sing. "The Menace of Automatic Music" is the warning of a prophet with a sense of humor, a distinct message, and at the same time a righteous indignation at the copyright situation by which any manufacturer of automatic instruments can reproduce a composer's work without asking his permission or paying him royalties.



Miner's Third Regiment band gave two concerts yesterday, including a solo by Mlle. La Julienne.

This evening's program will be devoted for the first part to compositions by John Philip Sousa, the last part to be a varied selection of numbers.

This evening's program follows:

Soloists—Mlle. La Julienne, soprano, and A. Corte, saxophone.

"Presidential Polonaise" ..... Sousa

Waltz, "La Reverie de la Mer" ..... Sousa

"The Coquette" ..... Sousa

A suite, "The Three Quotations" ..... Sousa

INTERMISSION.

Soprano solo ..... Selected

Saxophone solo ..... Selected

Overture, "Phedre" ..... Messenet

Introduction Bridal Chorus from "Lohengrin" ..... Wagner

..... Wagner

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From .....

Address .....

Date .....

John Philip Sousa is complaining of barrel organs and similar devices as menaces to good music. Thus do we throw down the ladder by which he ascended.

Established: London, 1881; New York, 1884

Newspaper Cutting Bureau in the World

From .....

Address .....

Date .....

John Philip Sousa, the famous bandmaster, declares that phonographs produce "canned music" which is destroying the public taste.

Established: London, 1881; New York

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Among the attractions booked for the coming season at the Grand is Arthur Pryor's band. Mr. Pryor was for a number of years with Sousa's band as trombone soloist, and his equal as performer on this instrument is not easily to be found. He has also made for himself quite a reputation as a composer and many of the compositions played by the band with which he traveled were from his pen. Several years ago he organized a band according to his own ideas of what a band should be, and ever since the organization has been on the road it has met with success. Mr. Pryor has many friends in Burlington, and no doubt will be greeted with a big house when he comes here with his excellent musical organization.

### THE SUMMER PARKS

Next week will be the last of one of Willow Grove's most successful seasons, and with Sousa's Band as the leading attraction, it will tax the resources of the Reading Railroad and the Rapid Transit Co. to transport the hundreds of thousands who will enjoy the closing concerts. The management reports that the number of visitors this summer has exceeded that of all others since this superb park was opened, and every one of the many attractions has been well patronized. The season ends in glory as usual. The musical attractions have been of the best, and Sousa's Band is the crown that caps them all. The popular leader and composer was never better than he is today, and his band never did better than it has done this season. It was a wise move on the part of the management to secure it as the closing feature.

The First Established and most Complete Newspaper Cutting Bureau in the World

SS

### "Canned Music."

JOHN PHILIP SOUSA, the eminent maker of marches, has discovered a great evil threatening the culture of the whole population and especially affecting the interests of teachers of music and all manufacturers of harmoniums, pianos, fiddles, guitars, mandolins, concertinas, accordions, zithers, mouth organs, Jews' harps, penny whistles, cornets and other instruments of noise. It seems that most of these instruments have hitherto had a larger circulation among the working classes of America than in all the rest of the world, and their popularity "has given employment to an enormous number of teachers."

All this will be changed, according to Mr. SOUSA, if we do not put a stop to "canned music," by which he means all music produced by mechanical devices. And not only will the teachers of music and manufacturers of musical instruments lose their occupation, but the "national throat" will inevitably degenerate, and "the country band, with its energetic renditions, its loyal support by local merchants, its benefit concerts, band wagon, gay uniforms, State tournaments and the attendant pride and gaiety, is apparently doomed to vanish in the general assault on personality in music."

We are not quite sure, however, that the suppression of local bands will be altogether an evil. They are a notorious and frequent occasion of unseemly disputes and scandals such as that which occurred in Kansas City the other day, when Alderman BULGER declared that the Park music was "on the bum" and that "ten minutes' treatment from the band would produce a severe case of nightmare, make Old Man WAGNER turn in his grave, and drive all hearers in disgust to drown their sorrows in copious steins." And we are not quite sure that Old Man WAGNER would be better pleased

some of the Wagnerian experiments we have heard on the banjo—or even the piano. Moreover, as to the decadence of the national throat, may it not be counterbalanced by the improvement of the national ear?

For the rest, we are not so apprehensive as Mr. SOUSA at the prospect of eliminating non-mechanical noise-makers, nor can we see why his anger should be directed solely against the machine. Has it ever occurred to him that he would strike at a deeper evil by advocating the suppression not of the mechanical performer but of the mechanical composer?

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## 5000 G. A. R. VETERANS AT ANNUAL REUNION

### MEN WHO MADE WAR HISTORY VISIT WILLOW GROVE

Storm Damage at Camp Roosevelt Prevented Attendance of Gen. Grant —Toasts at Union League.

Five thousand veterans of the Civil War were present yesterday at the fourth annual reunion of the forty-one Grand Army of the Republic posts in Philadelphia, held at Willow Grove Park. Representatives from posts in Pittsburg, Reading, Easton, Bethlehem, Doylestown, Hatboro, Pottstown, Camden and other adjacent New Jersey cities also took part in the numerous exercises and impressive ceremonies which began early in the afternoon and continued long after nightfall.

Many famous warriors who helped make history in the turbulent early sixties visited the brief encampment and congratulated the old soldiers on their numerical strength and martial showing. Sousa and his band rendered a special programme replete with the melodies sung by the Union soldiers in the struggle between the North and South. At the afternoon and evening camp fires stirring addresses were made and reminiscences recounted. Fully 150,000 persons, many of them relatives of the veterans, visited the park during the day.

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The initial ceremonies of the reunion really began with a luncheon at the Union League, at which Major General Fred Dent Grant, at present commander of Camp Roosevelt at Mount Gretna, was expected to appear as guest of honor. But the General sent word to General St. Clair A. Mulholland, commander of the Grand Army Association of Philadelphia, that it was impossible for him to be present, owing to the severe damage done to Camp Roosevelt by the storm of the preceding night. General Mulholland, Joseph M. Craig, president of the Grand Army of the Republic Societies of Philadelphia; William McEwen, commander of George G. Meade Post, No. 1, and George E. Paul, senior vice commander of the latter post, were at the Reading Terminal to meet the expected guest of honor, and expressed distinct regret at his failure to arrive in company with the appointed escort, composed of Major General J. P. S. Gobin and Colonel M. A. Gherst, department commander G. A. R.

However, General Gobin and Colonel Gherst were escorted to the Union League, where an elaborate luncheon, enlivened by spirited addresses, was served. Among those present were former Mayor Edwin S. Stuart, Admiral George W. Melville, U. S. A., retired; General James W. Latimer, General Louis Wagner, Colonel Robert R. Beath, Charles A. Snydam, assistant adjutant general G. A. R.; the Rev. Dr. John W. Sayers, department chaplain G. A. R.; Colonel John M. Vanderslice, Captain James F. Morrison and Captain William Emsler, past department commanders, and Colonel George W. Devinney, of the Old Guard, and a past commander of Meade Post, No. 1.

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Never in her brief life had she seen anyone, never, I believe, had she an unkind thought. Always she had you understand—oh, my father, is pitiable that Nelchen will never laugh more?"

"I am of God that the soul of her murderer will eternally in the nethermost pit of

py amen," Louis de Soyecourt said. prince turned toward him.

"Will you kill me now, Louis?" "I cannot," said the other. "Is it not an act just, that I should be your son? Will be human? Yet as for your instrument, your cunning butler—" He wheeled. "Vanringham!" he barked. "We are armed. Come, my man, for I mean you with my naked hands."

"Behind me, Vanringham!" As the man to him the old Prince de Gatinais a knife from the table and buried it to hille in Vanringham's breast. The man

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twitching. Suddenly he shrieked, an odd gurgling noise, and his grip

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"You progress, my father," said Louis de court quietly. "And what new infamy now look for?"

"Alas!" said the prince. "You would ought with him—a valet! He topped

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it is necessary that you and no other in Noumaria. But for that girl you

have yielded just now. So to the

of France I sacrifice the knife at my

child yonder, an i my own soul. Let

member that we are de Soyecourts, you

"Rather I see in you," began the younger man, "a fiend. I see in you an ignobler Judas—"

"And I in you the savior of France. Let us remember that we are de Soyecourts, you and I. And for six centuries our first duty has ever been the preservation of France. Your

heart is broken, my son, for you loved this girl as I loved your mother, and now you can nevermore quite believe in the love God bears

for us all; and my soul is damned irretrievably: but we are de Soyecourts, you and I, and accordingly we rejoice and drink to France,

to the true love of a de Soyecourt! to France preserved! to France mighty once more among her peers!"

Louis de Soyecourt stood quite motionless. Only his eyes roved toward his father, then to the body that had been Nelchen's. He yelped like a wolf as he caught up his glass.

"You have conquered. What else have I to live for now? To France, you devil!"

"To France, my son!" The glasses clinked. "To the true love of a de Soyecourt!" And immediately the Prince de Gatinais fell at his son's feet.

"You will go into Noumaria?" "What does that matter now?" the other

warily said. "Yes, I suppose so. Get up, you devil!"

But the Prince de Gatinais had caught at either ankle. His hands were ice.

"Then we preserve France, you and I. We are both damned, I think, but it is worth while, Louis. In hell we may remember that it was well worth while. I have slain your very

soul, my dear son, but France is saved." The old man fell prone. "Forgive me, my son! For see, I yield you what reparation I may. See, Louis—I was chemist enough

for two. Wine of my own vintage I have tasted, of the brave vintage that now revives all France. And I swear to you the child did not suffer, Louis, not—not much. See, Louis! she did not suffer." A convulsion

toe at and shook the aged body, and twitched awry the mouth that had smiled so resolutely.

Louis de Soyecourt knelt and caught up the wrinkled face between both hands. "My father—" he cried. Afterwards he

kissed the dead lips tenderly. "Teach me how to live, dear," said Louis de Soyecourt, "for I begin to understand—in part, I understand, my father." And for that moment even Nelchen Thorn was forgotten.

# THE MENACE OF MECHANICAL MUSIC

By JOHN PHILIP SOUSA

ILLUSTRATED BY F. STROTHMANN



WEeping across the country with the speed of a transient fashion in slang or Panama hats, political war cries or popular novels, comes now the mechanical device to sing for us a song or play for us a piano, in substitute for human skill, intelligence, and soul. Only by harking back to the day of the roller skate or the bicycle craze, when sports of admitted utility ran to extravagance and virtual madness, can we find a parallel to the way in which these ingenious instruments have invaded every community in the land. And if we turn from this comparison in pure mechanics to another

which may fairly claim a similar proportion of music in its soul, we may observe the English sparrow, which, introduced and welcomed in all innocence, lost no time in multiplying itself to the dignity of a pest, to the destruction of numberless native song birds, and the invariable regret of those who did not stop to think in time.

On a matter upon which I feel so deeply, and which I consider so far-reaching, I am quite willing to be reckless.

oned an alarmist, admittedly swayed in part by personal interest, as well as by the impending harm to American musical art. I foresee a marked deterioration in American music and musical taste, an interruption in the musical development of the country, and a host of other injuries to music in its artistic manifestations, by virtue—or rather by vice—of the multiplication of the various music-reproducing machines. When I add to this that I myself and every other popular composer are victims of a serious infringement on our clear moral rights in our own work, I but offer a second reason why the facts and conditions should be made clear to everyone, alike in the interest of musical art and of fair play.

It cannot be denied that the owners and inventors have shown wonderful aggressiveness and ingenuity in developing and exploiting these remarkable devices. Their mechanism has been steadily and marvelously improved, and they have come into very extensive use. And it must be admitted that where families lack time or inclination to acquire musical technique, and to hear public performances, the best of these machines supply a certain amount of satisfaction and pleasure.

"What might be called a fair reproduction of Jove's prerogative."

should be directed solely against the machine. Has it ever occurred to him that he would strike at a deeper evil by advocating the suppression not of the mechanical performer but of the mechanical composer?

From New York Times  
Address  
Date AUG 21

## The Day of "Canned" Music.

With the horror of the Puritan who objected to the introduction of the church organ because it meant "worship by machinery," Mr. JOHN PHILIP SOUSA protests in Appleton's Magazine for September against the present vogue of musical automatons. Heretofore, he says, the whole course of music has been "along the line of making it the expression of soul states; in other words, of pouring into it soul." Now it is "canned" and corrupting the taste of the Nation. The National throat is unexercised, the National chest is shrunk, the National amateur technic is vanishing to the seductive strains of the "moral infringements" upon the rights of great composers. It is a sort of musical stockyards scandal. Some of Mr. SOUSA's strictures are quite warranted, although he admits that in exceptional circumstances "the best of these machines supply a certain amount of pleasure." We think, however, that one prediction he makes of the musical cataclysm that is sure to come will by some be received with astonishing fortitude:

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"There is a man in there playing the piano with his hands!"

But heretofore, the whole course of music, from its first day to this, has been along the line of making it the expression of soul states; in other words, of pouring into it soul. Wagner, representing the climax of this movement, declared again and again, "I will not write even one measure of music that is not thoroughly sincere."

From the days when the mathematical and mechanical were paramount in music, the struggle has been bitter and incessant for the sway of the emotional and the soulful. And now, in this twentieth century, come these talking and playing machines, and offer again to reduce the expression of music to a mathematical system of megaphones, wheels, cogs, disks, cylinders, and all manner of revolving things, which are as like real art as the marble statue of Eve is like her beautiful, living, breathing daughters.

Away back in the fifteenth and sixteenth centuries rebellion had its start against musical automatons, Palestrina proving in his compositions, that music is life, not mathematics; and Luther showing, in his sublime hymns for congregational use and in his adaptations of secular melody for the church, that music could be made the pouring out of the souls of the many in one grand, eternal song. From the days of these pioneers, all great workers in the musical vineyard have given their best powers to the development of fruit, ever finer and more luscious, and in the doing have brought their

art near and nearer to the emotional life of man.

The nightingale's song is delightful because the nightingale herself gives it forth. The boy with a penny whistle and glass of water may give an excellent imitation, but let him persist, he is sent to bed as a nuisance. Thunder inspires awe in its connection with nature, but two lusty bass drummers can drive you mad by what might be called a fair reproduction of Jove's prerogative. I doubt if a dramatist could be inspired to write a tragedy by witnessing the mournful development and dénouement of "Punch and Judy"; or an actress improve her delineation of heroic character by hearing the sobs of a Parisian doll. Was Garner led to study language and manners of the orang-outang, and his kin by watching the antics of a monkey-on-a-stick?

It is the living, breathing example alone that is valuable to the student and can set into motion his creative and performing abilities. The ingenuity of a phonograph's mechanism may incite the inventive genius to its improvement, but I could not imagine that a performance by it would ever inspire embryotic Mendelssohns, Beethovens, Mozarts, and Wagners to the acquirement of technical skill, or to the grasp of human possibilities in the art.

Elson, in his "History of American Music," says: "The true beginnings of American



"Incongruous as canned salmon by a trout brook."



music—seeds that finally grew into a harvest of native composition—must be sought in a field almost as unpromising as that of the Indian music itself—the rigid, narrow, and often commonplace psalm-singing of New England.”

Step by step through the centuries, working in an atmosphere almost wholly monopolized by commercial pursuit, America has advanced art to such a degree that to-day she is the Mecca toward which journey the artists of all nations. Musical enterprises are given financial support here as nowhere else in the universe, while our appreciation of music is bounded only by our geographical limits.

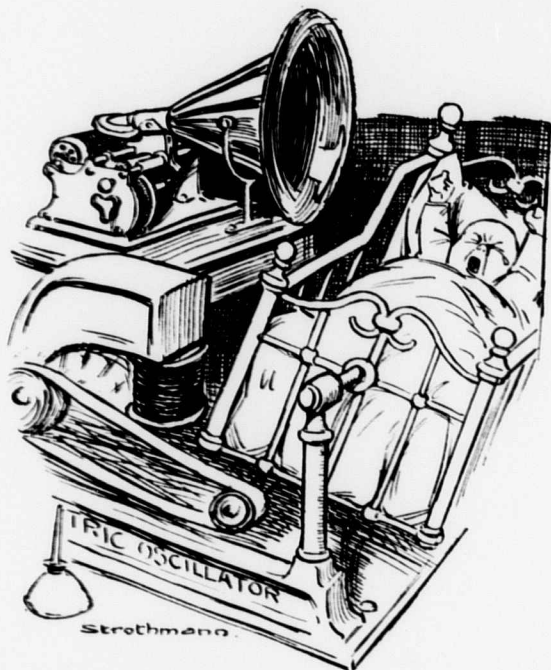
This wide love for the art springs from the singing school, secular or sacred; from the village band, and from the study of those instruments that are nearest the people. There are more pianos, violins, guitars, mandolins, and banjos among the working classes of America than in all the rest of the world, and the presence of these instruments in the homes has given employment to enormous numbers of teachers who have patiently taught the children and inculcated a love for music throughout the various communities.

Right here is the menace in machine-made music! The first rift in the lute has appeared. The cheaper of these instruments of the home are no longer being purchased as formerly, and all because the automatic music devices are usurping their places.

And what is the result? The child be-



"With a gramophone caroling love songs from amidsthips."



"Will the infant be put to sleep by machinery?"

comes indifferent to practice, for when music can be heard in the homes without the labor of study and close application, and without the slow process of acquiring a technic, it will be simply a question of time when the amateur disappears entirely, and with him a host of vocal and instrumental teachers, who will be without field or calling.

Great Britain is experiencing this decline in domestic music and the English press is discussing it seriously in its editorials. A recent writer in the London *Spectator* dwells at considerable length upon the prevailing condition, and points to the novel as a sign of the times. The present-day fashionable writer of society fiction, he declares, does not find it necessary to reinforce his heroine with vocal accomplishment, "as in the good old days." He ascribes the passing of home performance, both vocal and instrumental, to the newborn love of athletics among the maids of Albion, together with the introduction of the phonograph as a mechanical substitute for amateur performances.

He believes that the exclamation of the little boy who rushed into his mother's room with the appeal: "O mamma, come into the drawing-room; there is a man in there playing the piano with his hands," is far less extravagant than many similar excursions into the domain of humorous and human

prophecy. He states from observation, that music has been steadily declining in Great Britain as a factor in domestic life, and that the introduction of machine-made music into the household is largely helping to assist in the change.

While a craze for athletics may have something to do with the indifference of the amateur performer in Great Britain, I do not believe it is much of a factor in this country. It is quite true that American girls have followed the athletic trend of the nation for a long while; at the same time they have made much headway in music, thanks to studious application. But let the mechanical music-maker be generally introduced into the homes; hour for hour these same girls will listen to the machine's performance, and, sure as can be, lose finally all interest in technical study.

Under such conditions the tide of amateurism cannot but recede, until there will be left only the mechanical device and the professional executant. Singing will no longer be a fine accomplishment; vocal exercises, so important a factor in the curriculum of physical culture, will be out of vogue!

Then what of the national throat? Will it not weaken? What of the national chest? Will it not shrink?

When a mother can turn on the phonograph with the same ease that she applies to the electric light, will she croon her baby to slumber with sweet lullabies, or will the infant be put to sleep by machinery?

Children are naturally imitative, and if, in their infancy, they hear only phonographs, will they not sing, if they sing at all, in imitation and finally become simply human phonographs—without soul or expression? Congregational singing will suffer also, which, though crude at times, at least improves the respiration of many a weary sinner and softens the voices of those who live amid tumult and noise.

The host of mechanical reproducing ma-

chines, in their mad desire to supply music for all occasions, are offering to supplant the illustrator in the class room, the dance orchestra, the home and public singers and players, and so on. Evidently they believe no field too large for their incursions, no claim too extravagant. But the further they can justify these claims, the more noxious the whole system becomes.

Just so far as a spirit of emulation once inspired proud parent or aspiring daughter to send for the music teacher when the neighbor child across the way began to take lessons, the emulation is turning to the purchase of a rival piano player in each house, and the hope of developing the local musical personality is eliminated.

The country dance orchestra of violin, guitar, and melodeon had to rest at times, and the resultant interruption afforded the opportunity for general sociability and rest among the entire company. Now a tireless mechanism can keep everlastingly at it, and much of what made the dance a wholesome recreation is eliminated.

The country band, with its energetic renditions, its loyal support by local merchants, its benefit concerts, band wagon, gay uniforms, state tournaments, and the attendant pride and gayety, is apparently doomed to vanish in the general assault on personality in music.

There was a time when the pine woods of the north were sacred to summer simplicity, when around the camp fire at night the stories were told and the songs were sung with a charm all their own. But even now the invasion of the north has begun, and the ingenious purveyor of canned music is urging the sportsman, on his way to the silent places with gun and rod, tent and canoe, to take with him some disks, cranks, and cogs to sing to him as he sits by the firelight, a thought as unhappy and incongruous as canned salmon by a trout brook.

In the prospective scheme of mechanical music, we shall see man and maiden in a light canoe under the summer moon upon an



"Led to study language and manners of the orang-outang."

should be directed solely against the machine. Has it ever occurred to him that he would strike at a deeper evil by advocating the suppression not of the mechanical performer but of the mechanical composer?

From *New York Times*

Address

Date AUG 24

### The Day of "Canned" Music.

With the horror of the Puritan who objected to the introduction of the church organ because it meant "worship by machinery," Mr. JOHN PHILIP SOUSA protests in *Appleton's Magazine* for September against the present vogue of musical automatics. Heretofore, he says, the whole course of music has been "along the line of making it the expression of soul states; in other words, of pouring into it soul." Now it is "canned" and corrupting the taste of the Nation. The National throat is unexercised, the National chest is shrunken, the National amateur technic is vanishing to the seductive strains of the "moral infringements" upon the rights of great composers. It is a sort of musical stockyards scandal. Some of Mr. Sousa's strictures are quite warranted, although he admits that in exceptional circumstances "the best of these machines supply a certain amount of pleasure." We think, however, that one prediction he makes of the musical cataclysm that is sure to come will by some be received with astonishing fortitude:

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At the conclusion of the luncheon the party boarded President Parsons's private car and were borne swiftly away over the Rapid Transit Company's tracks to Willow Grove, where a rousing welcome was received.

Headquarters of each of the forty-one posts were established in a row of snowy tents on the edge of a tiny lake. Here was a brave display of beautiful standards that gave to the miniature encampment a warlike aspect.

### Camp Fire in Pavilion.

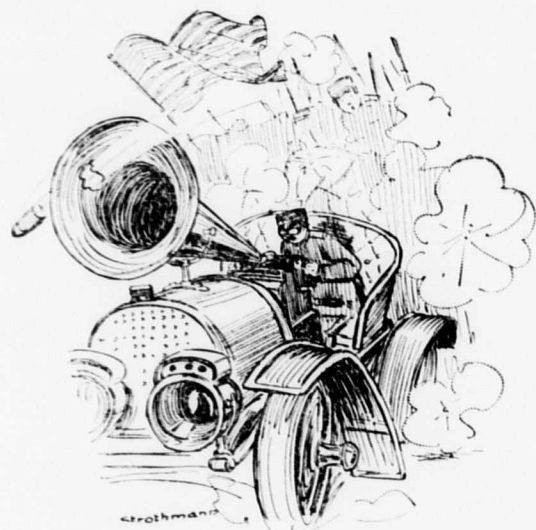
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"Led into the strife by a machine."

Adirondack lake with a gramophone caroling love songs from amidst ships. The Spanish cavalier must abandon his guitar and serenade his beloved with a phonograph under his arm.

Shall we not expect that when the nation once more sounds its call to arms and the gallant regiment marches forth, there will be no majestic drum major, no glittering array of brass, no rolling of drums? In their stead will be a huge phonograph, mounted on a 100 H. P. automobile, grinding out "The Girl I Left Behind Me," "Dixie," and "The Stars and Stripes Forever."

How the soldiers' bosoms will swell at the thought that they are being led into the strife by a machine! And when in camp at night, they are gathered about the cheery fire, it will not be:

Give us a song, the soldier cried.

It will not be:

They sang of love, and not of fame,  
Forgot was Britain's glory;  
Each heart recalled a different name,  
But all sang "Annie Laurie."

But it will be:

Whir—whir—whir—Song by the Bunting Quartet: "Your Name is Dennis."

Shades of Alexander, of Washington, of Napoleon, of Wellington, of Grant, and of the other immortal heroes! Never again will the soldier hear the defiant call of the bugle to battle, and the historic lines must be changed to:

"Gentlemen of the French guards, turn on your phonographs first."

And the future d'Aueroches will reply: "Sir, we never turn on our phonographs first; please to turn yours first."

It is at the fireside that we look for virtue and patriotism; for songs that stir the blood and fire the zeal; for songs of home, of mother, and of love, that touch the heart and brighten the eye. Music teaches all that is beautiful in this world. Let us not hamper it with a machine that tells the story day by day, without variation, without soul, barren of the joy, the passion, the ardor that is the inheritance of man alone.

And now a word on a detail of personal interest which has a right to be heard because it voices a claim for fair play, far-reaching in its effects beyond the personal profit of one or many individuals. I venture to say that it will come as an entire surprise to almost every reader to learn that the composers of the music now produced so widely by the mechanical players of every sort draw no profit from it whatever. Composers are entirely unprotected by the copyright laws of the United States as at present written on the statute books and interpreted by the courts. The composer of the most popular waltz or march of the year must see it seized, reproduced at will on wax cylinder, brass disk, or strip of perforated paper, multiplied indefinitely, and sold at large profit all over the country, without a penny of remuneration to himself for the use of this original product of his brain.

It is this fact that is the immediate occasion of the present article, for the whole subject has become acute by reason of certain proposed legislation in Congress at Washington. The two phases of the subject—fair play to music and fair play to musicians—are so naturally connected that I have not hesitated to cover the legal and the artistic sides of the question in a single discussion.

A new copyright bill was introduced in Congress at the last session, a joint committee met on June 6th, to hear arguments on the bill as presented, and the following paragraph was cause for lively discussion on the part of the various talking-machine interests and composers represented:

Paragraph (G) of Section I, which provides "that the copyright secured by this Act shall include the sole and exclusive right to make, sell, distribute, or let for hire any device, contrivance, or appliance especially

adapted in any manner whatsoever to reproduce to the ear the whole or any material part of any work published and copyrighted after this Act shall have gone into effect, or by means of any such device or appliance publicly to reproduce to the ear the whole or any material part of such work."

I was among those present, and became particularly keen on the efforts of opposing interests to impress upon the committee by specious argument and fallacious interpretation that the composer of music had no rights under the Constitution that they were bound to respect; and that remedial legislation was wholly out of the question until the Constitution had first been amended.

One gentleman went the length of declaring that he would never have worked out his reproducing apparatus, had he not felt confident that the Constitution gave him the right to appropriate the brightest efforts of the American composer, and he voiced the belief that any act giving the composer ownership in his own property would be most unconstitutional.

Asked if he claimed the right to take one of my compositions and use it in connection with his mechanical device without compensation to myself, his unselfish reply was: "Under the Constitution and all the laws of the land, I say Yes, decidedly!"

Asked if he was not protected in his patents, his answer was promptly in the affirmative, but he seemed wholly unable to grasp the proposition that a composer should ask for similar protection on his creative work.

Asked finally if he desired the Constitution amended, he replied magnanimously: "No, sir, I want the Constitution to stand as it is."

Of course it must not be overlooked that in the United States Circuit Court of Appeals a case has just been decided adversely to the composer's rights in the profits accruing from the use of his compositions on the talking and playing machines, but this case awaits final adjudication, on appeal, in the United States Supreme Court. Judges Lacombe, Cox, and Townsend rendered a decision as follows:

"We are of the opinion that a perforated paper roll, such as is manufactured by defendant, is not a copy of complainant's staff notation, for the following reasons:

"It is not a copy in fact; it is not designed to be read or actually used in reading music as the original staff notation is; and the claim that it may be read, which is practically disproved by the great preponderance of evi-

dence, even if true, would establish merely a theory or possibility of use, as distinguished from an actual use. The argument that because the roll is a notation or record of the music, it is, therefore, a copy, would apply to the disk of the phonograph or the barrel of the organ, which, it must be admitted, are not copies of the sheet music. The perforations in the rolls are not a varied form of symbols substituted for the symbols used by the author. They are mere adjuncts of a valve mechanism in a machine. In fact, the machine, or musical playing device, is the thing which appropriates the author's property and publishes it by producing the musical sounds, thus conveying the author's composition to the public."

May I ask, does this machine appropriate the author's composition without human assistance? Is the machine a free agent? Does it go about to seek whom it may devour? And if, as quoted above, the machine "publishes it," is not the owner of the machine responsible for its acts?

Is a copyright simply represented by a sheet of music? Is there no more to it than the silent notation? The little black spots on the five lines and spaces, the measured bars, are merely the record of birth and existence of a musical thought. These marks are something beyond the mere shape, the color, the length of the pages. They are only one form



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Address \_\_\_\_\_

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...the first part to compositions by John Philip Sousa, the last part to be a varied selection of numbers.

This evening's program follows:

Soloists—Mlle. La Jullienne, soprano, and A. Corte, saxophone.

"Presidential Polonaise" ..... Sousa  
 Waltz, "La Reverie de la Mer" ..... Sousa  
 "The Coquette" ..... Sousa  
 A suite, "The Three Quotations" ..... Sousa

INTERMISSION.

Soprano solo ..... Selected  
 Saxophone solo ..... Selected  
 Overture, "Phedre" ..... Massenet  
 Introduction and Chorus from "Lo-hengrin" ..... Wagner

Newspaper Cutting Bureau on the ...

From \_\_\_\_\_  
 Address \_\_\_\_\_  
 Date \_\_\_\_\_

John Philip Sousa is complaining of barrel organs and similar devices as menaces to good music. Thus do we throw down the ladder by which we ascended.

Established: London, 1883; New York, 1884

Newspaper Cutting Bureau on the ...

From \_\_\_\_\_  
 Address \_\_\_\_\_  
 Date \_\_\_\_\_

John Philip Sousa, the famous bandmaster, declares that phonographs produce "canned music" which is destroying the public taste.

Established: London, 1883; New York, 1884

Among the attractions booked for the coming season at the Grand is Arthur Pryor's band. Mr. Pryor was for a number of years with Sousa's band as trombone soloist, and his equal as performer on this instrument is not easily to be found. He has also made for himself quite a reputation as a composer and many of the compositions played by the band with which he traveled were from his pen. Several years ago he organized a band according to his own ideas of what a band should be, and ever since the organization has been on the road it has met with success. Mr. Pryor has many friends in Burlington, and no doubt will be greeted with a big house when he comes here with his excellent musical organization.

### THE SUMMER PARKS

Next week will be the last of one of Willow Grove's most successful seasons, and with Sousa's band as the leading attraction, it will tax the resources of the Reading Railroad and the Rapid Transit Co. to transport the hundreds of thousands who will enjoy the closing concerts. The management reports that the number of visitors this summer has exceeded that of all others since this superb park was opened, and every one of the many attractions has been well patronized. The season ends in glory as usual. The musical attractions have been of the best, and Sousa's band is the crown that caps them all. The popular leader and composer was never better than he is today, and his band never did better than it has done this season. It was a wise move on the part of the management to secure it as the closing feature.

of recording the coming into the world of a newly fashioned work, which, by the right of authorship, inherent and constitutional, belongs to him who conceived it. They are no more the living theme which they record than the description of a beautiful woman is the woman herself.

Should the day come that the courts will give me the absolute power of controlling my compositions, which I feel is now mine under the Constitution, then I am not so sure that my name will appear

as often as at present in the catalogues of the talking and playing machines.

Evidently Judge Abinger, of the English bar, believes in the doctrine of substance, for he says:

"The most unlettered in music can distinguish one song from another; and the mere adaptation of the air, either by changing it to a dance, or by transferring it from one instrument to another, does not, even to common apprehension, alter the original subject. The ear tells you that it is the same. The original air requires the aid of genius for its construction; but a mere mechanic in music can make the adaptation or accompaniment. Substantially the piracy is where the appropriated music, though adapted to a different purpose from that of the original, may still be recognized by the ear."

Again the English court says:

"The composition of a new air or melody is entitled to protection; and the appropriation of the whole, or of any substantial part of it, without the license of the author, is a piracy, and the adaptation of it, either by changing it to a dance, or by transferring it from one instrument to another, if the ear detects the same air, in the same arrangement, will not relieve it from the penalty."



"Does it go about to seek whom it may devour?"

The section of the Constitution on which my whole legal contention is based provides:

"The Congress shall have power to secure for limited time to authors and inventors the exclusive right to their respective writings and discoveries."

And my claim is, that the words "exclusive" and "writings," particularly the latter, are so broad in their meaning that they cover every point raised by existing copyright laws, even to the unauthorized use of musical com-

positions by mechanical-reproducing apparatuses, and all this because these two words deal, not alone with the letter, but with the spirit as well.

But let the ambiguities in the text of law be what they may; let there be of legal quips and quirks as many as you please, for the life of me I am puzzled to know why the powerful corporations controlling these playing and talking machines are so totally blind to the moral and ethical questions involved. Could anything be more blamable, as a matter of principle, than to take an artist's composition, reproduce it a thousandfold on their machines, and deny him all participation in the large financial returns, by hiding back of the diaphanous pretense that in the guise of a disk or roll, his composition is not his property?

Do they not realize that if the accredited composers, who have come into vogue by reason of merit and labor, are refused a just reward for their efforts, a condition is almost sure to arise where all incentive to further creative work is lacking, and compositions will no longer flow from their pens; or where they will be compelled to refrain from publishing their compositions at all, and control them in manuscript? What, then, of the playing and talking machines?

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The country band, with its energetic renditions, its loyal support by local merchants, its benefit concerts, band uniforms, band tournaments, and the attraction of public and private, is a great thing. It is the heart of the community.

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### THE REIGN OF CANNED MUSIC

AS PICTURED BY JOHN PHILIP SOUSA

**T**he publishers of Appleton's Magazine showed good judgment when they engaged a hustling editor from the West to take charge of a periodical that three months ago was almost moribund.

For example, in the August number appeared Maxim Gorky's scathing reply to his American critics, which for the space of a fortnight, perhaps, created more talk throughout the length and breadth of the land than has been caused by any other magazine article in a twelvemonth.

Now (in the September issue), the unique John Philip Sousa, famous as march king, bandmaster, and novelist as well, if you please, fulminates a fiercely ironic protest against Canned Music, that in our opinion is infinitely more readable, not to say justifiable, than was Gorky's exaggerated and spiteful deliverance.

Sousa has shown before this that he can wield a fluent pen in literary, as well as musical, composition, but anything so trenchant and effective as this fiery essay we were unprepared for.

There is no need to explain the meaning of the title, for Canned Music, in the shape of orchestrions, piano-players and gramophones, has already penetrated to nearly every city, town and hamlet in the civilized world. Moreover, machine-made music has come among us to stay—there is no doubt about that, although there may be a question among some of us as to whether this invention, in certain of its cheaper forms at least, is not more of a nuisance than a boon.

The mechanical piano-players have reached a high degree of perfection, and since they are capable of interpreting the finest and most difficult compositions for the benefit of the countless thousands who love music, but are not themselves performers, unquestionably these automatic purveyors of refined entertainment are popular benefactions.

As regards the musical records which we hear through the agency of the gramophones or talking machines, it is true that sometimes the reproduction of the human singing voice is marvellously faithful, with scarcely an audible trace of the mechanism involved. Instrumental music in this form, however, is much less satisfactory—in fact the sounds are usually painful to a trained ear.

Nevertheless, up to this point, most of us can afford to accept the gramophones without serious complaint. If only they were capable of nothing more distressing than what we have just described!

Of all public nuisances that exist at the present time, I know of none more actually annoying to the ordinary peace-loving human being than cheap Canned Music. Who has not been frequently robbed of sleep or rendered nearly wild by having some vile, raucous voice yelling a vulgar comic song to a sort of automobile accompaniment?

It indeed passes comprehension that such horrible rendings of the air should actually seem to furnish pleasure to sane men and women.

To all who have suffered in any degree whatever from cheap canned music, Vogue recommends a careful perusal of Sousa's article in Appleton's Magazine. Of course Sousa and other popular composers, whose works are regularly copyrighted, have a special and a very just grievance against all forms of mechanical music, for the simple reason that while rolls, records or discs innumerable, of their compositions may be sold, not one cent is ever paid in royalties to the original authors.

This side of the matter is very logically presented by the March King, but after all, the general reader will be chiefly interested and

diverted by the writer's half humorous picture of what the world will come to if the relentless career of machine-made music is not soon placed within bounds.

After stating that before long music teachers are likely to find their occupations gone, Sousa refers to a recent writer in the London Spectator, who believes that the repeated exclamation of the small boy who rushed into his mother's room crying, "O mamma, come into the drawing room, there is a man in there playing the piano with his hands," is far less extravagant than many similar excursions into the domain of humorous and human prophecy.

But note this, when the irate March King gets fairly launched:

"When a mother can turn on the phonograph with the same ease that she applies to the electric light, will she croon her baby to slumber with sweet lullabys, or will the infant be put to sleep by machinery? ... In the prospective scheme of mechanical music we shall see man and maiden in a light canoe, under the summer moon upon an Adirondack lake, with a gramophone caroling love songs from amadships.

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"Shall we not expect that when the nation once more sounds its call to arms, and the gallant regiment marches forth, there will be no majestic drum-major, no serrated ranks of sonorous trombones, no glittering array of brass, no rolling of drums? In their stead will be a huge phonograph, mounted on a 100 H. P. automobile, grinding out The Girl I Left Behind Me, Dixie, and The Stars and Stripes Forever.

"How the soldier's bosoms will swell at the thought that they are being led into the strife by a machine! And when in camp, at night, they are gathered about the cheery fire, it will not be:

"They sang of love, and not of fame,  
Forgot was Britain's glory;  
Each heart recalled a different name,  
But all sang Annie Laurie."

"But it will be:  
"Whir—whir—whir—Song by the Bangtown quartet: Your name is Dennis."

"Shades of Alexander, of Washington, of Napoleon, of Wellington, of Grant, and of the other immortal heroes!"

From \_\_\_\_\_ POST  
Address \_\_\_\_\_ PITTSBURGH, PA

### SOUSA'S LAMENT.

**J**OHAN PHILIP SOUSA, bandmaster and composer, has taken up the cudgels against "canned" music. In a lugubrious article in a current magazine, Mr. Sousa sees dire things ahead for his profession unless the whole raucous, rasping, grating tribe of phonographs, mechanical piano players, etc., is suppressed. For, while Mr. Sousa at the outset laments the damage that is being done to the public taste by reason of the offensive intrusion of spring or crank impelled melody, he soon falls into the class of Demetrius, the silversmith of Ephesus, whose chief objection to the preaching of Paul, it will be remembered, was the fear that the gospel would cut down the sale of images of Diana. Mr. Sousa mournfully sees hundreds and thousands of music teachers out of good jobs, because of the mechanical innovation.

The "Post" holds no brief to defend the mechanical music machines. Most of them are so hopelessly bad and irritating to sensitive, refined ears, and are so brutally overworked by their operators as to be beyond defending. But it cannot be truly said that even the worst of these more or less rhythmical noise producers, is utterly lacking in musical qualities. It must further be admitted, too, that through these instrumentalities persons who would otherwise, perhaps, hear no music scarcely, and could produce none of themselves, have this aesthetic sense and longing gratified. It is inconceivable that those with any musical instincts at all, however latent, can long be satisfied with such mechanical productions. They will be led by this degraded form of music to seek the real art. The merit and beauty in the talent and taste of the skilled musician only shines the brighter by contrast with the machine's base imitations. True art can suffer nothing from this sort of competition.

It were no bad thing, moreover, if a host of the music teachers of pupils who commonly drudge through their lessons instead of being eager to learn, were forced into some other calling and the time their unappreciative charges now waste in profitless practice were diverted to something else they could realize a little upon. There is an appalling amount of time and money now thrown away in giving the unambitious and unpromising music lessons. For those who do not love the art and do not care, better no practice, and a hand organ or phonograph to supply the aesthetic needs.

ORK HERALD, FRIDAY, AUGUST 24, 1906.—SUMMER RESORTS

## Shores ••• The Sumi

MR. SOUSA IN BALL TEAM AT SHELTER ISLAND.



Manhattan House Baseball Team

Newspaper Cutting Bureau in the ...  
PITTSBURGH, PA  
AUG 29 1906

**The Note That Jars Sousa.**  
Washington Star.  
John Philip Sousa is complaining of barrel organs and similar devices as menaces to good music. Thus do we throw down the ladder by which we ascended.



TELEPHONE 1118-GRAMERCY  
Intended for *Sousa Band*  
"O what some power the giftie giv' us  
To see oursel's as others see us."  
**HENRY ROMEIKE, Inc.**  
33 UNION SQUARE, BROADWAY  
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From \_\_\_\_\_  
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Date \_\_\_\_\_

CANNED meats are not the only American products against which the reformers are moving these days. John Philip Sousa contributes an article to the current Appleton's Magazine on "canned music," a term which he applies to all music made by automatic piano-players, gramophones, phonographs, talking machines and other mechanical devices of similar nature and purpose. Mr. Sousa points out that our national music sense will become blunted if we go on allowing all our music to be ground out for us by machinery. The process, he says, must sooner or later lead to the elimination of all personality in music. The baby will be lulled by machinery; the soldier, as he dashes into battle on his 100 horse power motor, will be inspired by the music

box on the front seat grinding out "The Stars and Stripes Forever"; the lover, as he paddles his faire ladye on the moonlit lake, will place a phonograph amidships to croon the love songs of long ago; the Spanish serenader will have his task made easy by the infernal mechanical contrivance, which he need merely place beneath the charmer's window, and let it "do the rest." That is not exactly the language in the Sousa article, but it is the gist of his main argument against "discs" and "rolls" and the other modern forms of the tuneful art. He says also, with praiseworthy frankness, that part of his distaste for the automatic music producers is caused by the fact that the United States copyright laws do not afford him any means whereby to collect royalties on those of his compositions which have been "canned" by the reproducing companies. Apart from his self interest in the matter, however, Sousa advances some sound ethical arguments why home music should not be given over entirely to the ubiquitous machines, and his plea for the retention of the older forms of musical pleasure, as practiced by our forefathers and by us in our youth, strikes a vital issue and should be well heeded. Possibly Sousa is something of a prophet, and while at present the cause of music proper does not seem to have been damaged very seriously, there is no telling what the future conceals along those lines. There are some forms of music which we would gladly like to see supplanted by the mechanical devices, but, alas! the prospect of relief seems slim indeed. We refer to boys who fill the streets with harmonica music on summer nights, hurdy-gurdys which play silly tunes under our editorial windows, parlor tenors with violet voices, children who practice scales on cold winter mornings before breakfast, the soprano soloist in the next flat, ferryboat music, and German singing societies which give concerts with programs of fifty-two numbers. But no doubt we are selfish in our desire, for these things would not exist if they were not enjoyed by at least some of the people some of the time.

Newspaper Cutting Bureau in the World  
From \_\_\_\_\_  
Address \_\_\_\_\_  
Date \_\_\_\_\_  
John Philip Sousa writes about "Canned Music." We recall now that the President's Packingtown report did say that some of the potted meats were stringy, but we hadn't suspected the potatoes of blish.

**It Would Be a Terror.**  
No one will deny that John Philip Sousa is a musician of ability. Many indeed will go much farther and assert that he is a genius, whose achievements as a composer and interpreter of music and whose fame as a bandmaster entitle him to the highest contemporary rank in his class of artists. Hence whatever Mr. Sousa has to say on music is likely to be listened to with respect and to exert influence in molding the opinions of others less gifted as musical experts. And Mr. Sousa has been speaking out with an emphasis suggestive of the resonance and vigor of his band when he lets it go with the full force of wind and muscle of which it is capable. Mr. Sousa does not like "mechanical music"—in other words, the phonograph in its varied forms, and he is not at all mealy-mouthed in saying so.  
Mr. Sousa dilates at length upon the viciousness of the taste which can be satisfied with the mechanical, squeaky, unlovely airs that emanate from the phonograph, and paints in vivid colors the debasement that is likely to come from setting aside the music in which human hands and mouths and feet take part, and which is capable of being rendered with shadings and effects such as it is impossible for any machine, however ingeniously constructed, to impart. But it is not even this possible degrading of the noble art of musical expression that excites his especial apprehension. Mr. Sousa looks into the future and sees a dreadful vision. There is such an evolution in the business of making mechanical music that he expects to see the band composed of human players entirely eliminated, and when we next have war, he tells us, there will be something very different from that which used to inspire the hearts of the boys as they marched away to defend their country and which gave elasticity and rhythm to their step—"no serried ranks of 'sonorous trombones, no glittering array of brass, no rolling of drums, but in their place a huge phonograph mounted 'on a hundred-horse-power automobile, 'grinding out 'The Girl I Left Behind 'Me,' 'Dixie' and 'The Stars and 'Stripes Forever.' And, worst of all, there will be no big and gorgeous drum major, the particular delight and envy of the lookers on and who in heading the procession gave the finishing touch to the martial spectacle.  
Marching away to war to the tune of a big phonograph assuredly would strip the pursuit of glory of some of its greatest allurements. Until they got used to it, at least, it must seem to the brave boys in the ranks something like following the calliope in a circus procession, and one can join with Mr. Sousa in wondering if under such circumstances the bosoms of the soldiers would swell with pride and patriotic ardor and if such "martial strains" would tend to make them invincible before the enemy. The thing is hardly conceivable, yet it is possible. It is not to be forgotten that the automobile and similar mechanical contrivances are playing a more and more important part in military matters, and it may yet be thought advisable to substitute phonographs for music by the band. But, as Mr. Sousa further suggests, there is one place where the phonograph, however excellent a machine it may be, will never fill the place of the present style of music. When the boys are "tenting on 'the old camp ground" and there is a call for the songs and selections that speak of home and country, no phonograph can give "Annie Laurie," "Home, Sweet Home," and all the others dear to heart and soul which men love when so situated. There is where the machine will break down, in a musical sense, for the soldiers will have nothing mechanical at such times.  
The objections of Mr. Sousa, as a competent musical authority, to the phonograph no doubt are well taken. But in this connection it might be in order to remember that war is stern business, and perhaps those who are shaping our military destinies have in view the doing away with everything that can lessen its terrors. Their theory may be that a big and noisy phonograph instead of a band would make the soldiers more menacing to the enemy, and that a force equipped with a few hundred horse-power machines of this class might be more terrible than an army.

**Sousa Protests.**  
Nearly everybody in the world knows the music of John Philip Sousa. Armies march and maidens dance to it all around the globe. He has written of a great danger to our music; our very vocal chords are imperiled; we shall cease to play or to sing. "The Menace of Automatic Music" is the warning of a prophet with a sense of humor, a distinct message, and at the same time a righteous indignation at the copyright situation by which any manufacturer of automatic instruments can reproduce a composer's work without asking his permission or paying him royalties.

Newspaper Cutting Bureau in the World  
From \_\_\_\_\_  
Address \_\_\_\_\_  
Date \_\_\_\_\_  
John Philip Sousa protests against "canned" music, otherwise music made by machinery. Inasmuch as the phonograph and kindred devices are a source of terror to all persons of sensitive nerves and fine feelings, John Philip's protest will be largely indorsed. But, on the other hand, it is impossible not to remember that the phonograph can easily be shut up; while, once John Philip is started on the triumphant path of encores, nothing short of an earthquake can stop him.—Rochester Post Express.

Newspaper Cutting Bureau in the World  
From \_\_\_\_\_  
Address \_\_\_\_\_  
Date \_\_\_\_\_  
**Canned Music.**  
From the Pittsburg Dispatch.  
Mr. Sousa's prediction that canned music may lead to the extinction of the amateur musician is not so fearful. Something might be done to suppress the canned article, but neither law nor regard for the rights of others seems to have any effect upon the multitude of piano thumpers.

Newspaper Cutting Bureau in the World  
From \_\_\_\_\_  
Address \_\_\_\_\_  
Date \_\_\_\_\_  
PITTSBURGH now enjoys the distinction of being the only large city in the country which holds an annual exposition. The exposition for 1906 opens August 29 and closes October 20. The attractions and dates are as follows: Creatore, August 29 to September 8; Theodore Thomas orchestra, September 10 to September 15; Sousa, September 17 to September 22; Herbert, September 24 to September 29; Elery's Band, October 1 to October 6; Damrosch, October 8 to October 20. Special attractions are Roy Knabenshue and his airship, September 17 to September 22; United States government exhibit; agricultural and manufacturing exhibit from the South; the Roman Hippodrome and the destruction of San Francisco.

Newspaper Cutting Bureau in the World  
From \_\_\_\_\_  
Address \_\_\_\_\_  
Date \_\_\_\_\_  
The difference between what John Philip Sousa calls "canned music"—the automatic sort—and the kind he furnishes, seems to be much the same as "the differ bechune a woman and a book," as defined by Mr. Jerry Maguire, the sagacious carman of Ballynahinch—which was this: "Sure, ye can shut up a book." Somebody—probably an agent for one of the phonograph companies—says that one may shut-off a machine whenever it grows tiresome, but when once John Philip is started on the triumphant path of encores, nothing short of an earthquake can stop him. The beer seems to be on Mr. Sousa. We will take an El Rey del Mundo.



### MECHANICAL MUSIC.

John Philip Sousa, bandmaster and music manufacturer, in an article in one of the September magazines, called "The Menace of Mechanical Music," draws a gloomy picture of the effect of this style of music in the future upon the army. Mr. Sousa, himself no insignificant spectacle when he comes to the footlights, a glittering mass of medals, decorations, and gold lace, laments that when "the nation once more sounds its call to arms and the gallant regiment marches forth" there will be no majestic drum major, "the only man who knows when the band will begin to play." There will be no "serried ranks of sonorous trombones"—why not serried ranks of fifes and drumsticks—"no glittering array of brass, no rolling of drums, but in their place a huge phonograph mounted on a 100 horse power automobile, grinding out 'The Girl I Left Behind Me,' 'Dixie,' and 'The Stars and Stripes Forever.'"

Sousa wonders if the warriors' bosoms will swell with ardor and martial pride when they are led into the strife by a machine. He does not stop to consider that in all probability there would not be time enough for the warriors' bosoms to swell, for the enemy could hardly ask for a better target than a huge phonograph upon a 100 horse power automobile. The first rifted shell, in all likelihood, would blow the whole apparatus to splinters and send the chauffeur to another world.

Sousa also pictures the warriors at night gathered round the cheery camp fires, and when one of them cries, "Give us a song," they will not all sing "Annie Laurie," but it will be "whir-whir-whir, song by the Bungtown quartet, 'Your Name Is Dennis.'" John Philip is unnecessarily alarmed. "Serried ranks of sonorous trombones," headed by "majestic drum majors" do not lead regiments into battle. Sometimes a lone drummer and fife take that honorable and dangerous position, but the science of war grows more and more unsentimental all the time, and regiments now follow the flag and not a drum major's baton, and are led by sonorous words of command and not by sonorous blasts of trombones. The monstrous automobile phonograph combinations, blowing unearthly sounds into the ears and noxious clouds of petrol into the eyes and noses of the front ranks, would raise a mutiny in the best disciplined army.

But even assuming that Sousa is correct in his picture of the menace of mechanical music and that our regiments are to have each one its musical megatherium mounted on its 100 horse power automobile, filling all the air with hideous din, he should be the last man to complain. Has he not been filling phonographs with innumerable cylinders of rag time and two-steps, and marches and coon songs, and filling his pockets with bigger royalties in one year than the old composers who wrote real music for all time got in their whole lives? He should be the last one to complain of mechanical music, however applied.

John Philip Sousa sees danger to the musical culture of the people in the great numbers of mechanical devices for producing music, such as phonographs, self-playing pianos, pianolas and the other kinds of automatic machines. This is canned music, and, like other canned things, can never be as good as the real thing. The inventors and sellers of these machines make extravagant claims for them, but all musicians know that these claims can not be substantiated. No mechanical device, however perfect, can take the place of a human intelligence. We would rather hear Rubinstein play a piece of piano music and strike a hundred false notes, as he often did, than hear the most perfect performance, technically, from a pianola or self-playing piano. As a result of these machines Sousa sees a deterioration in American music and musical taste, an interruption in the musical development of the country, the disappearance of the talented amateur, and with him a host of vocal and instrumental teachers, the weakening of the national throat and shrinking of the national chest, and the restriction of the production of music to the professional performer and the machine. Imagine, says he, a mother turning on the phonograph as she turns on the electric light, to sing soft lullabies to her baby. Or think of a camp in the woods, around the campfire at night, where the stories were told and the songs were sung with a charm all their own. Now the ingenious purveyor of canned music is urging the sportsman, on his way to the silent places with gun, rod, tent and canoe, to take with him some disks, cogs and cranks, to sing to him as he sits by the firelight; or suppose the call to arms and the gallant regiment marches forth with no majestic drum major, no serried ranks or sonorous trombones, no glittering array of brass, no rolling of drums, but in their stead a huge phonograph! See the man and the maiden in a light canoe under the moon upon an Adirondack lake with a gramophone carolling love songs from amidships.

Sousa is perfectly correct in his characterization of this species of "canned music," but we do not believe that the music lovers will tolerate it long. The reaction will come. But there is another danger to musical taste that needs an equal reprobation. It is the inane, vulgar and often really indecent songs that are put forth by unscrupulous publishers and sent to every band and professional singer in the country, and of which we have had so much, too much, at our public band concerts this summer. These trashy songs, sung by singers who are innocent of any knowledge of the art of singing, and who are paid by the publishers to sing them, work more harm to the cause of good music than even the canned music can do. They disgrace the art of music and debase the concerts should be censored by a real musician and this trash rigidly prohibited. Let it be confined to the low dance halls, for which only it is fit. Vulgarly should not be synonymous with popularity.

### CANNED MUSIC.

John Philip Sousa is both sorrowful and sarcastic in his expressions against "canned music," to-wit: the phonograph and its kindred. Writing in a current magazine, the great bandmaster and march composer can see nothing but evil in mechanical music.

Mr. Sousa's argument is undoubtedly good, provided we admit his major premise, which is that the machine-made music will take the place of individual performance; that the family will no longer buy musical instruments and teach the children to play, but will buy phonographs; that the mother's lullaby will no longer be a song in mother's voice, since it will be easier to turn on the music box; that perhaps even the fife and drum of the Old Continentals and the regimental band of the modern army will give way to a few mules carrying a few phonographs and grinding out canned music to quicken the souls of heroes going into battle.

Mr. Sousa is graceful and entertaining in his arguments, as he is in his platform poses when he directs his famous band. But his premises, we think, are entirely wrong. Instead of discouraging the development of musical talent among the masses of the people, the various automatic musical devices have done and are doing a great deal to promote it. The automatic piano players, more than the phonographs, have undoubtedly cultivated a taste for good music among people who would otherwise never have heard good music. Many a country home has bought a piano in the late prosperous times, but the abilities of the local musicians frequently do not go further than the playing of a Sousa march, for instance, which Mr. Sousa would willingly admit is not the highest form of music. The automatic piano player will give them the

music of the masters as played by the masters, and by constant repetition will teach them to find and appreciate its beauties.

And the result is surely not to deter the young people from the wish and the attempt to play themselves, but just the contrary; for there is a great difference between hearing music and making music, and everybody who likes to listen to music wishes he could play himself. The mechanical music is merely the instrument of awakening—just as great musicians have in childhood been roused to an ecstasy of delight and aspiration by the music of a humble little street band.

### THE LATEST NATIONAL FEAR

Possibly the "soul state" of the average American and Americal newspaper is so lost to its rights as to be dead, the drum which Mr. John Philip Sousa has been sounding. Whether or not that be the explanation, it is evident that the attitude of the New York Times in response to his cry of distress is more likely to be copied than rejected. Says the Times:

"With the horror of the Panian objected to the introduction of the church organ because it meant 'worship by machinery.' Mr. John Philip Sousa protests in Appleton's Magazine for September against the present vogue of musical automatons. Heretofore, he says, the whole course of music has been 'along the line of making it the expression of soul states.' In other words, of pouring into it soul. Now it is 'canned' and corrupting the taste of the nation. The national throat is unexercised, the national chest is shriveled, the national amateur technic is vacillating to the seductive strains of the 'moral infringements' upon the rights of great composers. It is a sort of musical stock yards scandal. Some of Mr. Sousa's strictures are quite warranted, although he admits that in exceptional circumstances 'the best of these machines supply a certain amount of pleasure.' We think, however, that one prediction he makes of the musical cataclysm that is sure to come will be received with astonishing fortitude:

"The country band, with its energetic renditions, its loyal support by local merchants, its benefit concerts, band wagon, gay uniforms, State tournaments, and the attendant pride and gaiety, is apparently doomed to vanish in the general assault on personality in music."

One feature that Mr. Sousa overlooks is that the graphophone without a director will always fit the Nebraskan's description of home without a Bryan. The American taste may have something to do with the ready absorption of "canned music," but, if the fault for the decline in popularity of the country band rests with anyone, Mr. Sousa is the guilty man. It was he who made the director facile princeps, the band an also ran. Podunk, Bitter Creek and Hell-for-Sartin, not furnishing the grain by which a director may live, have had to forego their bands. What holds true of Podunk applies with yet greater force to cities of a larger size. Had there been no Sousas and Creators there would be more and, may be, better bands.

Of the other brands of music patronized by Americans, grand opera will continue to receive a hearing as long as the price of seats is not lowered to a point where the occupation of one falls to indicate the possession of vulgarly large wealth. The church choir may be counted on to flourish until the spirit of the Kilkenney cat has departed from its adopted country. As for "musical" comedy, while the tights are well filled so also will be the house.

After all, Mr. Sousa and others of his ilk have still left to them the right of appeal to Mr. Roosevelt. Once convinced that the American taste in music has lost its muscle, a decree restoring its pristine vigor can be got from him while you wait.

### SOSA OFF ON A HORSE

Bandmaster Will Leave This City for Washington on Thoroughbred.

Starting from the Bellevue-Stratford this morning, John Philip Sousa will begin a horseback trip to Washington, which, by easy stages, he hopes to accomplish by Saturday night. He will be accompanied by his friend, W. E. Woodruff, an attorney of Wilkesbarre, with whom he made a similar trip three years ago. On that excursion the two horsemen were stormbound at Wilmington for two days, but in actual riding covered the 168 miles between here and Washington in four days.

Mr. Sousa, who is an enthusiastic horseman, will ride Sparkles, a thoroughbred which he has long used for saddle purposes. Mr. Woodruff will ride Dandy, a horse Mrs. Sousa has been using when riding with her husband this summer. Apart from the pleasures of the ride, Mr. Sousa's trip to Washington is specially to visit his aged mother, now 86 years old, who for many years has made her home in the capital. The ride will be made in four stages overnight, stops being made en route at Wilmington, Havre de Grace and Baltimore.

Sousa's expressed fear that the so-called canned music may drive the amateur musician out of business, will not cause very much anxiety. In some communities such a result would be regarded as a blessing.



### CANNED MUSIC.

Mr. John Philip Sousa, in September Appleton's, protests vigorously against the prevalence of what he neatly terms "canned music." Murmurs have arisen before at the growing popularity of such devices as the phonograph, which is to be heard at every summer resort, making night hideous with "Every Time I Bring Thee Viluts," or some such popular gem. But Mr. Sousa's complaint arises from something more than mere aesthetic discomfort. Musical art in America is threatened, he thinks. "I foresee a marked deterioration in American music and musical taste, an interruption in the musical development of the country, and a host of other injuries to music in its artistic manifestations, by virtue—or rather by vice—of the multiplication of the various music-reproducing machines." Heretofore the American has sought outlet for his musical talent in the choir, the singing school, the village band, and the study of the ordinary musical instruments. "There are," he continues, "more pianos, violins, guitars, mandolins, and banjos among the working classes of America than in the rest of the world, and the presence of these instruments has given employment to most of

teachers, who have patiently taught children and inculcated a love of music throughout the various communities." But before the insidious advance of machine-made music the number of these instruments are already disappearing.

No doubt Mr. Sousa is partly right in his contention. The devices to which he refers have largely supplanted the singing and playing that arose from a social rather than a musical instinct. But whether the art of music will suffer as deeply as he fears may be questioned. Mr. Sousa professes himself willing to be called an alarmist in his cause, and he will probably be reckoned so, when he fears that "the child will become indifferent to practice"—truly a calamity as lamentable as it is unprecedented; and that the mothers of the future will let the phonograph take the place of the lullaby. It may be in any case that the lullaby would not rank high as a musical accomplishment, but the feeling from which it arises is not likely to find vent in the strident tones of a phonograph.

Again, a person with real musical instinct will never be satisfied with the automatic device. His inability to make it translate his feelings will likely spur him on to learn to play for himself. As for the mediocre player, many people will prefer the machine whose playing is at least correct to his. An automatic piano-player fills a valuable place in providing music for people who have not had the opportunity for learning to play, and who feel perhaps that to study the rudiments of music in their declining years, and to render "Twinkle, Twinkle, Little Star" or "Father, Little Rain Drops" before beaming sons or grandsons is beneath their dignity.

Another point in favor of the mechanical player is that it is a means of making us familiar with more music than even a skilful player could ever hope to learn, and by thus familiarizing us with good music—for music rendered by a machine soon becomes intolerable—cultivates musical taste. The danger lies in regarding such devices as the end, rather than as a means to a musical education.

From

Address

### CANNED MUSIC.

John Philip Sousa is both sorrowful and sarcastic in his expressions against "canned music," to wit: the phonograph and its kindred. Writing in a current magazine, the great bandmaster and march composer can see nothing but evil in mechanical music.

Mr. Sousa's argument is undoubtedly good, observes the Chicago Tribune, provided we admit his major premise, which is that the machine-made music will take the place of individual performance; that the family will no longer buy musical instruments and teach the children to play, but will buy phonographs; that the mother's lullaby will no longer be a song in mother's voice, since it will be easier to turn on the music box; that perhaps even the fife and drum of the Old Continentals and the regimental band of the modern army will give way to a few mules carrying a few phonographs and grinding out canned music to quicken the souls of heroes going into battle.

Mr. Sousa is graceful and entertaining in his arguments, as he is in his platform poses when he directs his famous band. But his premises, we think, are entirely wrong. Instead of discouraging the development of musical talent among the masses of the people, the various automatic musical devices have done and are doing a great deal to promote it. The automatic piano players, more than the phonographs, have undoubtedly cultivated a taste for good music among people who would otherwise never have heard good music. Many a country home has bought a piano in the late prosperous times, but the abilities of the local musicians frequently do not go further than the playing of a Sousa march, for instance, which Mr. Sousa would willingly admit is not the highest form of music. The automatic piano player will give them the music of the masters as played by the masters, and by constant repetition will teach them to find and appreciate its beauties.

And the result is surely not to deter the young people from the wish and the attempt to play themselves, but just the contrary; for there is a great difference between hearing music and making music, and everybody who likes to listen to music wishes he could play himself. The mechanical music is merely the instrument of awakening—just as great musicians have in childhood been roused to an ecstasy of delight and aspiration by the music of a humble little street band.

The First Established and Most Complete  
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The unique John Phillips Sousa, famous band master, march king, and novelist as well, has just issued a fiercely ironic protest against "canned music as he" he trenchantly styles it. "There is no need to explain the meaning of the title" says Vogue, for canned music, in the shape of orchestrations, piano players, and gramophones, has already penetrated to nearly every city, town and hamlet in the civilized world. More over machine made music has come among us to stay—there is no doubt of that, although there may be a question among some of us as to whether this invention, in certain of its cheaper forms at least, is not more of a nuisance than a boon. Of course Sousa and other popular composers, whose works are copyrighted, have a special and a very just grievance against all forms of mechanical music, for the simple reason that while rolls, records and discs innumerable, of their compositions may be sold, not one cent is ever paid in royalties to the original authors. The exclamation of the small boy who rushed into his mother's room crying, "O mamma, come into the drawing room, there is a man in there playing the piano with his hands," he declares will be no unusual occurrence if the relentless career of machine made music is not soon placed within bounds. And apropos of this is the story of the Indian's musical treat. The good Bishop of Alaska had conceived the idea of entertaining the Indians of his diocese, with a phonographic recital, and at the initial performance the audience whose menus consist almost wholly of canned meats shouted with delighted accord, "Ugh canned white man."

From

Address

Date

### Sousa Sour on the World

John Philip Sousa overindulges in mince pie, his dreams are filled with contorted talking machines and "canned music" assumes the aspect of an ogre. The renowned bandmaster is bitterly aggrieved with the innovation which has made Edison's name a household word. In the bitterness of his esthetic anguish he condemns the entire invention as a threat against music. No longer are banjos, guitars and mandolins finding purchasers among the people. Instead they secure a combination of "cranks, disks and cogs."

Music for every occasion is now produced by these machines and everything that bands or virtuosity have turned out for the delectation of the public has been reproduced in the "canned" form to which the bandmaster enters protest. He does not exaggerate when he asserts that the campfire scene in the northern woods is enlivened by the sound of the music making machine where formerly the songs and man-played instruments offered up their melody to the sylvan wilds. He pictures lovers billing and cooing in a cove to the strains of a gramophone while the guitar of romance has been laid away for keeps. No wonder the invention has hurt the romantic soul of the bandmaster.

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Address

John Philip Sousa has recently said some sly things about "canned music," meaning the phonograph, music-boxes, and automatic piano-players. He is afraid that the real musician will become a minus quantity; but does he forget that we have to have the living musician in order to can —no one being more canned than John Philip and his thrilling marches?

Newspaper Cutting Bureau in the World

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### THROWN IN.

John Philip Sousa, the noted composer, was talking about musical bores.

"I must confess," he said, "that a musical bore once got the better of me. It was at a Wagner opera and the bore sat on my left. He had a book of the score open on his knee and he hummed every passage—every single passage."

"My patience was at last exhausted. I turned to the man and said:

"I beg your pardon, but I didn't pay, you know, to hear you sing."

"Then," said he, "you have all that into the bargain, eh?"

Newspaper Cutting Bureau in the World

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Address

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"Canned music" is the epithet applied by Mr. Sousa to the music made by phonographs and "piano-players." He strongly objects to it on the ground that it tends to blunt our national music sense. But it is a little difficult to see what there is to blunt in the musical sense of a nation which makes a hero of a Sousa, paying him \$50,000 for a mediocre march not worth \$50. The phonographs help to make life more worth living to farmers and villagers. They are not on a high esthetic level, but neither are the Sousa pieces, which are the favorites of the phonograph audiences.

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John Philip Sousa will fail in his efforts to make canned music a national scandal, the consumption of canned music being merely a case of going in at one ear and out of the other.

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John Philip Sousa is quite right in deprecating the era of "canned music." His article in Appleton's Magazine

sets forth graphically the evil effects of musical machines on musical education and taste. Some of these automatic contrivances are marvels of mechanical perfection, and they have the merit of playing with technical accuracy, which is all that can be said in their favor from the musician's standpoint. For the rest, they incite laziness, discourage practice and study, and tend to rear a generation of musical ignoramuses. For example, the muscular strength to pump music out of a box does not carry with it the ability to play or sing a new composition from the notes. As illustrating the "soul" of a machine performance, how do you think you would enjoy "Hamlet" given by moving wax figures and a phonograph? Mr. Sousa will probably not stop the era of "canned music," but he has written a protest which is worth reading and thinking about.



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#### "CANNED" MUSIC.

John Philip Sousa is not in love with the talking machine. He believes it is a menace to true art. He sees in its growing popularity a deterioration in the musical taste of the country, and a threat of extinction of musical ability. In an article in a current magazine he inveighs strongly against the instrument. Mr. Sousa's prominence in the musical world gives his opinion weight, but there is a question as to whether he is altogether right in his conclusions. It is not supposable that an artist could grow enthusiastic over the purely mechanical reproduction of the best efforts of his art. It is barely possible that he might be less apt to see the comparative excellencies and deficiencies of it with a judicial eye than one not of the profession.

Mr. Sousa calls attention to the general love of music among the people of this country, as shown in the fact that "there are more pianos, violins, guitars, mandolins and banjos among the working classes of America than in all the rest of the world," and argues the decline of musical taste from the growing sales of the talking machines and the diminishing sales of musical instruments. The fact that Mr. Sousa does not mention is that the majority of these instruments in American homes are normally silent. The daughter of the family usually is punished with music lessons till she can play "Java March" and the "Battle of Waterloo," the owner of a guitar learns to play the "Spanish Fandango," the man who buys a violin practices on a half dozen dance tunes and the "Mocking Bird," and the young lady with the mandolin plays "Narcissus;" and there it stops.

The truth is that the majority of people in this country are too busy with more practical matters to press their musical development to the point where they can produce music. Where there are a thousand who can enjoy good music there are not usually a dozen who can make it. And the great majority are not so situated that they can avail themselves of opportunities to listen to performances of veritable artists. To these countless thousands the talking machine has a mission. Though the results from a machine may lack the power and spirit of the original performance, they can give to the ear thirsty for music a very good idea of what it sounds like. The whole musical world is thus opened to families who without the talking machine would be deprived of hearing anything other than the family musician with her little round of "pieces." It is likely to be an inspiration to better things rather than a stultification of musical taste.

The First Established and Most Complete  
Newspaper Cutting Bureau in the World

From

Address

Date

#### THE IMPENDING HARM TO MUSICAL ART.

WITH hands uplifted in horror, Mr. John Philip Sousa, the purveyor of popular music, contemplates the inroads of mechanical devices that increase to the nth power the "popularity" of music. He sees the multiplication of phonographs, gramophones, "the mechanical device to sing for us a song or play for us a piano," threatening to overwhelm us "with the speed of a transient fashion in slang or Panama hats." Mechanical music, he thinks, will establish itself among us with disastrous effects similar to those following the English sparrow, "which, introduced and welcomed in all innocence, lost no time in multiplying itself to the dignity of a pest, to the destruction of numberless native song-birds, and the invariable regret of those who did not stop to think in time." Mr. Sousa declares, in *Appleton's Magazine* (September):

"On a matter upon which I feel so deeply, and which I consider so far-reaching, I am quite willing to be reckoned an alarmist, admittedly swayed in part by personal interest, as well as by the impending harm to American musical art. I foresee a marked deterioration in American music and musical taste, an interruption in the musical development of the country, and a host of other injuries to music in its artistic manifestations, by virtue—or rather by vice—of the multiplication of the various music-reproducing machines. When I add to this that I myself and every other popular composer are victims of a serious infringement on our clear moral rights in our own work, I but offer a second reason why the facts and conditions should be made clear to every one, alike in the interest of musical art and of fair play."

The wide love for the musical art to be found in America, says Mr. Sousa, springs from the singing-school, secular or sacred; from the village band, and from the study of those instruments

that are nearest the people. "There are more pianos, violins, guitars, mandolins, and banjos among the working classes of America than in all the rest of the world, and the presence of these instruments in the homes has given employment to enormous numbers of teachers who have patiently taught the children and inculcated a love for music throughout the various communities." The foundations of this great structure Mr. Sousa sees in danger of undermining. He continues:

"Right here is the menace in machine-made music! The first rift in the lute has appeared. The cheaper of these instruments of the home are no longer being purchased as formerly, and all because the automatic music devices are usurping their places.

"And what is the result? The child becomes indifferent to practice, for when music can be heard in the homes without the labor of study and close application, and without the slow process of acquiring a technic, it will be simply a question of time when the amateur disappears entirely, and with him a host of vocal and instrumental teachers, who will be without field or calling."

With the recession of the tide of amateurism, Mr. Sousa thinks, there will be left only the mechanical device and the professional executant. "Singing will no longer be a fine accomplishment; vocal exercises, so important a factor in the curriculum of physical culture, will be out of vogue." With these changes will come a train of consequences appalling to contemplate. Mr. Sousa sees them in this wise, and asks:

"Then what of the national throat? Will it not weaken? What of the national chest? Will it not shrink?

"When a mother can turn on the phonograph with the same ease that she applies to the electric light, will she croon her baby to slumber with sweet lullabys, or will the infant be put to sleep by machinery?

"Children are naturally imitative, and if, in their infancy, they hear only phonographs, will they not sing, if they sing at all, in imitation and finally become simply human phonographs—without soul or expression? Congregational singing will suffer also, which, tho crude at times, at least improves the respiration of many a weary sinner and softens the voices of those who live amid tumult and noise.

"The host of mechanical reproducing machines, in their mad desire to supply music for all occasions, are offering to supplant the illustrator in the class-room, the dance orchestra, the home and public sing-

ers and players, and so on. . . .

"There was a time when the pine woods of the North were sacred to summer simplicity, when around the camp-fire at night the stories were told and the songs were sung with a charm all their own. But even now the invasion of the North has begun, and the ingenious purveyor of canned music is urging the sportsman, on his way to the silent places with gun and rod, tent and canoe, to take with him some disks, cranks, and cogs to sing to him as he sits by the firelight, a thought as unhappy and incongruous as canned salmon by a trout brook.

"In the prospective scheme of mechanical music we shall see man and maiden in a light canoe under the moon upon an Adirondack lake with a gramophone caroling love-songs from amidships. . . .

"Shall we not expect that when the nation once more sounds its call to arms and the gallant regiment marches forth, there will be no majestic drum-major, no serried ranks of sonorous trombones, no glittering array of brass, no rolling of drums? In their stead will be a huge phonograph. . . . How the soldiers' bosoms will swell at the thought that they are being led into the strife by a machine!"



JOHN PHILIP SOUSA.

Willing to be reckoned an alarmist as to the evils of "canned music."

From

Address

Date

Cool weather last week gave dramatic business a decided acceleration all along the line, and the managers are rejoicing in a gratifying increment in attendance.

The Sousa Opera company, presenting an opera by Sousa and featuring "On to Victory," a march by Sousa, is playing to fine business at the Illinois. The opera is called The Free Lance, though it might be called The Free Lunch so far as any particular fitness of title is concerned; but the play is all right, no matter if the title has nothing to do with the case, and so say the patrons of the Illinois Theatre, and their good money is talking every night at the box-office. The first act of this new work by Sousa is almost ideal comic opera, and Joseph Cawthorne, Jeanette Lowrie, and Nella Bergen score heavily in clearly defined and interesting parts.

#### "CANNED" MUSIC.

John Philip Sousa is scarcely consistent. He strongly condemns "canned music," and yet the Sousa music is one of the popular features of phonograph concerts in all parts of the country. One of the "canning" companies boasts that it has a long-time contract with Sousa for the exclusive reproduction of his music mechanically. —Kansas City Journal.

From

Address

Date

John Philip Sousa is on a horseback trip from New York to Virginia.

Established: London, 1881; New York, 1884.

#### March King as Man on Horseback.

John Philip Sousa bids fair to become a rival of Gen. Nelson A. Miles, as an equestrian. Yesterday he mounted his favorite steed, "Sparkles," in front of the Bellevue-Stratford, Philadelphia, and some time during Sunday, the march king and his mount will reach Washington.

The ride is to be accomplished by easy stages, and rests will be taken at Wilmington, Havre de Grace and other places on the trip down. Mr. Sousa will be accompanied by his friend, W. E. Woodruff, of Wilkesbarre, Pa., and comes for his annual hunt in Virginia and a visit to his mother and relatives in this city. On a former occasion the trip of 100 miles was made in four days.

18.



CANNED MELODY.

Bandmaster Sousa in a recent magazine article deplores the hold mechanical music is getting on the public and sees the day coming when all our melody will be put up in cans to be tapped at the will of the music hungry. He sounds the beginning of the end of musical training and laments that the day will come when the proud father who has spent a liberal share of the corn crop to have Lizzie trained in the art of making the family organ wheeze out "Annie Laurie" can no longer take pride in the fact that Lizzie was just dyin' to learn how and he had never denied her a single thing that would add to her musical education.

Also Sousa feels that never again will the martial band lead the regiment to the strain of "Marching Through Georgia," "Dixie" or "A Hot Time."

Hereafter the army is to be led into battle by a barrel organ and march to the melody carried in its cans. The guitar is to fade from the front porch and the "Spanish Fandango" will be ground out from a mechanical substitute. Never again will the small boy spend the first quarter earned by passing bills in the purchase of a mouth harp, for the art of mastering all musical instruments is to pass beyond the reach of civilization.

We have had all manner of musical cranks, but now all music is to be produced by the crank which turns. The piano is to give way to the pianola, and the new electrical organ to supplant all public forms of man-made music. It is no longer to be the proper thing for the girls to learn to play the piano; their training will be in the line of crank turning and pedal pumping. The agony of an hour of practice each day is to be done away with, Sousa seems to think, and the ability to torture whole neighborhoods with "Waiting at the Church," or "Nobody Works But Father," will no longer be restricted to one or two of the family.

Sousa sees terrible results pending, and so well may we all. But Sousa, being one whose income depends on directing the woeing of sweet strains from man-handled brass and string, takes a hopeless view of the future on entirely different grounds from that of the layman. His plaint is that the music-maker is to be thrown out of a job and he grieves sorely that it is so. The public at large will find its chief cause for fear in the fact that every other man in the crowd is going to be qualified to become a musician. Therein lies the real danger. Heretofore it has been possible to limit the production of popular airs to one piano player in a block, but now genius is to know no limitations and nothing but the price of a can of music can keep down the production.

It is truly a matter to be viewed with alarm, but not in the way Sousa fears. Somebody will have to fill the cans even under the new conditions and the Sousa band will no doubt continue to be in demand, but the real danger is that the new packing law will not cover the case and that we will be getting popular tunes back dated and thrown upon the market weeks after they have lost their flavor and gathered microbes that taint and cause pneumonia poisoning of the ear. Therein lies the menace to the race.

Copyright and Mechanical Instruments.

Mr Sousa has lately expressed himself with much feeling in regard to the piracy of music by mechanical instruments. The Musical Age of New York takes the other side, and opposes the extension of copyright to cover phonographs, etc.:-

The copyright section in question says that no one shall reproduce by any appliance or in any manner whatsoever to the ear any material part of a copyrighted production. This means that the proprietors of these new and wonderful inventions, and of the inventions to come could not use any copyrighted music without paying heavy royalty. This royalty will come from the people, and will go into the hands of the few. The

Musical Age does not occupy the position of desiring to see the laborer robbed of his hire. The composers of music in this country have been working for years under the provisions of a copyright law that gave them little protection. The law should be amended so that they get the protection which is their due. The clause making the pirating of music a penal offense should go through, but this should apply only to sheet music. It will not be a modern step to place a tax upon the pleasures of the people. Practically every municipality in the country provides free music to its people. Music everywhere should be as free as the songs of the birds and the whispering of the breezes in the trees.

Why only sheet music? What is the difference in principle? Why should one have to pay copyright on a composition if it stands on the piano rack, but be privileged to steal it if it is fed into a self-player? And where does the composer come in? As for the public it would be better off if it were compelled to fall back upon the old music that has stood the test of time.

THE RESULT OF MACHINE MUSIC.

Sousa, the band master, who professes so much fear that the increasing use of music machinery, like the self-playing piano, the phonograph and like instruments, will tend to discourage the study of music, is borrowing trouble, it seems to us. It is true that the use of these machines is increasing, but may it not be argued from this that the taste of the people for music will thus be increased rather than diminished?

By the use of the machine player it is possible for many people to hear the great band of Sousa himself, when it might be impossible for them to form any conception of his standard of brass band music except in this way. Is this likely to do harm to a musical taste or otherwise? It strikes us that the machines afford a great deal of pleasure to numberless people who would be deprived of hearing first class numbers were it not for this easy method of rendition, and we should say that good music played by a machine was better calculated to arouse a musical taste in the hearts of the people than poor music played by amateur organizations. It cannot but happen that the prevalence of so much machine music will stir people to greater efforts along the line of personal accomplishment. It is not natural for people to hear good music without an elevation of their tastes, and the desire of the American mind is to improve and emulate. So the machine musicians will give an incentive to personal accomplishment rather than otherwise. At least that is the way it appears to us.

JOHN PHILLIP SOUSA HERE

Famous Bandmaster is on a Horseback Trip to Washington—Will Visit Mr. and Mrs. William M. Connelly.

John Phillip Sousa, the famous bandmaster, arrived in this city yesterday afternoon on a horseback trip to Washington. He is making the trip for pleasure and to visit his mother in Washington. She is 86 years old. Mr. Sousa was accompanied by W. E. Woodruff of Wilkes-Barre, Pa., a lifelong friend of the band leader. E. E. Shannon, another friend of the musician accompanied them for a portion of the trip. The bandmaster wore a khaki uniform. The party took dinner at the Clayton House.

Two years ago while making a similar trip, but at another season of the year, Mr. Sousa and Mr. Woodruff were storm bound in Wilmington. They were entertained at the home of Building Inspector and Mrs. William M. Connelly until the storm was over, and since that time there has been a strong friendship between them. Last evening Mr. and Mrs. Connelly and Miss Julia Concannon, sister of Mrs. Connelly, and Mr. Woodruff were the guests of Mr. Sousa at a party at the Opera House. They witnessed the "Proud Prince" and then went to the Clayton House, where Mr. and Mrs. Connelly were the guests of Mr. Sousa at dinner.

This morning Mr. Sousa and Mr. Woodruff will be the guests of Mr. and Mrs. Connelly at Lindmore, their home, later will leave for Washington by way of Elkton, Havre de Grace and Baltimore. The party met with no mishaps on the trip. The roads were bad for a considerable portion of the distance, but the weather was excellent and the ride from New York was much enjoyed. Mr. Sousa is an expert horseman and fond of such outings.

WASHINGTON, D. C.

SOUSA'S MARCH IN THE SADDLE

Music Master Riding to Washington Mounted on "Sparkles."

John Phillip Sousa today began a horseback ride in Philadelphia which will end in Washington on Sunday. Mr. Sousa started from the Bellevue-Stratford Hotel and will make the trip to Washington in easy stages. Stops will be made at Wilmington, Havre de Grace and Baltimore.

Mr. Sousa is coming South for his annual hunting trip to Virginia. He will reach Washington some time on Sunday and will remain until Monday, during which time he will make his headquarters at the New Willard. His stay in Washington will be made for the purpose of visiting his mother and other relatives here, and on Monday he will continue his horseback ride into Virginia. It is expected the hunting trip will consume about three days.

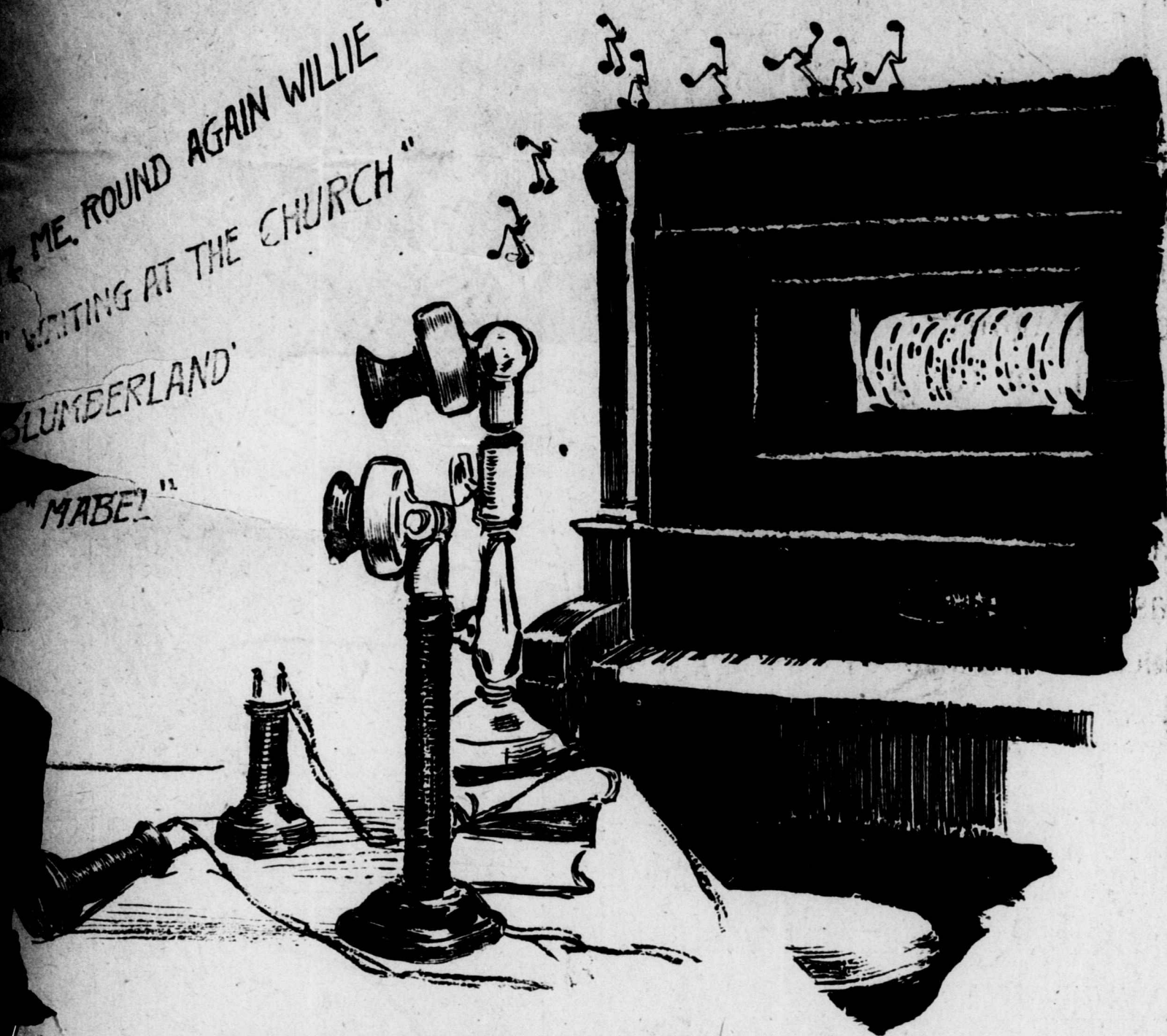
Accompanying Mr. Sousa on his trip is his friend, W. E. Woodruff, of Wilkes-Barre, Pa. Mr. Sousa is riding his favorite horse, Sparkles, a saddle horse which he has used on many similar trips, and Mr. Woodruff is mounted on Dandy, Mrs. Sousa's horse. Three years ago Mr. Sousa and Mr. Woodruff made a similar trip and in actual riding they covered the distance of 168 miles in four days.

Famous Bandmaster in Town. John Phillip Sousa, the world-famed bandmaster and march king of the best known music to the present day, in company with G. L. Woodruff, Esq., a prominent member of the Philadelphia Bar and said to be a representative of one of the best known theatrical firms in this country, were in Chester Thursday and Friday and were guests at the Imperial Hotel. Bandmaster Sousa was seen by a number of men and asked if he visited to this city of a new theatre here. Mr. Sousa only smiled and said: "I don't believe if a man traveled in Pennsylvania he could find a man who would not be a little personal and business errand, but there is nothing for publication."



# SOUTHWEST

WALTZ ME ROUND AGAIN WILLIE"  
WAITING AT THE CHURCH"  
SLUMBERLAND"  
"MABEL"



## POPULAR SONG WRITERS OF ST. LOUIS



MAR. ALFRED ROBYN. CARL BECK. MISS LEE CHAMBERS. HERBERT SPENCER. EDWIN J. NOVY.

WILLIAMS. A. LE FROHN CRAMER. JANE O. WILLIAMS. FLETA JAN BROWN. MRS. C. P. SAUSBURY. STEWART CROSSY.

ated!" And dear Mamie or Mamie family, often sets her machine to on "Willie" at the psychological mo- make a Fuss Over Me!" or leaves the to baby brother while she goes to "Willie."

recent attack on mechanical music, "quite willing to be reckoned an "canned" music has carried Sousa's "High School Cadets," "Stars and and other of his favorite marches ers of the earth, and, if he could receiver this evening, he would hear receive with his compositions.

Not only is the classic note heard outside of the cities, but it is heard along the rural mail routes, down the country lanes and in the mountain fastnesses, where one-story log cabins are nightly afloat with "canned" music, but all that is best and inspiring of Wagner, Paganini, Chopin, Mozart, Bach, Mendelssohn, Liszt, Beethoven, Handel, Verdi, Schumann and Brahms, and also the highest in the art of vocal music as rendered by Campanari, Melba, Caruso, Plancon, Garski, Patti, Schumann-Heink or Tamagno, is usually rendered in almost every town, village, hamlet or lone farmhouse in the Southwest.

And not only is the classic note heard throughout but also the old songs, the dear old songs of by-gone days, songs that were almost dead in the memory of most persons when came along the revivifying influence of mechanical music and made them vie in popularity with the "latest hits." Thus the old songs are with us again.

A remarkable thing about this revival is that music publishers have had to make new plates and begin again the publication of hundreds of the old favorites, such as "Annie Laurie" and "Ben Bolt," "Afton Water" and "Kissing Through the Bars," "Old Leg Cane in the Dell" and "Old Black Joe," "Turkey in the Straw" and "Ta-ra-ra Boom-de-Aye." There are hundreds of others of them—"Suwanee River," "In the Sweet By-and-By," "Darling Nellie Gray," "The Harvest Days Are Over," "Fare Thee Well," "The Darling," "The Old Oaken Bucket" and—so many others that quicken the heart and the memories of the past.

Leaving the old songs for the new, a new condi-

tion is found caused by "canned" music, surely—that of the better class of more recent song hits pushing their way back into favor so strongly as to drown the voice of the new song if it is not, truly speaking, a hit. Take the latest popular song, "Waltz Me Round Again, Willie," and the sales will show that it is not going much faster than Alfred G. Robyn's soulful "Answer," which has echoed in the sympathetic heart of the American people for so many years. And "I've Got to Dance Till the Band Gits Through" isn't rippling over the country much faster than Robyn's reply, "Fulfilled."

"Everybody Works But Father" has its echo in "Uncle's Quit Work, Too,"—"ever since he heard about father"—as Jean C. Harris says. "Waiting at the Church" and "Wait Till the Sun Shines, Nellie," like "A Little Lump of Coal," are making no more money for their composers than "If I Could but Forget," by Mae Currie Prell and Charles Miller, who have cleared about \$2000 in the few weeks the song has been on the lips of the populace.

Song hits have occasioned trouble. Not long ago a table of diners in a St. Louis restaurant presided over by a woman, called repeatedly for "My Irish Molly-O." Now "Molly" had been played to a frazzle in this particular restaurant, and the woman proprietor could stand it no longer. Her nettled reply to her customers was: "No! For — sake, let Molly alone!" Molly has been in retirement ever since.

Last summer a band in the Philippines played "Always in the Way," by Charles K. Harris, who wrote "After the Ball," at the funeral of a private soldier. A few weeks later it was stated that the author—a soldier—would be tried by courtmartial, though the band was excused.

St. Louis composers have written many decided hits. "Bell Brandon," by Francis Woolcott, published in 1883, revived by "canned" music machines, is having a great run, together with a revived classic, "Love's Sorrow," by Shelley. Late hits by St. Louisans are "Would You If You Could," by Herbert Spencer; "Jealous," by Fleta Brown; "You're the Coaxin' Man I Ever Knew," by Jane O. Williams and Nettie Dustin; "She's An Irish Girl," by Spencer, and "Let's Go Out to the Roller Rink," by Williams.

It used to be that a popular song must first make its hit in a city tenderloin district. It is said that May Irwin's great song success, "Mamie, Come Kiss Your Honey Boy," was given its first popularity in the St. Louis tenderloin.

It is asserted by St. Louis music dealers that St. Louis was the first publishing center to start coon songs and that ragtime originated here. "Down on the Ohio" was followed by "All Coons Look Alike to Me." Later ragtime coon songs and their success are credited to Tom Turpin, a St. Louis negro, who wrote "Bowery Buck" and "Harlem Rag."

Many of the more popular song hits of lasting value in much more than timeful to give

Some of the writers by Stephen Adams, promises to continue in popular favor, and Adams has two other successes—"Nancy Lee" and "Our Home on the Bright Blue Sea." "Nearer My God to Thee" and "Home Sweet Home" are successes in a strain which may make them more lasting than "The Holy City."

Few songs hit off popularity like "Two Little Girls in Blue," but several compositions by St. Louis artists have had a longer and more profitable run, such as "Consolation," by Charles Galloway; "Forgiveness" and "Woman's Prayer," by Arthur Lieber; "Marguerite," by W. H. Palmer; "It Is Not Things You Do, Dear, But the Things You Don't Do," and "There Was a Little Girl, When She Was Good She Was Very Good, and When She Was Bad She Was Horrid." "Little Boy Blue," by Gene Field, has been set to music by scores of composers, in and out of St. Louis.

All the popular tunes and song hits are now being "canned" as fast as they strike the "canners" as things which may endure, and the "cans" are labeled and put on the market. From the windows of flats and apartment houses, cottages and mansions, in St. Louis, and on the public squares, in the school-houses and in the homes of the Southwest, "canned" music seems to have come to stay.

The two-mile-long Box Tunnel on the Great Western Railway, near Bath, England, has been temporarily closed on account of the fall of a part of the brick roof. Debris weighing 600 tons fell on the line.

## Writers

with which a new composi- applause given it by audi- Mother, Pin a Rose on may amuse a little while,

00, and other local compos- Daniels (Neil Moret), his the world. d the quarter million mark. g, sold it to a St. Louis ed \$100 to the two Phila- as passed 100,000 copies. an Irish Girl" have passed Louis composer.

00 copies. Edith Kingsley's e 400,000 mark. William with his "Asleep in the and Eddie Dustin, has

does not sell his work for Scott Joplin, a St. Louis Leaf" has proven the great- es have had a wide sale.

her, Rock Me to Sleep." es to sleep and tickling the feet or rly morning, however, are not the uses hereabouts of the "canned" "Willie" has been known to set the window of his hall room, us automatic repeater to his instru- start it on its campaign with the



such as composers never had before. If only is within their reach now as never before.

JOHN PHILIP SOUSA and the "masters" of the day are raving, figuratively tearing their hair and literally beating the air with their fists, but the storm is over the country, especially the Southwest, and all these lovers and demonstrators of the art and the soul of music can do is to voice their indignation against what they term a "memorandum."

Whatever may be said for or against mechanical or "canned" music as an "interruption of music development"—Sousa's complaint—this one thing may be stated as a fact—that "canned" music has revived the old songs, is popularizing "popular" music, is awakening a regard and causing a demand for classical "pieces," is educating the great public in the productions of the old masters, by taking into homes and producing by the turn of a crank the musical masterpieces of every age.

These things dealers in music declare to be facts. "There never was such a demand for all kinds of sheet music—the popular and the best and most complex—as now," said one St. Louis music dealer. "There never was such a demand for pianos, never such a craving for better music, never such interest in musical education."

"There is music, good and bad, in almost every home in the Southwest; it would be hard to say that 'canned' music hurts or helps, but we do say that here is an unprecedented demand from all the southwest. 'Canned' music may be a craze, may be transient fashion, and—it may not. The assertion

## Money Made by St. Louis Song Writers

POPULARITY of music is not gauged by the acidity with which a new composition is pounced upon by any community nor by the applause given it by audiences, but by the "copies sold." "Mother, Mother, Mother, Pin a Rose on Me" and "Take Back Your Heart, Susie, I Ordered Liver," may amuse a little while, but the thing that "sticks" wins and is "canned."

Alfred G. Robyn, St. Louis, is said to be worth \$100,000, and other local composers have made "good money," among them being Charlie Daniels (Neil Moratt), his "Huzwatha" having a sale of 500,000 copies in all parts of the world.

"Everyone Is in Slumberland but You and Me" has passed the quarter million mark. Addison Young and George Moore, composers of the song, sold it to a St. Louis house for \$100, and since the sale the publishers have donated \$100 to the two Philadelphia boys. "Attention," by W. W. Vollmar, St. Louis, has passed 100,000 copies. Herbert Spencer's "Would You If You Could" and "She's an Irish Girl" have passed 60,000 copies each, and are paying a good royalty to this St. Louis composer.

"Jealous," by Fleta Brown, St. Louis, has reached 185,000 copies. Edith Kingsley's "Dawn on the Ohio," for which she received \$500, reached the 400,000 mark. William Petrie's "You Can't Play in Our Yard" sold for \$12.50, and with his "Asleep in the Deep" has passed 500,000. "Mabel," by Herbert Spencer and Eddie Dustin, has reached a sale of 200,000.

These are instances of song successes. If the composer does not sell his work for a trifle in cash, a royalty of about 2 cents a copy is paid. Scott Joplin, a St. Louis negro, makes very little on his work, although his "Maple Leaf" has proven the greatest kind of a hit, and his "Entertainer" and "Peacherine" rags have had a wide sale.

leaped to their feet; a thousand scimitars were brandished, and the cry, "Allah il Allah!" shook the hall and awoke me, to find it broad daylight and the room tingling with the electric music of the Turkish Revue."

What was this conception of Bellamy's? He was looking forward, not backward, and his little inspiration was simply the foretelling of a thing that is as

Me to Sleep, Mother, Back Me to Sleep."

Lulling the senses to sleep and tickling the rest on the ear in the early morning, however, are not the only up-to-date uses heretofore of the "canned" music machine. "Willie" has been known to set his machine before the window of his hall room, attach an ingenious automatic repeater to his instrument, and then start it on its campaign with the

stead!" And dear "Willie" family, often sets her on "Willie" at the piano, or a "Fuss Over Me," or the baby brother while "Willie."

quite willing to be "canned" music has been "High School Cadets," and other of his favorites of the earth, and receive this evening, he

the classic note heard but also the old songs, the dear old songs, songs that were almost dead in off most places when came along the influence of mechanical music and made popularity with the "latest hits." The songs are with us again.

A remarkable thing about this new music publishers have had to make new begin again the publication of hundreds of favorites, such as "Annie Laurie" and "After Water" and "Kissing Through the Window in the Hall" and "Daisy in the Meadow" and "In the Garden" and "The Sweet By-and-By" and "The Gray" and "The Harvest Days" and "The World is a Wonderful Place" and "The Old Time" and—so many others that quicken the memories of the past.

Leaving the old songs for the new, the classic note heard but also the old songs, the dear old songs, songs that were almost dead in off most places when came along the influence of mechanical music and made popularity with the "latest hits." The songs are with us again.

There are hundreds of others of them—"The Sweet By-and-By" and "The Gray" and "The Harvest Days" and "The World is a Wonderful Place" and "The Old Time" and—so many others that quicken the memories of the past.

Leaving the old songs for the new, the classic note heard but also the old songs, the dear old songs, songs that were almost dead in off most places when came along the influence of mechanical music and made popularity with the "latest hits." The songs are with us again.



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**The Future of Musical Culture.**

Conductor SOUSA has given more definite and finished expression to the diametric and hostile position which he took some months ago with reference to what he calls "canned music," or music produced mechanically. The piano, the electric player, the gramophone and the other "labor-saving" and music-producing instruments, he is convinced, will destroy musical culture and do away with choir singing, cantatas, grand opera and symphony orchestras. Ultimately, he thinks, they cannot fail to destroy the human voice.

These extreme views are not shared by composers and musicians generally. Some of these, indeed, have bestowed high praise on the piano and the gramophone, and we do not see, for our own part, why the pleasure yielded by choice selections rendered "automatically" should not strengthen the demand for the greater pleasure derived from finer and more individual human performances. Why, for example, should a CARTER "record" weaken the desire to hear the wonderful singer on the operatic stage? Or why should an overture or other "roll" played on a piano destroy the desire to hear a perfect, splendid, inspiring interpretation of the same selection by a superb orchestra?

The musical critic of the London Spectator discusses these questions very philosophically and reaches conclusions that, on the whole, are not at all pessimistic. He is not without fear lest mechanical music should exert a sterilizing influence on the creative side of art. Machinery, he says, in music as in other things, makes for repetition, not creation. But he admits that machinery in music will educate the masses as nothing could have done before, or could do now. The gramophone and the various "players" are, in his opinion, momentous inventions of efficiency and value. Many of the rising generation owe their first acquaintance with music to these instruments, and they bring music into remote sections and homes that never knew the joys of grand opera, of orchestral performances or even of recitals by trained and true artists.

Moreover, continues the writer, "the repertory available for mechanical performances is already very large; it contains a good deal of classical music, and is obviously capable of rendering considerable assistance" to music "by perpetuating the best traditions." Finally, "mechanical" as the music is, the better educated the operator is, the better are the results he produces, so that the human element, the personal equation, by no means disappears.

These are reasonable views, and experience is likely to confirm them. Music, the most popular and human of the arts, will doubtless take care of itself.

**Sousa Visits City.**—John Philip Sousa, the celebrated bandmaster, was a guest at the Belvedere last night. He came to Baltimore by plane and on a horse, and said he had enjoyed the time of his life, talking in the scenery en route from Philadelphia to this city. He goes to Washington this morning, and figures on having an early dinner at the capital. He is accompanied by a riding master, a valet and a friend. They have good mounts.

Newspaper Cutting Bureau in the World

Bandmaster Sousa calls the phonograph "canned music," but wouldn't it be of it for you?

Established: London, 1881; New York, 1884

Newspaper Cutting Bureau in the World

From

Address

Date

In spite of Mr. Sousa's denunciations of "canned music," there has been, so far, no movement to appoint sanitary inspectors.

Established: London, 1881; New York, 1884

**The March King in The Saddle.**  
After six days in the saddle John Philip Sousa, the march king, and two friends rode up to the New Willard shortly before 7 o'clock this evening. It was their original intention to reach Washington Sunday. Last year Mr. Sousa made the same journey in four days. He was met here tonight by his son and brother and attended a family reunion at his mother's home, where he lived before he became famous as leader of the Marine Band. Tomorrow the party will go to Virginia on horseback for three days' hunting and Sousa will return to Washington later in the week to join his band here on Sunday, when he will start on his Western tour.

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**BANDMASTER SOUSA HERE ON VISIT TO RELATIVES**

John Philip Sousa, the "March King," came into Washington yesterday afternoon after a horseback ride lasting six days, and covering 168 miles. Accompanied by two of his friends, W. E. Woodruff, of Wilkesbarre, Pa., and A. Shannon, Sousa rode into Washington mounted on his favorite horse Sparkles. After a short visit here to his mother and other relatives the bandmaster left this morning for a few days' hunting near Marlboro.



JEANNETTE POWERS,  
Violinist With Sousa at Exposition.

NEWS  
SALT LAKE CITY, UTAH

"Canned music" is the epithet applied by Mr. Sousa to the music made by phonographs and "piano-players." He strongly objects to it on the ground that it tends to blunt our national music sense. But it is a little difficult to see what there is to blunt in the musical sense of a nation which makes a hero of Sousa, paying him \$50,000 for a mediocre march not worth \$50. The phonographs help to make life more worth living to farmers and villagers. They are a high artistic level, but neither are the human voice, which

ress

**SOUSA ON MUSIC MACHINES.**

In an article in Appleton's Magazine, John Philip Sousa argues that the music machines are a menace to true art. He foresees a marked deterioration in American music and musical taste, an interruption in the musical development of the country, and a host of other injuries to music in its artistic manifestations, by virtue—or rather by vice—of the multiplication of the various music-reproducing machines. He says that when he adds that he and every other popular composer are victims of a serious infringement on their clear moral rights in their own work, but offers a second reason why the facts and conditions should be made clear to everyone, alike in the interest of musical art and of fair play.

Sousa says that it cannot be denied that the owners and inventors have shown wonderful aggressiveness and ingenuity in developing and exploiting these remarkable devices. Their mechanism has been steadily and marvelously improved, and they have come into very extensive use. And it must be admitted that where families lack time or inclination to acquire musical technic, and to hear public performances, the best of these machines supply a certain amount of satisfaction and pleasure. But heretofore the whole course of music, from its first day to this, has been along the line of making it the expression of soul states; in other words, of pouring into it soul. Wagner, representing the climax of this movement, declared again and again, "I will not write even one measure of music that is not thoroughly sincere." This wide love for the art springs from the singing school, secular or sacred; from the village band, and from the study of those instruments that are nearest the people. There are more pianos, violins, guitars, mandolins and banjos among the working classes of America than in all the rest of the world, and the presence of these instruments in the homes has given employment to enormous numbers of teachers, who have patiently taught the children and inculcated a love for music throughout the various communities.

Sousa adds: "Right here is the menace in machine-made music. The first rift in the lute has appeared. The cheaper of these instruments of the home are no longer being purchased as formerly, and all because the automatic music devices are usurping their places. Under such conditions the tide of amateurism cannot but recede, until there will be left only the mechanical device and the professional executant. Singing will no longer be a fine accomplishment; vocal exercises so important a factor in the curriculum of physical culture, will be out of vogue! Then what of the national throat? Will it not weaken? What of the national chest? Will not its sink? Shall we not expect that when the Nation once more sounds its call to arms and the gallant regiment marches forth, there will be no majestic drum major, no serried ranks of sonorous trombones, no glittering array of brass, no rolling of drums? In their stead will be a huge phonograph, mounted on a 100-horsepower

automobile, grinding out 'The Girl I Left Behind Me,' 'Dixie' and 'The Stars and Stripes Forever.' How the soldiers' bosoms will swell at the thought that they are being led into the strife by a machine! \* \* \* It is at the fire-side that we look for virtue and patriotism; for songs that stir the blood and fire the zeal; for songs of home, of mother and of love, that touch the heart and brighten the eye. Music teaches all that is beautiful in this world. Let us not hamper it with a machine that tells the story day by day, without variation, without soul, barren of the joy, the passion, the ardor that are the inheritance of man alone."



## ENJOYS SOUSA'S MUSIC.

March King, His Band and Soloist Give Good Programs at Exposition.

Sousa and his splendid band are the chief attractions at the exposition this week, and a very strong attraction they will prove, for Sousa is always popular, and deservedly.

The engagement opened yesterday with the usual hours, the four programs containing numbers of enough variety to insure everyone finding something that was especially acceptable. The "march king" has some novelty to present this year, and he has tackled these new compositions about evenly through the different programs, so that each is a mingling of the familiar and the strange.

His band is in fine condition and Sousa is just as we have all known him in the past—dapper, forceful, at times a trifle overbearing. He's the latter when he plays a march. No one can equal him when it comes to this kind of music. One wants to get up and do something immediately he begins, heads naturally are raised higher, shoulders straighten and it's all he can do to sit still.

It's worth something to be able to make people feel like that. Because Sousa can do this no one is going to quarrel with him for putting a Wagner number on his programs once in a while, although Wagner is not his forte by any means. The qualities that make his band pre-eminent in legitimate band music make Wagner numbers unsatisfactory.

There are no lagging moments in a Sousa program. The listener never wonders what's going to happen next. Sousa can't give him time, everything follows in such rapid succession. The minute one thing ends the next begins. There is no more than gets off his conductor's pedestal than he's on again. It's almost overdoing that matter. The audience get so they don't think it's necessary to applaud, for they know the band is all ready to be played. If they do tease a little for it they'd appreciate it all the more.

The soloists this year will be favorites, judged from the way they were received yesterday. Herbert Clarke, cornetist, is well known in Pittsburgh. He plays better than ever. That man is a regular prima donna with the cornet. His runs and arpeggios might make one of Conreid's stars envious. He is one of the few men who can play to the satisfaction of those who generally do not like that instrument. He is one of Sousa's strong attractions. Miss Chambers, soprano, and Miss Powers, violinist, also contribute to the pleasure of the programs.

It's worth one's while to go to hear Sousa. It's a sort of wholesome tonic.

J. M.

## SCHOOL CHILDREN AT EXPO.

Hundreds Enjoy the Point Show. Sousa's Programs for the Four Concerts To-Day.

Hundreds of school children were guests at the Exposition yesterday and took in everything from the Hippodrome, in Machinery hall, to the Ferris wheel, at the other end of the grounds. Nothing was missed; the Southern railway exhibit, the weather bureau exhibit, the "Destruction of San Francisco," the miniature health resort and the ponies.

This afternoon and this evening's musical program by Sousa will be as follows:

- 2:00 O'CLOCK.
- Suite—"Looking Upward".....Sousa  
(a) "By the Light of the Polar Star."  
(b) "Under the Southern Cross."  
(c) "Mars and Venus."  
Quartet for saxophones—"Pilgrim's Chorus".....Wagner  
Messrs. Schensley, Knecht, Schaich and Becker.  
Scene from "Aida".....Verdi  
Violin solo—"Nocturne".....Chopin  
Miss Jeannette Powers.  
Valse—"The Beautiful Blue Danube".....Strauss  
Gems from "The Yankee Consul".....Robyn  
4:00 O'CLOCK.  
Japanese Ballet—"Yedda" (new).....Metra  
Trombone solo—"Leona".....Zimmerman  
Mr. Leo Zimmerman.  
American Character Sketches.....Kroeger  
(a) The Gamin.  
(b) An Indian Lament.  
(c) Voodoo Night Scene.  
(d) The Dancing Darkey.  
Soprano solo—"Elizabeth's Prayer" from "Tannhauser".....Wagner  
Miss Ada Chambers.  
(a) Air of Louis XVI—"Amaryllis".....Ghys  
(b) March—"The Free Lance" (new).....Sousa  
Hallelujah Chorus.....Handel  
7:30 O'CLOCK.  
Suite—"At the King's Court".....Sousa  
(a) Her Ladyship, the Countess.  
(b) Her Grace, the Duchess.  
(c) Her Majesty, the Queen.  
Cornet solo—"La Veta".....Clarke  
Mr. Herbert L. Clarke.  
Idyl—"The Angel's Serenade".....Braga  
Aria for soprano—"Carmen".....Bizet  
Miss Ada Chambers.  
Valse—"Over the Dancing Waves".....Rosa  
March—"Rakoczy" from "Damnation of Faust".....Berlioz  
9:30 O'CLOCK.  
Scenes from "The Free Lance" (new).....Sousa  
Quartet for trombones—"Come Where My Love Lies Dreaming".....Foster  
Messrs. Zimmerman, Corey, Lyon and Williams.  
Scenes from "Madame Butterfly" (new).....Puccini  
Violin solo—"Irish Fantasia".....Vieuxtemps  
Miss Jeannette Powers.  
Rhapsody—"The Welsh".....Ed. German  
March—"The Diplomat".....Sousa

## SOUSA IS HERE WITH HIS BAND

Says He Is Glad to Get Back to Pittsburgh Again—At Expo This Evening

Sousa and his band arrived in Pittsburgh this morning for the annual Exposition engagement, which opened this afternoon with one of the typical Sousa concerts and will continue until Saturday night. Sousa is here but one week this year, his schedule varying from that of last, when he played a return engagement later in the season, putting in two weeks down at the point.

Sousa was apparently delighted to return to Pittsburgh after a year's absence. In a conversation with several reporters at his hotel this morning, he said:

"I am delighted to be back among old friends in Pittsburgh. This is my tenth season at the Exposition and each season grows dearer to me. During my visits to Pittsburgh I have made many close friends and it is almost like walking down Broadway when I walk along your Fifth avenue, as I see so many people I know."

"I have made four trips abroad with my band since our organization was formed 14 years ago, have played in 15 different countries and nearly 1,000 different cities and have given over 1,000 concerts—a pretty good record. I have given 173 concerts in New York, and hope to give as many more before I am in the Osler class."

The three soloists with Sousa this year are among the most renowned in the country. Miss Ada Chambers, the soprano, and Mr. Herbert Clarke, the cornetist, have been heard at the Exposition before; Miss Jeannette Powers, the violinist, is a stranger to music lovers here, but the words of praise which she has received in other cities give evidence that she has most superior attainments.

Sousa for his concert this evening has a program as follows:

- 7:30.
- Fantasia, "Siegfried".....Wagner  
Solo for grand clarinet, transcription  
Solo for grand clarinet, transcription  
Mr. Joseph Norrito.  
Meditation, "The Dying Poet".....Gottschalk  
Violin solo, "Rondo Capriccioso".....Saint-Saens  
Miss Jeannette Powers.  
Valse, "The Kaiser".....Strauss  
Gand march, "Coronation".....Meyerbeer  
9:30.  
Symphonic poem, "Les Preludes".....Liszt  
Duet for cornets, "The Swiss Boy".....Arban  
Messrs. Clarke and Millhouse.  
Mosaic, "At the Foot of the Highlands" (new).....Moore  
Soprano solo, "Queen of Sheba".....Gounod  
Miss Ada Chambers.  
(a) Idyl, "Baby's Sweetheart" (new).....Corri  
(b) March, "The Free Lance" (new).....Sousa  
March, "Pomp and Circumstance".....Elgar

## SOUSA MAKES HIT BY HIS PROGRAMS

March King Attracts Large Audiences to Exposition and Is Heartily Welcomed.

## PEOPLE ARE ENTHUSIASTIC

John Philip Sousa began his tenth season of concerts at the Exposition yesterday and the hearty welcome extended proved that both the March King and his fine band are as great favorites in Pittsburgh as they ever were. Music hall was crowded until the standing room was at a premium even during the earlier concert in the evening, while the afternoon crowds were also large. The enthusiasm was as marked as the attendance. Practically every number was encored and, as has been the case in the past, the band played almost continuously while it was on the platform, the "extras" given almost doubling the printed program.

The bandmaster is the same easy, graceful figure, quiet of movement, but evidently dominating his musicians. The band is, if anything, better than formerly. Its ensemble is beautiful, the different sections working excellently to form a harmonious whole. This was especially noticeable in the heavier selections, where the orchestral color was much admired. The soloists, Miss Ada Chambers, soprano; Miss Jeannette Powers, violinist, and Herbert L. Clarke, cornetist, all appeared during the day or evening and each was heartily encored.

Possibly the feature of yesterday's concert was the character of the programs. While some of the Sousa marches and the lighter music which has been so much in evidence in former years was played, it was usually in the form of encores. Only one of the bandmaster's own compositions was proclaimed, the fine march from his opera, "The Free Lance," which was new to a majority of those who attended the concert. Several other novelties were on the list, together with standard works by Wagner, Strauss, Meyerbeer, Brahms, Liszt, Gounod, Nevin and others almost as well known.

Mr. Sousa chatted affably during the intermission between the two concerts last evening. He said he was glad to come to Pittsburgh again and was gratified by the warmth of the welcome given him. When the character of his programs was commented on he explained:

"The popular demand for music of the better class is increasing. The standard is decidedly higher than in former years. I keep my finger on the public pulse and I assure you a program of 'rag time' and so-called 'popular' music is not wanted. I feel confident the big audience here tonight was attracted by the character of the programs announced. People do not want trash any more; they want real music. And I am more than glad to give it to them."

Today the following programs are to be given:

- 2 O'CLOCK.
- Suite, "Looking Upward".....Sousa  
(a) "By the Light of the Polar Star."  
(b) "Under the Southern Cross."  
(c) "Mars and Venus."  
Quartet for saxophones—"Pilgrim's Chorus".....Wagner  
Messrs. Schensley, Knecht, Schaich and Becker.  
Scenes from "Aida".....Verdi  
Violin solo—"Nocturne".....Chopin  
Miss Jeannette Powers.  
Valse, "The Beautiful Blue Danube".....Strauss  
Gems from "The Yankee Consul".....Robyn  
4 O'CLOCK.  
Japanese ballet, "Yedda" (new).....Metra  
Trombone solo—"Leona".....Zimmerman  
Mr. Leo Zimmerman.  
American Character Sketches.....Kroeger  
(a) The Gamin.  
(b) An Indian Lament.  
(c) Voodoo Night Scene.  
(d) The Dancing Darkey.  
Soprano solo—"Elizabeth's Prayer," from "Tannhauser".....Wagner  
Miss Ada Chambers.  
(a) Air of Louis XIV—"Amaryllis".....Ghys  
(b) March—"The Free Lance" (new).....Sousa  
Hallelujah Chorus.....Handel  
7:30 O'CLOCK.  
Suite—"At the King's Court".....Sousa  
(a) Her Ladyship, the Countess.  
(b) Her Grace, the Duchess.  
(c) Her Majesty, the Queen.  
Cornet solo—"La Veta".....Clarke  
Mr. Herbert L. Clarke.  
Idyl—"The Angel's Serenade".....Braga  
Aria for soprano—"Carmen".....Bizet  
Miss Ada Chambers.  
Valse—"Over the Dancing Waves".....Rosa  
March—"Rakoczy" from "Damnation of Faust".....Berlioz  
9:30 O'CLOCK.  
Scenes from "The Free Lance" (new).....Sousa  
Quartet for trombones—"Come Where My Love Lies Dreaming".....Foster  
Messrs. Zimmerman, Corey, Lyon and Williams.  
Scenes from "Madame Butterfly" (new).....Puccini  
Violin solo—"Irish Fantasia".....Vieuxtemps  
Miss Jeannette Powers.  
Rhapsody—"The Welsh".....Ed. German  
March—"The Diplomat".....Sousa

## SOUSA AGAIN TRIUMPHS

Bandmaster Scores Success at His Tenth Annual Appearance.

Sousa's Band played Sousa's marches, an immense audience filled Music Hall at the Exposition with volumes of applause, the "March King" smiled and swung his baton with Sousa curves and dashes "And the Band Played On." It was another Sousa triumph, the tenth in the ten seasons that Sousa's Band has been coming to the Exposition.

The programs last night were a little heavier than the usual Sousa programs, but were lightened by the ever popular Sousa encores sandwiched in between numbers. Sousa is a musical magnet and attracts the crowds.

This afternoon and this evening's programs follow:

- 2 P. M.
- Suite—"Looking Upward".....Sousa  
(a) "By the Light of the Polar Star."  
(b) "Under the Southern Cross."  
(c) "Mars and Venus."  
Quartet for saxophones—"Pilgrim's Chorus".....Wagner  
Messrs. Schensley, Knecht, Schaich and Becker.  
Scenes from "Aida".....Verdi  
Violin solo—"Nocturne".....Chopin  
Miss Jeannette Powers.  
Valse—"The Beautiful Blue Danube".....Strauss  
Gems from "The Yankee Consul".....Robyn  
4 P. M.  
Japanese ballet—"Yedda" (new).....Metra  
Trombone solo—"Leona".....Zimmerman  
Mr. Leo Zimmerman.  
American character sketches.....Kroeger  
(a) The Gamin.  
(b) An Indian Lament.  
(c) Voodoo Night Scene.  
(d) The Dancing Darkey.  
Soprano solo—"Elizabeth's Prayer" from "Tannhauser".....Wagner  
Miss Ada Chambers.  
(a) Air of Louis XIV—"Amaryllis".....Ghys  
(b) March—"The Free Lance" (new).....Sousa  
Hallelujah Chorus.....Handel  
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(a) Her Ladyship, the Countess.  
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Mr. Herbert L. Clarke.  
Idyl—"The Angel's Serenade".....Braga  
Aria for soprano—"Carmen".....Bizet  
Miss Ada Chambers.  
Valse—"Over the Dancing Waves".....Rosa  
March—"Rakoczy" from "Damnation of Faust".....Berlioz  
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Scenes from "Madame Butterfly" (new).....Puccini  
Violin solo—"Irish Fantasia".....Vieuxtemps  
Miss Jeannette Powers.  
Rhapsody—"The Welsh".....Ed. German  
March—"The Diplomat".....Sousa

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John Philip Sousa, the March King, wields a pen with as much swing as he brandishes his famous baton. Indeed, he is rapidly becoming eligible to admitance into the charmed circle of all around geniuses, of which number the best known is F. Hopkinson Smith, artist, author, bridge builder, lecturer, etc. Mr. Sousa composes marches that armies and maidens dance to all around the globe. He has written comic operas that have scored immediate successes, notably his latest one, "The Free Lance," he has published two books, one a novel, "The Fifth String," and the other a boys' story, "Pipetown Sandy." Just as a means of amusement he contributes now and then to current magazines, Appleton's Magazine, September issue, contains his latest article, entitled "The Menace of Automatic Music."



## THE SAME SOUSA

Regular Band Master Opened at the  
Hague Last Evening

All of John Philip Sousa's own inventions tested the musical palate of the prominent tastes of those at the Exposition last evening. The hall was packed and the multitude last evening seemed to vibrate in unison with the superior organ-like aggregation of finished musicians under the popular conductor. As he gave over the programs for the week will show Sousa is giving the people of Pittsburgh what they want. On his previous engagements in this city he has filled the Exposition music hall, and on every occasion the audiences have fied out after the performance wearing glad smiles and the youthful element whistling and refrains of understandable melody heard during the concert.

Miss Ada Chambers reveals a remarkable voice. She sang last night with artistic distinction. Sousa has arranged a program for this evening which will run the gamut from the liveliest of ragtime to the heaviest of productions. The program will be as follows:

7:30  
Suite "At the King's Court".....Sousa  
(a) Her Majesty, the Countess.  
(b) Her Grace, the Duchess.  
(c) Her Majesty, the Queen.  
Cortège solo "La Veta".....Clarke  
Mr. Herbert L. Clarke.  
(d) "The Angel's Serenade".....Braga  
Aria for soprano "Carmen".....Bizet  
Miss Ada Chambers.  
Voice "Over the Dancing Waves".....Rosas  
March "Rakoczy" from "Damnation  
off Faust".....Berlioz  
9:30  
Scenes from "The Free Lance" (new).....Sousa  
Quartet for trombones "Come Where  
My Love Lies Dreaming".....Foster  
Messrs. Zimmerman, Corey, Lyon  
and Williams.  
Scenes from "Madame Butterfly"  
(new).....Puccini  
Violin solo "Irish Fantasy".....Vieuxtemps  
Miss Jeannette Powers.  
Rhapsody "The Welsh".....Ed. German  
March "The Diplomat".....Sousa

## SOUSA DRAWS LARGE CROWDS

Director Condemns "Canned  
Music"—Bostock Animal  
Show Coming

Sousa and his band are catching on with Pittsburgh's music-lovers. The concerts so far this week, both afternoon and evening, have been exceptionally well attended.

Mr. Sousa, between concerts last night, was asked about his interview which was published broadcast several weeks ago on machine made or "canned" music and its menace to America's musical development.

"Well," said Mr. Sousa, "I guess I was correctly quoted. This grinding out of song after song and composition after composition without regard to correct tempo or propriety of expression will bring about some startling changes. Imagine man and maiden in their light canoe up on the Adirondack lakes with a phonograph grinding out love songs from amidship. The Spanish cavalier must abandon his guitar and serenade his beloved one with a phonograph under his arm, or look into the future when our nation once more sounds its call to arms. Instead of the majestic drum major or the glittering array of brass or the rolling of drums there will be a huge phonograph mounted on a 100 horse-power automobile grinding out 'The Girl I Left Behind Me.' That is about as much use as I have for 'canned' music."

The soloists with the Sousa band made another hit last evening. Miss Ada Chambers, soprano; Miss Powers, violinist; and Mr. Clarke, cornetist, gave some excellent numbers and were heartily encored.

The Sousa program for tonight will be as follows:

Evening—7:30 O'clock  
Caprice—"Paradise on Earth" (new).....Elmoedshofer  
Suite "L'Arlesienne".....Bizet  
(a) Prelude.  
(b) Minuetto.  
(c) Adagio.  
(d) Carillon.  
Love scene from "Feuersoth".....Strauss  
Violin solo—Andante and Moto Perpetuum.....Ries  
Miss Jeannette Powers.  
Second Polonaise.....Liszt  
Scenes from "The Cherry Girl" (new).....Caryl  
9:30 O'clock  
Overture—"1812".....Tchaikowsky  
Song for Cornet "Oh, Warrior Grim".....Sousa  
Mr. Herbert L. Clarke.  
Humorous Paraphrase—"The Teardrop of the Green" (new).....Douglas  
Soprano solo—"Ave Maria".....Gounod  
Miss Ada Chambers.  
Grand Scene—Liebestod, "Tristan and Isolde".....Wagner  
Tone Picture—"The Emperor's Review".....Ellenberg

## SOUSA AND BAND ARE CATCHING ON

Concerts at Expo Well Attended.  
Bostock's Animals Coming

Sousa and his band are catching on with Pittsburgh's music-lovers. His concerts so far this week, both afternoon and evening, have been exceptionally well attended. The audiences have been keenly appreciative and every number on both the afternoon and evening programs have called forth encores. Sousa is, perhaps, the most liberal of bandmasters with his encores, and no matter how heavy the initial number may be, the encores usually appeal to the lighter feelings.

The soloists with the Sousa band made another hit last evening. Miss Ada Chambers, soprano; Miss Powers, violinist; and Mr. Clarke, cornetist, gave some excellent numbers and were heartily encored.

The Sousa program for tonight will be as follows:

7:30  
Caprice—"Paradise on Earth" (new).....Elmoedshofer  
Suite "L'Arlesienne".....Bizet  
(a) Prelude.  
(b) Minuetto.  
(c) Adagio.  
(d) Carillon.  
Love scene from "Feuersoth".....R. Strauss  
Violin solo—Andante and Moto Perpetuum.....Ries  
Miss Jeannette Powers.  
Second Polonaise.....Liszt  
Scenes from "The Cherry Girl" (new).....Caryl  
9:30  
Overture—"1812".....Tchaikowsky  
Song for Cornet "Oh, Warrior Grim".....Sousa  
Mr. Herbert L. Clarke.  
Humorous Paraphrase—"The Teardrop of the Green" (new).....Douglas  
Soprano solo—"Ave Maria".....Gounod  
Miss Ada Chambers.  
Grand Scene—Liebestod, "Tristan and Isolde".....Wagner  
Tone Picture—"The Emperor's Review".....Ellenberg

## SOUSA DRAWS EXPO CROWDS

Thousands From Out-of-Town,  
Points Take Advantage of  
Excursions

Sousa demonstrated anew his mastery over the classical repertory as well as over the popular during his concerts at the Exposition yesterday afternoon and last evening—although he long ago succeeded in satisfying the connoisseurs that he ranks with the best of the baton wielders in the only music that counts. He has the faculty of including numbers on his programs which satisfy the tastes of the professional, the layman, the different or the indifferent. Miss Ada Chambers, Herbert Clarke and Miss Jeannette Powers, the soloists, also appeared on last evening's program and were enthusiastically received.

Sousa has arranged another program of worth for this evening's concerts, as follows:

Evening—7:30 O'clock  
Caprice Heroic—Awakening of the Lion Kotski  
Songs of Stephen Foster  
Scenes from Andrea Chenier.....Giordano  
Aria for soprano—Samson and Delilah.....Saint Saens  
Miss Ada Chambers.  
(a) Minuet.....Boccherini  
(b) Moorish Parade (new).....Muriel Nelson  
Carnival Scenes in Naples.....Massenet  
Evening—9:30 O'clock  
Scenes from Faust.....Gounod  
Song for Cornet—"The Lost Chord".....Sullivan  
Mr. Herbert L. Clarke.  
Spanish Dances.....Moszkowski  
Violin solo—Prize song from Die Meistersinger.....Wagner  
Miss Jeannette Powers.  
Caprice—The Gipsy.....Ganne  
Scene from El Capitan.....Sousa

JOURNAL  
COLUMBUS, O.  
SEP 28 1900

It was discovered some years ago that Sousa could write words as well as notes and construct phrases almost as catchy as melodies. He has, however, published nothing for some years. The editor of Appleton's Magazine for September has persuaded him to break his silence, and he comes forth with an article on "Canned Music"—a label he applies to the various sorts of automatically reproduced music, which is so popular nowadays. He makes startling accusations.

## MANY REQUESTS MADE TO SOUSA FOR MUSIC.

Exposition Visitors Ask for Their  
Favorites—Bostock's Animal  
Show To-Night.

For the closing days of the Sousa engagement at the Exposition the bandmaster has an arrangement of programs, classical and popular, suited to the taste of everybody. The number of "request numbers" received by Mr. Sousa during the week, if played, would require the continuation of his engagement for another week. The Sousa encores enliven his programs to such an extent that scores of his admirers have sent in written requests for the playing of their favorite selections. Sousa is picking out these selections for his encore numbers whenever practicable.

The present season will be another brilliant one for Herbert L. Clark, the cornet soloist, who is heard at every concert. Miss Jeannette Power's rendition of the prize song from "Die Meistersinger" was delightful. Miss Ada Chambers sang "Samson and Delilah" well.

Sousa programs for this afternoon and evening will be

2 O'CLOCK  
Scenes from "I Pagliacci".....Leoncavallo  
Trumpet solo—Fantasia "Attila".....Arban  
Mr. H. Le Barbier.  
Dance Macabre.....Saint Saens  
Soprano solo—"Good Bye".....Tosti  
Miss Ada Chambers.  
Grand Fantasia—"A Summer Day in Norway".....Willmers  
Popular Melodies of Mexico (new).....Morena  
4 O'CLOCK  
Scenes from "Cavalleria Rusticana".....Mascagni  
Piccolo solo—Neapolitan Airs and Variations.....Norrito  
Mr. G. Norrito.  
Anthem—"God Hath Appointed a Day".....Tours  
Violin solo—"Serenade".....Schubert  
Miss Jeannette Powers.  
Second Rhapsody.....Liszt  
Mosaic—"The Pride of Scotland".....Godfrey  
7:30 O'CLOCK  
Mosaic from the works of.....Wagner  
Sextet from "Lucia".....Donizetti  
Messrs. Clarke, Millhouse, Higgins, Zimmerman, Williams and Perfetto.  
Invitation a la Valse.....Weber-Weingartner  
Violin solo—Andante and Allegro from Concerto.....Mendelssohn  
Miss Jeannette Powers.  
Suite—"The Nations".....Moszkowski  
(a) Spain.  
(b) Germany.  
(c) Hungary.  
Grand March—"The Prophet".....Meyerbeer  
9:30 O'CLOCK  
Overture—"Tannhauser".....Wagner  
Cornet solo—"Inflammatus".....Rossini  
Mr. Herbert L. Clarke.  
Benediction of the Polignards.....Meyerbeer  
Waltz for soprano—"Parla".....Arditi  
Miss Ada Chambers.  
Processional of the Knights of the Holy Grail.....Wagner  
Wedding March from "Midsummer Night's Dream".....Mendelssohn

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SOUSA has become very active in his war against "canned music." Possibly the March King would like a position as governmental inspector.

## A MATTER OF QUALITY.

While Sousa's band was playing Wagner's famous "Ride of the Valkyries" at the conclusion of a delightful concert at the park Tuesday night a number of people who sat in the front part of the house arose and, after much fussing with their wraps walked noisily from the theater. The musicians on the stage exchanged looks of astonishment and those who wished to hear the closing strains of the beautiful composition looked disgusted.

"Look at that," angrily exclaimed a man who had been wrapped up in the music. "Dozens of people walking out while the band is playing. I can't see how people of culture and refinement can do such a thing."

The man to whom he addressed his remark looked up at several of those who were leaving the theater and replied.

"They can't."



From

Address

Date

### "CANNED MUSIC"

#### Professor Sousa's Groundless Apprehensions Regarding Its Effects.

PROFESSOR SOUSA is apprehensive that what he calls "canned music" will usurp the place of the real thing, and that the outcome of the automatic piano players, the phonographs and similar contrivances will be to make singing and music a lost art. The professor is alarming himself unnecessarily. Such a result is no more to be looked for than the one confidently predicted some time ago as liable to occur through the publication of the Sunday magazine. The effect of that was supposed to be the extinction of the desire for literature in the bound form of books. Instead of the expected happening, exactly the reverse took place. Publishers largely increased their output of good books, the appetite for reading being doubtless whetted by the introduction which many newspaper patrons received to a class of literature with which they had previously no familiarity. In the same way the machine-made music is proving a stimulus to the acquisition of musical knowledge by giving people who would otherwise probably never have heard anything more pretentious than "Sally in Our Alley" or the "Washington Post March" by a country band a chance to become acquainted with the compositions of the best masters. There are no statistics on the subject that we know of, but we are sure that if any were available they would disclose the fact that relatively more persons are learning to play the piano without the aid of the machine than formerly, and that the number of trombone, cornet, flute and other band instrument performers is increasing, despite the fact that one can hear a fairly good reproduction of a Sousa march by winding up one of the "Chronicle's" talking machines and putting on the proper record.

SS

ST. JOSEPH, MO.

#### THE PHONOGRAPHIC PERIL.

Bandmaster Sousa's alarm that the musical world has much to fear from the phonograph, the mechanical organ and the piano-player finds support in some of the big newspapers. But it does not seem reasonable that the phonograph will ever take the place of the human singer, because it cannot be made to work except from a record of the human voice, or a musical instrument in the hands of a human being. The phonograph is merely an echo. So far from being a menace, it has done a great deal of good in the way of educating the people to appreciate music.

There are many people who cannot afford to attend grand opera who have yet enjoyed the work of the greatest opera singers through this invention of Mr. Edison. They have also had an opportunity to listen to the imposing strains of Sousa's band and become familiar with instrumental music. Then, there are the families who cannot afford a piano. For them the phonograph is a means of innocent diversion. It is true that there is a great deal of trashy music extant which is frequently heard emanating from the funnel of the talking-machine, but be-

cause one man prefers "Waiting at the Church" is no reason why another may not enjoy Tannhauser.

To a certain extent the good or evil that a phonograph may do rests with the man who owns and operates it. He has the opportunity to familiarize himself with classical music, and if he does not choose to do so it cannot be helped. At any rate, it is no worse than hearing him torture a mouth-organ with "Suave River" or wring the wailing strain of "After the Ball" from an over-worked accordion.

The music box, fortunately, is not left entirely in the hands of the unmusical. It comes to them loaded. Besides, it is inconceivable that any mechanical, self-playing musical device will ever lure people away from the real thing.

#### Sousa and His Band.

Sousa, the March King, always a favorite, was at his best last night at the Victoria Theatre when his superb band, under his direction, rendered a program suited to the taste of the artist as well as to that of the ordinary hearer. There were selections from Liszt, Wagner and Beethoven, as well as a number of the great bandmaster's own compositions. Miss Ada Chambers, soprano soloist, a pretty girl with a big voice of rich quality and good range, and Miss Jeanette Powers, a charming little lady who played the violin with the touch of a master, added variety to the program. A cornet solo by Mr. Herbert L. Clarke was also much enjoyed.

Sousa is nothing if not graceful, and he seems to make himself ridiculous by cutting such antics as are indulged in by some of the famous bandmasters of today who almost give some in their audience nervous prostration.

It was an appreciative audience and the great bandmaster was most generous in responding to encores, as many as three extra selections being played after an especially popular number in the program. At least one encore was given after each piece on the program save the last.

The concert opened with that beautiful symphonic poem by Liszt, "Les Preludes." The angelic harmony and sublime bursts of melody swelling loud and exultant, then soft and sweet as the notes of an angel's lyre, prepared the audience for the feast of music which was to follow. "Last Days of Pompeii," a descriptive fantasia of Sousa's own composition, was much enjoyed, as was also Wagner's "Siegfried," of like character. "Tearin' o' the Green" was the number which seemed to please the audience most of all, the humorous paraphrasing striking a popular chord. The tumultuous applause which resulted brought forth "Waiting at the Church," "In Kansas" and "I Don't Know Where I'm Going. But I'm on My Way." The concert closed with "The Ride of the Valkyries," from "Die Walkure," by Wagner.

Miss Chambers, in response to encores, sang an Italian song and "Waiting at the Spring," while Miss Powers responded with Schubert's ever beautiful "Serenade," the accompaniment being played with the harp. "The Rosary," familiar to all church-going people, was another favorite, and it was given by the cornetist, Mr. Clarke, the band furnishing the accompaniment. Other selections played as encores were "El Capitan," "Washington Post," "Maxie," "Manhattan Beach" and "Stars and Stripes Forever." A very

beautiful effect was obtained in the latter when the piccolo, cornet and trombone players lined up across the front of the stage playing their respective parts.

Contrary to the usual custom, there was no medley of the national airs, as most of the encores were of Sousa's own composition. These, however, have a swing and a dash that is highly pleasing to the average audience, and that of last evening was no exception to the general rule.

#### THE MENACE OF CANNED MUSIC.

Great American Band Master Issues a Note of Warning Against What He Regards as a Great and Widespread Danger.

(By a Special Contributor.)

John Philip Sousa, the great band master, whose success in the writing and rendition of march music has given him the unofficial title, "the march king," has discovered a new, but, to his mind, exceedingly violent peril that menaces our welfare as a people. In fact, he would probably contend that the danger is not to be delimited by geographical lines, but is world-wide in its application.

Maestro Sousa's evil, it is not surprising, is of the "canned" variety, but the packers of embalmed meat are innocent in this case. The canned article which is the subject of Mr. Sousa's concern and foreboding is—canned music.

Mr. Sousa is not backward or weak-toned in uttering warning against what he regards as one of the most dangerous institutions and tendencies of the current age, which briefly may be summed up in the spread of the use of automatic musical instruments. He sees in it the relegation to idleness of a large army of musical instructors, the disappearance of amateurs and the survival of only the professional musician and the mechanical device. He believes also that the national throat will suffer because of the suppression of voice culture and that the town band as an institution will become only a memory, together with patriotic enthusiasm and endeavor. It has been wont to engender.

#### British Band Plays on Pier.

On the Oceanic, of the White Star line, arrived yesterday Amer's British Hussar Band, of forty-five pieces, from Newcastle, which is to make a tour of the United States and Canada, opening with a performance to-morrow night in Philadelphia. Lieutenant H. G. Amers, the leader, asked permission of Deputy Surveyor Bishop to play on the pier, and the band gave the "Star Spangled Banner," "God Save the King" and "The Stars and Stripes Forever." The musicians wore fatigues uniforms of dark blue and purple.



From Musical Trades  
Address NEW YORK CITY  
Date SEP 22 1900

## Henderson Replies to Sousa's State

**Vice-President of Perforated Music Roll Co. Treats Composition of Piano-Player and Talking-Machine Records as "in a Humorous Vein."**

Thomas K. Henderson, vice-president of the Perforated Music Roll Co., in discussing Mr. Sousa's observations in "Appleton's" magazine made these comments:

"I have read with mingled feelings of interest and amusement the much discussed article on 'The Menace of Mechanical Music,' from the pen of John Philip Sousa, in which that eminent musician expresses the fear that unless the manufacturers of phonographs, piano-players and similar obnoxious 'contraptions' discontinue their nefarious work, the development of musical art in America will go to the 'demnition bow-wow.'"

"These 'machines,' phonographs, orchestrelles, piano-players, etc., have now been in use for many years, and each succeeding year has seen an increase in production and an improvement in quality. That they are susceptible of artistic manipulation has long been acknowledged and they have been endorsed, not only by John Philip himself, but by many of the really famous musicians of the day. They did not come in with a rush, as was the case with the bicycle and roller skate, to which Mr. Sousa inaptly compares them, and, while their development during the past two or three years has been more rapid than ever before, it is due to the fact that they have met with the appreciation of a vast army of music lovers who, unable to educate themselves up to the Sousa standard, have been glad to avail themselves of this excellent method of gratifying their desire for good music."

### No Deterioration in Musical Taste.

"In spite of the increased use of these 'infernal machines,' the national taste does not appear to have either diminished or deteriorated, but, on the contrary, has steadily advanced to the heights described by the Professor in the following paragraph:

"Step by step through the centuries, working in an atmosphere almost wholly monopolized by commercial pursuits, America has advanced art to such a degree that to-day she is the Mecca toward which journey the artists of all nations. Musical enterprises are given financial support here as nowhere else in the universe, while our appreciation of music is bounded only by our geographical limits."

"He is right. No country on earth does more to support and develop really good music than the United States. Every year brings a host of the world's most famous artists to our shores, and this season (thanks to the optimistic Hammerstein) will see them coming in greater numbers than ever before. It is equally true that in no other country are so many of the devices which Mr. Sousa condemns manufactured and sold, and the argument might well be advanced that their use has so influenced the national taste that Americans are bound to have the best music in the world, no matter what the cost may be."

"The ever-increasing demand for first-class vocalists and instrumentalists has resulted in the employment of more and better teachers than we have ever had, and it is pleasing to note that while a few years ago we were obliged to depend largely upon teachers of foreign birth, there are now many native American instructors who are entitled to rank with the very best. Conservatories and colleges of music are increasing in number, and the fact that so many of our American men and women are annually achieving international fame in musical circles is, of itself, almost sufficient to upset Mr. Sousa's theory that musical art in America is destined to decay if the use of these new appliances is persisted in."

### Death for Some Amateurs Justified.

"The dread of the 'March King' that the introduction of discord saving instruments will kill off our amateurs, and that singing will no longer be a fine accomplishment, is almost too absurd for argument. We all know, from bitter experience, that there are a large number of amateurs who can neither play nor sing, because of the lack of what the worthy director calls 'soul,' but who persist in inflicting their hideous performances upon their friends. If phonographs and piano-players are successful in giving these worthies their quietus then all that I can say is, 'the Saints be praised!' But Mr. Sousa knows, far better than most of us, that any man or woman who is imbued with the true musical instinct, and possesses the means with which to develop it will, with proper instruction, ultimately become proficient in the art, and will not be influenced against so doing by the prevalence of mechanical contrivances. He also knows that it would be as useless to try and make an artist, or even a good amateur out of one devoid of musical taste, as it would be to try and make a painter out of one without a talent for drawing. The number of people, however, who really have an inborn love for music, but who are unable to undergo a proper course of instruction, is beyond computation, and it is for their benefit and pleasure that piano-players and phonographs are being sold to-day and will continue to be sold long after the bandmaster has discontinued his literary work."

"As regards the 'National Throat,' which is evidently alarming the genial composer to an undue extent, it seems to me that it will continue to obtain sufficient exercise to keep it in good shape. If the 'Peerless Leader' will drop in at the Stock Exchange, visit the Curb, listen to the fans at the Polo Grounds telling the umpire just what he really is, attend a few football games, Hearst conventions, or any of the innumerable gatherings where the great American throat performs with all the stops out, he will realize that there is no danger of its decaying for lack of work."

### National Chest All Right.

"What of the National Chest? Will it shrink? There is at least one that won't. Each season sees it sufficiently

enlarged to make room for another decade, and we have no reason to believe that it will not continue to grow and expand for many years to come. With the aid of the great variety of outdoor and indoor sports, in which our citizens are so proficient, it is safe to say that the remainder of the 'National Chests' will hold their own in the future as they have in the past. Many of us are too dod-gasted 'chesty,' anyway."

"In his excitement, Br'er Sousa seems to have entirely overlooked the National Leg. What of it? Will the gradual decrease in the use of the bicycle so affect its development that it will be pulled with greater ease than heretofore? Not so long as we have golf links to walk over in the afternoon and piano-players to operate in the evening. The National Leg is as safe as the National Eye, which delicate organ can probably discern, without artificial aid, the true reason for the latest production of our musical anatomist."

"When a mother can turn on the phonograph . . . will she croon her baby to slumber with sweet lullabys, or will the infant be put to sleep by machinery?"

"To put the average baby to sleep is a proposition that few people care to go up against, and I know whereof I speak. If it be found that the phonograph is as effective in this respect as it has been in arousing the wrath of the 'Professor,' it will go a long way toward the elimination of race suicide, and thousands of weary mothers will arise and call it blessed. Mr. Sousa has unwittingly opened up a new field for the phonograph man, and we may shortly expect to read testimonials something like the following:

### Get a Sleep-o-Phone Record.

"RATIONAL PHONOGRAPH CO.,  
New York.

DEAR SIR: Ever since little Sadie was born, six months ago, we have been unable to put her to sleep at nights. Upon the advice of our pastor we purchased one of your celebrated Sleep-o-Phones, which arrived last evening. We immediately placed it beside the crib, turned on one of Mr. So-So's most recent compositions, and in two minutes the infant was fast asleep. We cordially recommend the combination to all mothers whose babies are troubled with insomnia."

"The unhappy bandmaster also fears that, with the advent of the phonograph the country band will pass away; that lovers who travel toward matrimony via the canoe route will equip their craft with a Victor or an Edison for the purpose of expressing their sentiments in song, and that the Spanish cavalier will discard his mandolin, or whatever instrument he is supposed to play, in favor of one of these new fangled contrivances."

"He need not worry about the country band. That is an institution which is here to stay, and nothing short of a battery of artillery can stop it. So far as the lovers are concerned, they will 'paddle their own canoe,' and reach the desired goal just as lovers did in the good old ante-Sousa days. No phonograph in the boat for theirs. That instrument will come when it is necessary to put the baby to sleep. As for our old college chum, the Spanish cavalier, he may be dismissed with the statement that he is a 'dead one' anyway, and cannot possibly have any effect upon the progress of musical art in this country."

"It is plain, from reading Mr. Sousa's article that, although the elevation of the divine art lies very close to his medals, he will graciously permit it to take care of itself, provided he gets his 'bit.' He does not tell his readers, however, that his magnificent band has frequently furnished the raw material for the embalmed symphonies, potted overtures, and other varieties of what he has facetiously termed 'canned music,' and that, too, for a cash consideration. He now asks for more, and issues a covert threat that he may lock up his composing room until he gets it. While this would be a hard blow, the

music trade would probably survive, but it is impossible to believe that he would keep out of the limelight for any length of time, as there are a number of his earlier compositions which have not yet been re-hatched, and it is about time to put them in the incubator."

### Players Popularize Music.

"In the article under discussion, Mr. Sousa, with becoming modesty, uses the words 'myself and every other popular composer.' There are many composers in our land whose claim to popularity is based to a great extent upon the fact that a large number of their compositions have been actually forced into popularity by the phonograph and perforated roll companies who have put them into the form of rolls, disks and cylinders, and who have spent thousands of dollars in advertising, all of which has tended to create a demand for the sheet music. That composers and publishers appreciate the advantage of this is borne out by the fact that my own company is constantly receiving advance copies of new music with the request that it be put into perforated form."

"Mr. Sousa feels that he is being unjustly treated, and gives his reasons. The other side of the case will be presented at the proper time and in the proper way. It may be that he is simply the instrument upon which more powerful interests are playing, but before he breaks into print again it would be well for him to compose his feelings and realize that the 'wheels, cogs, disks, cylinders, etc.,' have come to stay, and that it is as useless for him to try and stem the tide as it was for the ancient English King to try and roll back the waves of the ocean. That venerable potentate only succeeded in getting his feet wet."

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## THE MENACE OF MECHANICAL MUSIC TO A TRUE ART.

BY J. P. SOUSA.

IN the September issue of *Appleton's Magazine* is a strong article by Mr. John Philip Sousa, the famous composer and bandmaster, on the above topic. A portion of the article follows here:

Heretofore, the whole course of music, from its first day to this, has been along the line of making it the expression of soul states; in other words of pouring into it soul. Wagner, representing the climax of this movement, declared again and again, "I will not write even one measure of music that is not thoroughly sincere."

From the days when the mathematical and mechanical were paramount in music, the struggle has been bitter and incessant for the sway of the emotional and the soulful. And now, in this, the twentieth century, come these talking and playing machines, and offer again to reduce the expression of music to a mathematical system of megaphones, wheels, cogs, disks, cylinders, and all manner of revolving things, which are as like real art as the marble statue of Eve is like her beautiful, living, breathing daughters.

Away back in the fifteenth and sixteenth centuries rebellion had its start against musical automatics. Palestrina proving in his compositions that music is life, not mathematics; and Luther showing in his sublime hymns for congregational use and in his adaptations of secular melody for the church, that music could be made the pouring out of the souls of the many in one grand, eternal song. From the days of these pioneers all great workers in the musical vineyard have given their best powers to the development of fruit, ever finer and more luscious, and in the doing have brought their art near and nearer to the emotional life of man.

It is the living, breathing example alone that is valuable to the student and can set into motion his creative and performing abilities. The ingenuity of a phonograph's mechanism may incite the inventive genius to its improvement, but I could not imagine that a performance by it would ever inspire embryonic Mendelssohns, Beethovens, Mozarts and Wagners to the acquirement of technical skill, or to the grasp of human possibilities in the art.

Elson, in his "History of American Music," says: "The true beginnings of American music—seeds that finally grew into a harvest of native composition—must be sought in a field almost as unpromising as that of the Indian music itself—the rigid, narrow, and often commonplace psalm-singing of New England."

Step by step through the centuries, working in an atmosphere almost wholly monopolized by commercial pursuit, America has advanced art to such a degree that to-day she is the Mecca toward which journey the artists of all nations. Musical enterprises are given financial support here as nowhere else in the universe, while our appreciation of music is bounded only by our geographical limits.

This wide love for the art springs from the singing school, secular or sacred; from the village band, and from the study of those instruments that are nearest the people. There are more pianos, violins, guitars, mandolins, and banjos among the working classes of America than all the rest of the world, and the presence of these instruments in the homes has given employment to enormous numbers of teachers who have patiently taught the children and inculcated a love for music throughout the various communities.

Right here is the menace in machine-made music! The first rift in the lute has appeared. The cheaper of these instruments of the home are no longer being purchased as formerly and all because the automatic music devices are usurping their places.

And what is the result? The child becomes indifferent to practice, for when music can be heard in the homes without the labor of study and close application, and without the slow process of acquiring a technic, it will be simply a question of time when the amateur disappears entirely, and with him a host of vocal and instrumental teachers.

DRAMATIC MIRROR

NEW YORK CITY

OCT 13 1900

INDIANAPOLIS.

"Sousa's Band followed, giving two concerts 29, and again he proved his great popularity among the music lovers of this city. The soloists were Herbert Clarke, cornetist, formerly of this city; Ada Chambers, soprano, and Jeanette Powers, violinist, all of whom were well received."



Middleton N.Y.  
Times, Oct. 15,  
1906.

#### THE SOUSA MUSIC.

Large and Appreciative Audience to Listen to Worth While Compositions.

A very large and appreciative audience greeted Sousa and his band, at the armory, Saturday evening, and were treated to a true musical feast, "a harmony of sweet sounds," which they will not soon forget. It is a good thing for the music of any city to hear such high class music now and then, as it raises the standard and teaches the people to look out for higher things.

The opening number, by Liszt, was charming beyond description, and was really a musical interpretation of human life from day to day, with its light and sombre moments, its touches of sunlight and shade. The Wagner piece, in conclusion, "The Ride of the Valkyries," taken from "Die Walkure," was likewise grand and impressive. A delicious bit of humor was interspersed in the new paraphrase, called "Tearin' o' the Green."

Three Sousa pieces were played, all of them with the real old Sousa swing to them; the new march, "Free Lance," it seems to us, being destined to be very popular.

Responding to encores, Sousa pleased his hearers by rendering some of his well known pieces, which have delighted the public for years, such as "El Capitan," etc.

The band is accompanied by three fine soloists, Miss Ada Chambers, a soprano of exquisite voice and style; Miss Jeannette Powers, who holds a genuine sovereignty over the violin, and Herbert L. Clark, a cornetist far beyond the average in skill and manipulation.

It would be impossible to praise Saturday night's concert too highly. Sousa's leadership is unquestioned and the music he makes proclaims the fact beyond any words of ours.

There were about 1,200 people present to enjoy the concert and the receipts were very satisfactory.

### LEONCAVALLO AND SOUSA AS RIVALS IN CONCERTS

John Philip Hailed by Crowd in the Hippodrome.

#### FREQUENT ENCORES, AS USUAL

Italian Composer Gives Selections from His "Roland of Berlin" and Soloists Do Much Better.

Leoncavallo and Sousa wielded their batons in concerts in this city last night. That there is only one Sousa and Sousa is his prophet was demonstrated again in the Hippodrome, where an enormous audience was kept in a state of rapturous enjoyment by John Philip, his band and the three soloists that assisted in the festivities. By this time it is well recognized that nine announced numbers on a Sousa programme mean twenty-six when it comes to the performance, for one of the many reasons for this bandmaster's popularity is his extreme goodnature in the way of encores.

The set pieces for the band included Flo-tow's "Stradella" overture, a new ballet suite, "Yedda," by Metra; several excerpts from "The Free Lance," the idyl with the languorous title of "Baby's Sweetheart," the "Hail to the Spirit of Liberty" march and two airs by Edward German. The novelty in the list was a humorous paraphrase, "Tearin' o' the Green," which was not nearly so amusing as the conductor's own arrangement of "Waiting at the Church" that he played for an encore, nor the "In Kansas," that was thrown in for good measure. This last classic is made noteworthy by the tuba player turning his instrument into a "mooey cow" for the sake of a touch of bucolic local color.

Herbert L. Clarke led the soloists with his cornet solo, "Alice, Where Art Thou?" and the audience liked it so much that he not only played "The Rosary," but called on five of his colleagues to assist him in playing the sextet from "Lucia." Miss Ada Chambers sang an aria from the "Queen of Sheba," and the most familiar air from "La Boheme," and Miss Jeannette Powers played Rie's "Andante and Moto Perpetuum," with Schubert's "Serenade" for an encore. The concert lasted from 8.30 until 11 o'clock, with the appetite of the audience still betraying an Oliver Twist tendency. Yet complaints are heard when a Boston Symphony concert lasts more than one and a half hours.

Ruggiero Leoncavallo gave the third and last of his series of concerts in Carnegie Hall last night under much the same circumstances that marked his two previous concerts. The audience was of fair size and topheavy, of course, in the upper gallery with his compatriots, who indulged in their usual boisterous outbreaks of applause for everything that the Scala orchestra played and the "eminent artists" sang. But one could note several differences between what took place on the stage last night and at the performance on last Monday.

THE MORNING TELEGRAPH  
NEW YORK CITY  
OCT 15 1906

### SOUSA'S PARODY A GOOD ONE

Hippodrome Audience Applauds "The Tearing of the Green."

John Philip Sousa was warmly welcomed on his return to New York last night at the Hippodrome. The concert as always, was spirited and highly appreciated. The parody, "The Tearing of the Green" was in Sousa's best vein of musical humor.

The soloists were Miss Ada Chambers, who sang an aria from "The Queen of Sheba," Miss Jeannette Powers, the violinist, and the cornettist, Herbert Clarke, who scored heavily with his audience.

Sousa obliged with encores to every number on the programme. He played his own compositions and stirred up the enthusiasm of the audience with his lively marches. Among other pieces which were given were "The Stars and Stripes Forever," "El Capitan," "King Carnival" and "Hands Across the Sea." He also played "The Rosary" and made a hit with "Waiting at the Church," which he ended with Chopin's Funeral March instead of the usual Wedding March.

THE TRI-UNE  
NEW YORK CITY  
OCT 15 1906

### SOUSA APPLAUDED AT HIPPODROME.

The popularity of Sousa as a band conductor was well attested at the Hippodrome last night by an audience which filled the big auditorium nearly to its capacity and applauded every number on the programme enthusiastically. Sousa responded with double and sometimes triple encores. The soloists were Miss Ada Chambers, soprano; Miss Jeannette Powers, violinist, and Herbert L. Clarke, cornettist.

#### SOUSA DRAWS A CROWD.

Many Encores at Hippodrome Concert—Dirge for a Favorite.

Sousa and his band drew an enthusiastic crowd to the Hippodrome last night. The house was packed. The bandmaster's encores, largely marches of his own composition, seemed to tickle the audience

most and the favorites were frequently interrupted with applause.

An incident of the evening was when the band, after playing "Waiting at the Church" in most every conceivable manner, combined it with a burlesque dirge, thereby plainly sounding its death knell.

The soloists, Herbert L. Clarke, cornet; Miss Ada Chambers, soprano, and Miss Jeannette Powers, violin, were well received.

NEW YORK JOURNAL  
OCT 15 1906

#### Sousa im Hippodrom.

Das Publikum war in hellen Haufen erschienen, um den populären, pittoresken "Bandmaster" Sousa mit seinem Orchester wieder einmal im Riesenraum des Hippodroms begrüßen zu können, und das ganze Programm entfaltete den unermüdeten Beifall und ein schier unstillbares Verlangen nach Encores. Die Sopranistin Ada Chambers, die Violinvirtuosin Jeannette Powers und der Kornettist Herbert L. Clarke wurden für ihre wirksamen Vorträge gleichfalls durch reichlichen Beifall ausgezeichnet.

NEW YORK HERALD  
OCT 15 1906

#### Sousa Concert a Success.

Mr. Sousa and his band filled the Hippodrome, every seat of it, last night, and each seat holder heard just what he wanted to hear in the way of classic, popular,

martial or rag time music. If he didn't he applauded as if he did.

Opening with the "Stradella Overture," the band played the whole gamut, especially that part contributed to contemporary lore by Mr. Sousa, down to what Mr. Sousa humorously called "The Tearin' o' the Green."

Mr. Hubert L. Clarke played with taste upon the cornet and Miss Jeannette Powers, a violinist, and Miss Ada Chambers, a soprano, were the other soloists. Both acquitted themselves well and received hearty applause.

NEW YORK JOURNAL  
OCT 15 1906

### SUNDAY CONCERTS AT HIPPODROME STARTED

Sousa, His Band and Company of Soloists Open Season.

The season's Sunday night concerts at the Hippodrome were inaugurated last night by John Philip Sousa, "the March King," his band and company of soloists.

As usual with Sousa, many pleasing musical novelties, which received much merited applause, were introduced.

The numbers rendered by Miss Ada Chambers, soprano; Miss Jeannette Powers, violinist, and Mr. Herbert L. Clarke, cornettist, were warmly applauded.

NEW YORK JOURNAL  
OCT 15 1906

Afternoon Globe  
Oct. 1, 1906.

THE first "Sunday night concert of the season at the Hippodrome last night brought forward the United States Marine Band of Washington, under the direction of Lieut. William A. Santelmann. After Congressman William Sulzer had introduced the players they presented a long and attractive programme to the evident pleasure of a good-sized and enthusiastic audience. The soloists of the occasion were Miss Edith Pickering, soprano; Miss Dorothy Hoyle, violinist, and Mr. Herbert L. Clarke, cornettist.

Musical American  
N.Y. Oct. 6, 1906

### 'PRESIDENT'S OWN' IN HIPPODROME CONCERT

UNITED STATES MARINE BAND SCORES A SUCCESS IN NEW YORK.

Interpretation of Programme Under Direction of William H. Santelmann Brings Forth Much Applause From an Appreciative Audience.

"The President's Own"—the Marine band—scored a decided hit last Sunday night at the Hippodrome in New York. Better band music than Lieutenant William H. Santelmann and his red-coated instrumentalists put to their credit has not been heard in New York in many a long day, and the crowd rose to it again and again with applause, which added a round dozen extra numbers to the original list.

It was in the opening number, the Tannhäuser Overture, that the organization showed what its musical mettle was, playing the difficult score not only with big, well balanced tone but with surprising delicacy and finish. Two encores in lighter vein satisfied the applause which followed. An arrangement by Weingartner of the Weber "Invitation to the Dance" and a Liszt rhapsody also showed to advantage the excellence of the band and the ability of the bandmaster.

But it was in the rousing march numbers, the lively two steps that the house made its loudest demonstrations. A march of Mr. Santelmann's called "Thomas Jefferson" and Sousa's "Semper Fidelis" were among the best of these. The sextette from "Lucia" was played well by six brass instruments and redemanded.

Edith Pickering, soprano, sang prettily a waltz song by Faure, and Dorothy Hoyle, violinist, was heard to good advantage in Wieniawski's "Romance Sans Paroles." Ole J. May was warmly applauded for a euphonium solo.

NEW YORK JOURNAL  
OCT 15 1906

Oct. 1, 1906.

### IN THE REALM OF MUSIC.

War has little to do with the opening of a musical season, even though battles frequently are fought over affairs of melody, and yet there was a singular fitness in the fact that the first notes of the winter's campaign of music in this city should have been sounded by a band in military clothes, conducted by the only leader we can recall who has appeared on the conductor's dais with gold lace on his breast and a particularly warlike sword at his side. Such was the combination of circumstances in the Hippodrome last night when the United States Marine Band was heard with every manifestation of delight by a large audience, in the first concert of the present season. The marines are much in the public eye nowadays, owing to the invasion of Cuba, and that was one of the many reasons, doubtless, why the persons who crowded the great auditorium were particularly generous in their welcome to Lieutenant Santelmann and his red-coated musicians.

But the audience had something besides patriotism to serve as a reward for their attendance. This band is one of excellent quality, as it proved in the opening number, the "Tannhäuser" overture; in the "Invitation to the Dance," the Hungarian Rhapsody and Sousa's "Semper Fidelis" march. That it has capital soloists was shown by Ole J. May and five fellow bandmen who played the "Lucia" sextet with unusual beauty of tone, so much so that they had to repeat the number. That the accompanying soloists were equally popular was shown by the delight the audience took in the soprano solo of Miss Edith Pickering and the violin solo of Miss Dorothy Hoyle, who played Tschalkowsky's "Sans Parole" and an encore number with suavity and loveliness. Lieutenant Santelmann made a fine figure of a soldier with his gold lace and his sword, and an even more impressive figure as he stood bowing to Miss Hoyle over the huge bouquet of roses that one of her admirers had sent to her and which the gallant leader held for her as she returned to the stage. This is a band that deserves to be heard here more often, for its first appearance was in every way a success.

NEW YORK JOURNAL  
OCT 15 1906

### Marine Band at the Hippodrome.

The United States Marine Band, under the direction of Lieut. William H. Santelmann, played at the Hippodrome last night. A big audience greeted the "President's Own." A march by Lieut. Santelmann entitled "Thomas Jefferson" pleased the audience and shared the honors with the band's comic rendering of "Fidelis." Edith Pickering sang a soprano solo, "Stella." Dorothy Hoyle was the violin soloist.



# A TALK WITH SOUSA

BY ALOYSE F. THIELE.

It was but a few moments after the final number of the program of the Sousa concert Thursday night at the Victoria theater when I knocked at the dressing room of the leader—the star dressing room, by the way, which, if its walls could speak, could tell many interesting incidents connected closely with the lives of all of our great actors, actresses, musicians and speakers of the last half century—men and women who have trod the boards before Dayton audiences, some many times, others not so many, meeting with more or less success. What an unpretentious room is this star dressing room—nothing more than a box large enough to turn around in and almost large enough for a tall man to stand upright in, with room enough for a trunk or two, a mirror, several lights and a chair, and that's about all. But how much of interest lingers around these bare walls at which the great men and women of half a century have stared while collecting their thoughts or getting up their courage for the next scene, or while enjoying the contemplation of success attained.

I was cordially welcomed by Mr. Sousa, who was getting into his cover-coat, and a moment later we were walking to the Algonquin, where he made his home during his brief stay. There a few cigars of the Sousa brand made especially for him, and like his music exceptionally good, added to the charm of a talk with the man whose music has stirred the blood of many nations and whose name is a household one in a dozen countries. Thinking of the great enthusiasm accorded him by his Dayton audience I asked him where he had found the most enthusiastic audience? "In what country were the people most sympathetic?"

To the above questions Mr. Sousa replied: "I find little difference the world over. In England I found the same response that I do in America. In Germany likewise, the staid old Germans particularly enjoying the martial spirit of the music. In France the music quickened the public pulse and we played to great audiences. The French are impulsive and quick to respond. In Russia, in Scotland, in fact in all the countries where we played we find little difference in the responding of the people to our music. As it is in Dayton, so in every city of the states and Canada. The greater the audience the greater, of course, the enthusiasm. So you see I cannot say that one is more enthusiastic than another of my audiences."

## American Children.

"American children are the most musical in all the world," said Mr. Sousa, "and it is because the freedom of their lives and their active outdoor exercise keeps them in a healthy state of mind, and they go at the study of music in the right way, without any morbid sentiment."

A menace to the study of music, however, Mr. Sousa says, among the greater classes of American children is the introduction into homes of mechanical devices—the phonograph, the piano player and other mechanical instruments which are doing a tremendous damage to the study of music. In the September issue of Appleton's magazine is an article from the pen of Mr. Sousa on this subject, and should be read by everyone interested in music and the study of the art. Particularly by those parents whose children show an aptitude for music and who have introduced in the home

such instruments as the phonograph, graphophone and mechanical devices which grind out airs in a soulless manner. Quoting from this article the following paragraph will give the reader a happy idea of Mr. Sousa's argument in the matter:

"The nightingale's song is delightful because the nightingale herself gives it forth. The boy with a penny whistle and a glass of water may give an excellent imitation of the nightingale, but let him persist and he is sent to bed as a nuisance. Thunder inspires awe in its connection with nature, but two lusty bass drummers can drive you mad by what might be called a fair reproduction of Jove's prerogative. It is the living, breathing example alone that is valuable to the student and can set into motion his creative and performing abilities."

## About Municipal Ownership.

The noted March King has made a close study of the question of municipal ownership, and when that subject was touched upon he had much to say against it. He declares that instead of benefiting the workingmen it injures him, and to bear out his statement he quoted the results of municipal ownership in some of the European countries where the workingmen get very low wages.

"When in England," said Mr. Sousa, "I made a close study of the practicability of municipal ownership and find that it would not benefit the working classes of America and would be a detriment in many ways to the best interests of the country. Take for instance in Leeds, where the municipality owns the tramways or street cars. True, the fare is only two cents. But the conductors and the motormen get on an average \$6 per week pay. Suppose the conductors and motormen on American street cars would get only \$6 per week instead of an average \$15 as they now do, the American street car companies would make money at one cent a fare."

Then Mr. Sousa proceeded to go into figures and his argument was just a little too much to remember in detail, and I hesitate to quote it all for fear of not quoting him correctly. The more one talks to this man of genius and the better you know him, the more you marvel at the wonderful brain power of the man, the wide scope of his studies and abilities, and his great capacity for work. He is at present engaged in writing a new march, besides having contracts with three magazines for articles, and a story for the Bobbs Merrill company. This, with giving two concerts a day and spending much time on the train, seeing visitors, keeping in touch with the papers and magazines, and the new book and music, gives one an idea of the life led by the march king and the great amount of work he has to do.

## What Is Success?

"What are the elements of success, according to your ideas?" I asked of this most successful man.

He smiled and said: "There are three elements, the Almighty or Providence, the world and oneself. Success comes mostly through hard work—the continuous pounding away at that which one is talented for. No one needs to get the big head over a success attained. He is not responsible for all of it, but the Almighty and the world have much to do with the success of any man."

Mr. Sousa, upon questioning, told many interesting anecdotes of his own early struggles, and the many obstacles he had to overcome before even obtaining recognition. Now of course he has attained great success, but he is the same, simple, lovable man he was when playing at the head of the Marine band in Washington years ago, and before his name became the household word in many countries, and before his compositions were in the hands of almost every musician on two hemispheres. His simplicity but proves his greatness.

## Appreciated in Dayton.

Mr. Sousa is always enthusiastic over the beauties of Dayton, and thinks it one of the handsomest cities in the country. He could not understand why there was not a larger audience to hear his concert as heretofore the theater was usually crowded. At Bellefontaine Thursday afternoon there was a tremendous audience, and at Xenia Friday matinee the audience crowded the hall. However, Dayton and its exhibition of music-loving tendency is a mystery hard to solve.

# MARINE BAND BIG HIT AT HIPPODROME

Thronged Auditorium Vigorously Applauds Stirring Music Given by "President's Own."

## MARCHES STIR THE BLOOD

Miss Edith Pickering, Miss Dorothy Hoyle and Mr. Ole J. May Score with Solos.

At the Hippodrome last night the United States Marine Band—"The President's Own," as they call it in Washington—scored an emphatic hit before an audience which crowded the big auditorium. Better band music than Lieutenant William H. Santelmann and his red coated instrumentalists put to their credit has not been heard in New York in many a long day, and the crowd rose to it again and again with applause, which added a round dozen extra numbers to the original list.

It was in the opening number, the Tannhäuser Overture, that the organization showed what its musical mettle was, playing the difficult score not only with big, well balanced tone but with surprising delicacy and finish. Two encores in lighter vein satisfied the applause which followed. An arrangement by Weingartner of the Weber "Invitation to the Dance" and a Liszt rhapsody also showed to advantage the excellence of the band and the ability of the bandmaster.

But it was in the rousing march numbers, the lively two steps and in a bit or two of capital "ragtime" that the house made its loudest demonstrations. Blood stirring music this was, which made the auditorium ring and kept thousands of feet a-tapping. A march of Mr. Santelmann's called "Thomas Jefferson" and Sousa's "Semper Fideles" were among the best of these. The sextet from "Lucia" was played well by six brass instruments and redemanded.

Miss Edith Pickering, soprano, sang prettily a waltz song by Faure, and Miss Dorothy Hoyle, violinist, was heard to good advantage in Wieniawski's "Romance Sans Paroles." Mr. Ole J. May was warmly applauded for a euphonium solo.

*Eve. Sun.*  
Oct. 1, 1906.

Although the United States Marine Band rendered classical music at the Hippodrome last night with a delicacy and finish that sustained its reputation, it was not until the band played "Bedelia" that the big audience really grew enthusiastic. The Sunday night band concert-goer patiently sits through the "Tannhäuser" overtures and the Liszt rhapsodies until he can get a chance to applaud "Dixie" and some lively ragtime. Director Santelmann kindly yielded when it came to encores. He thereupon made sure of an encore for his programme pieces, as soon as the audience "got wise." Among the best things "the President's Own" did were Weber's "Invitation to the Dance" and a Liszt rhapsody. The sextet from "Lucia" was most admirably performed. Miss Edith Pickering sang acceptably, and Miss Dorothy Hoyle was recalled twice for her good work on the violin.

*N. Y. World*  
Oct. 1, 1906.

## MARINE BAND PLEASES.

Washington Organization Gives a Concert at Hippodrome.

The United States Marine Band of Washington, William L. Santelmann conducting, gave an excellent concert at the Hippodrome last night and won the enthusiastic approval of a fair-sized audience. The band, which is on leave of absence, was introduced by Congressman William Sulzer, who made a brief speech, giving the history of the organization and bestowing liberal praise upon it.

There were nine numbers on the programme, which began with the "Tannhäuser" overture and ended with "The Star-Spangled Banner." The other selections were drawn from the works of eminent composers.

There were three soloists—Miss Edith Pickering, soprano; Miss Dorothy Hoyle, violinist, and Mr. Ole J. May, euphonium.

## MARINE BAND WELCOMED.

Sulzer at Concert Calls It of All Bands in All Lands the Finest.

The United States Marine Band gave a concert last night at the Hippodrome under the leadership of Lieut. William H. Santelmann. Congressman William Sulzer, in introducing the band to the audience, said:

"This is not the time for me to make a speech. I shall have plenty of opportunity for that in the near future. But I may truthfully say that the United States Marine Band, now more than 100 years old, is of all bands in all lands the finest."

The programme was a varied one. It opened with the overture to "Tannhäuser," and included Weber's "Invitation to the Dance" and Liszt's "Second Rhapsody." Two of Lieut. Santelmann's own compositions were rendered, and the final number was "Semper Fideles," the historic march of the United States Marine Corps. The audience, which had been very appreciative all through, was roused to enthusiasm, and rose to its feet and cheered when the first notes of "The Star-Spangled Banner" were heard.

Of the soloists, Miss Dorothy Hoyle, who played with great spirit on the violin, Wieniawski's "Sans Paroles," was recalled twice. Miss Edith Pickering sang with a good deal of sweetness and feeling, and was also encored. The mellowness of the euphonium was brought out by Ole J. May, one of the musicians, in his solo, and there was also a sextet by members of the band.

*North American*  
Phila. Oct. 1, 1906.

# ENGLISH SOUSA BRINGS HUSSAR BAND HERE

Has Picked Musicians From Best Players in British Regiments.

## SCORES GREAT SUCCESS

The "English Sousa" they call Lieutenant H. G. Amers, whose British Hussar Band gave its first American concert last night at the Academy of Music. Why they call him the "English Sousa" the lieutenant didn't know, he said, but Miss Edith Serpell, an English vocalist, who sang once during the concert, volunteered the explanation that the lieutenant's band was as "snappy" as that of the American "March King."

There's no doubt about the snappiness. Lieutenant Amers has picked his men from among the best players in British regimental bands, and in their red coats, with gold facings, they present a splendid appearance. An audience moderate in size applauded their efforts vigorously, as they crashed their way through classical selections from Tschalkowsky, Bizet, Delibes and Rossini.

Lieutenant Amers has none of the characteristics as a leader which have made Sousa a shining mark for the vaudeville mimic. The tall, slim, boyish-looking, smooth-faced British officer, in his long dresscoat of dark blue, directs firmly and vigorously, but with no exaggeration or repression of gesture. In one tuneful encore, the "Bee Song," he kept time gracefully with his feet as well as his white-gloved hands, but that was his only idiosyncrasy. The tour will last until December.

Proceeds of the concert last night, which was given under the auspices of the Ladies' Aid Society of Medico-Chirurgical Hospital, will go to the hospital.

*N. Y. Tribune*  
Oct. 1, 1906

## HIPPODROME CONCERT.

United States Marine Band Begins the Sunday Night Series.

The season of Sunday popular music began last night with a concert by the United States Marine Band at the Hippodrome. The attendances were enormous, and the band liberally applauded. The programme opened with the "Tannhäuser" overture, followed by Weber's "Invitation to the Dance" (arranged for the band by W. H. Santelmann, the conductor), from the Weingartner orchestral arrangement, Liszt's second Hungarian rhapsody, and three numbers, vocal and instrumental, and closed with Sousa's "Semper Fideles," the official march.

Next Sunday at the Hippodrome the band will be heard for the first time.



Phila. Ledger  
Oct. 1906.

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Newspaper Cutting Bureau in the World

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Newspaper Cutting Bureau in the World

## BRITISH HUSSAR BAND

Concert Given for the Benefit of  
the Medico-Chir.

The Philadelphians who heard Lieutenant Amers and his British Hussar Band last night at the Academy of Music read with interest the assertion that the organization was one of the best military bands in England today. One's memories of the bands are so apt to be associated with outdoor effects and pleasure-park programmes that a brass concert of serious intent has the charm of novelty.

The programme selected by the young conductor was suitable and delightful. There were popular numbers for amusement, the playing of the exquisitely fantasized "Coppelia" ballet music and the Tchaikovsky's "1812" overture gave the more thoroughly musicianly qualities.

The organization as a whole, the splendidly dramatic qualities of the new Tone Poem were brought out with artistic appreciation that was gratifying. The muffled roll of the drum and the smothered fanfare of trumpets were emphasized without overaccentuation, while the stern joy of the climax, the carillon of bells interweaving the national hymn, was effectively rendered, the heavier brass being carefully held in leash to allow the audience to better appreciate the accompanying

precision, the keen readiness for the solid and sterling way of playing, what was to be expected from a military band—and a British one at that. The artistic appreciation shown throughout the programme was not, however, a matter of course, and musicians followed the leader's reading of his familiar number with interest and pleasure.

Soloists were Miss Edith Serpell, whose ringing soprano voice and sentimental style of singing were well received; Duck, who was warmly encored for her solo; Mr. Browne, a clarinetist of exceptional ability, and Mr. Pearson, the more popular selections were "Stars and Stripes Forever," "The Star-Spangled Banner," "God Save the King" as a compliment to the international feature of the occasion. The concert was given by the Amers Hussar Band of the Medico-Chirurgical Hospital for the benefit of the in-

John Phillip Sousa, the celebrated bandmaster, strongly condemns "canned music," by which he means automatic musical instruments, such as pianos, organs, graphophones, etc. The professor foresees in the distant future none but mechanical singers, mechanical piano-players, mechanical orchestras, etc., factories running night and day turning out automatic music; bandmasters, choir leaders, organists, etc., being compelled to labor otherwise for their living. What of the national throat? What of the human chest? They may go into politics or into the preaching of the gospel of the future. It is doubtful whether the human voice was ever made for mere singing. Its proper and natural vocation is to speak, to instruct, to comfort, to advocate what is true, good and beautiful. We are doubtful whether music or singing has ever much helped civilization.

## Sousa and Canned Music.

In entering his protest against "canned" music, the sonorous exultations of the phonograph and, incidentally, the piano-player, John Phillip Sousa has not allied himself with the advocates of the pure food measure; he does not insist upon the purity of the product, but rather insists that we shall have no "canned" music at all. Not that he issues a dictum against the manufacturers of the condensed product, nor does he say that there is a sacred right to play musical instruments by hand; nor does he directly call anathema upon the devoted heads of the makers of these machines, but he draws a desolating picture of what the music or, rather the noise, of the phonograph and the piano-player will do to succeeding generations. And, truly, if the reality were to match Sousa's picture the fathers and mothers, the lovers and sweethearts, even the children of the land should march against the foe and destroy him tooth and nail. Because, to sample a little of Mr. Sousa's luscious imaginative language, "When a mother can turn on the phonograph with the same ease that she croon her baby to sleep with sweet lullabys, or will the infant be put to sleep by machinery?" Further, "there was a time when the pine woods of the north were sacred to summer simplicity, when around the camp fire at night the stories were told and the songs were sung with a charm that was all their own. But even now the invasion of the north has begun, and the ingenious purveyor of canned music is urging the sportsmen" to take a machine along and save himself trouble. Then Mr. Sousa sees the decadence of the mellifluous vocal exercise and the consequent deterioration of the national thorax. The peace of the fireside, the joy of the home is bound for destruction and the way of a man with a maid is doomed to change. And all this is charged to "canned" music. We are about to enter, according to Mr. Sousa, upon an era of musical atomine poisoning.

However, it would seem that Mr. Sousa is overstating the case. We use the photograph to record fleeting visual impression, and, despite the claims of the photographer, we do not often find high art in photographs. The photographic process has not endangered the lovely art of painting, but we do no longer deary the photograph. It has its uses, too numerous to detail, but the high priests of the art of painting are as secure as when Rembrandt and all that host of immortals were recording fleeting impressions with careful stylus and tedious brush. It would seem that when the hue and cry of the grasping manufacturer of canned music has ceased its adolescent vigor and has become the steady business of a middle-aged invention, the phonograph will similarly take its place among the list of exceedingly useful inventions, applied to the retention of fleeting aural impressions, but not, in the nature of things, applied to the making of real music. An art so close to living, pulsing blood and flesh as music will not be reduced to mechanical externalization. It simply can't be done. And in failing to see that the facts before him do not warrant a fear for the decadence of all musical effort, Mr. Sousa has perpetrated a very interesting but, nevertheless, rather inane article.

## Black Dike Mills Band.

The attraction at the Savoy yesterday afternoon and evening was the British Black Dike Mills band, which gave two excellent concerts to fair sized houses. The programmes of both concerts were well arranged, and the house went into an uproar of applause at the conclusion of the various selections. A large proportion of the attendance at both performances was of English people, who applauded to the echo the British selections which interspersed the programme, and the band was obliged to respond to repeated encores. The afternoon audience was very small, but in the evening the upper part of the house was very well filled.

The afternoon concert opened with Rimmer's "Punchinello" march, followed by a selection from "San Toy." Harold Laycock gave as a trombone solo the old fashioned song "The Gypsy's Warning," and in response to an encore with another melody equally pleasing. The first part ended with a selection from "Tannhauser," after which a short intermission was taken. The second part of the concert opened with a selection from Rossini's "Semiramide," followed by the "Amoretten-tage" waltz. Ceres Jackson, cornet soloist, rendered Sullivan's "Lost Chord," which never grows old, and responded with "Sing Me to Sleep," both very prettily rendered. The closing selection was a medley arranged by Fred Godfrey, entitled "Reminiscences of all Nations," which appealed to all.

In the evening the concert opened with Sousa's famous march "The Stars and Stripes," followed by the overture to Balfe's "Bohemian Girl." Ceres Jackson gave a very pleasing rendition of "The Fairies of the Water," as a cornet solo, and responded to a hearty encore. The first part closed with a selection from "William Tell." At the opening of the second part the band played the overture to "Zampa," and responded to an encore with a medley including "Marching Through Georgia," "Dixie," and "Yankee Doodle," which made a great hit. Other selections were Monckton's "Spring Chicken," and the Intermezzo from "Cavalleria Rusticana," closing with a fantasia on British songs, including the old "Haymarket Galop," and finishing with "The Star Spangled Banner," with band and audience standing, making a very pretty effect.

The band is comprised wholly of brass instruments, except the drums. There were 40 musicians, under the leadership of the veteran, John Glad-

ney, who conducted with grace a manifest enthusiasm. The harmony was beautiful throughout, and the interpretation of the more pretentious numbers showed many touches of divinity that were in most cases pleasing. The Sons of St. George, at whose auspices the concerts were given, furnished a treat to music-lovers and it is regretted that the audience was not larger.

## YOUNGEST PLAYER IN SOUSA'S BAND IS BOSTON BOY

Ralph H. Corey of South End, One of Trombone Soloists in Famous Organization—Father and Mother Both Musicians.

Ralph H. Corey of 41 Cortes street, South End, holds the proud distinction of being the youngest member of John Phillip Sousa's great American band, which will soon come to this city. Young Corey has been a professional musician for several years, and during that time he has achieved great success as a trombone soloist and as a composer.

During the past season Corey has been traveling with Sousa and all summer he has been playing at Willow Grove Park, Philadelphia. His many friends are planning to give him a rousing reception when he arrives in this city.

Mr. Corey gets his musical ability from both his parents. His father is leader of the Bowdoin Square Theater Orchestra, while his mother is a cornet player.

When a very young boy Corey showed his love for music and began to study when only 8 years of age, since which time he has made wonderful progress. For several years he was employed by his father in the Bowdoin Square Theater Orchestra, where his playing attracted the attention of one of Sousa's friends. His services were then sought by Mr. Sousa and since that time he has been employed in this famous band.

**RALPH H. COREY, THE YOUNGEST MEMBER OF SOUSA'S BAND**



THE MORNING TELEGRAPH  
NEW YORK CITY

## Heard at the Hippodrome.

At the Hippodrome's Sousa concert Sunday night James Allison and Charles Bird, both of the Shubert staff, were interested auditors. Allison, in looking over the programme, chanced to read "Schubert's Serenade."

"Gee!" he exclaimed, "I hope Max Anderson doesn't see that. He will insist on its being corrected to read 'Schubert and Anderson's Serenade.'"

## The Piano Fiend.

Bandmaster Sousa believes that soulless music entering the communal ear must eventually play the deuce with all the finer human qualities and throw the whole community into social discord.—Atlanta (Ga.) Journal.

Nineteenth of the occupants of "six rooms and bath" in this city will rise as one family and call the bandmaster blessed among men if his words help toward the quietude of the home exist-

## THE AMERS HUSSAR BAND

First Concert in This Country at  
the Academy of Music

The British Hussar Band of Northumberland county, England, gave its first concert in this country at the Academy of Music last evening, under the direction of Lieutenant H. G. Amers, and gave a widely varied program in a manner which proved its right to the high reputation it enjoys. It is an organization of excellent musicians, who produce a body of tone, ample in volume and admirable in quality, and who play together with a spirit, a precision, a nicety of timing and a quick responsiveness of movement which bespeak a careful, unrelaxing, a vigilant and an insistently accurate training.

Perhaps the band was not heard last night to the very best advantage. It must have been somewhat, although it was not so perceptibly, affected by the fact that it was making its debut in a strange land, and then again the program, which was apparently arranged for the purpose of exhibiting its technique rather than for any other object, was not one of the most attractive that could have been given. Its leading numbers were "Coppelia," ballet music, a composition singularly ill-adapted for performance by a military band, and the "1812" overture of Tchaikowsky; but there can be no question as to the very favorable impression produced upon the audience, which insisted upon one encore after another.

When it becomes better known the Amers Hussar Band is sure of a wide popularity. Last night's concert was for the benefit of the Medico-Chirurgical Hospital, which, to all appearances, was a success of a guinea.

Phila. Inquirer  
Oct. 1906.



# CANNED MUSIC IN



**"An Inundating and Increasing Sea of Mechanical Melody"  
---Enormous Demand for All Kinds of Instruments  
From the Phonograph to the Self-Playing Piano---  
Modern "Masters" Pronounce It a Menace.**

**T**HIS is the era of "canned music" in the Southwest. The "reproducing" machine of funnel and roll or disc and the self-playing piano, with its yards of perforated paper rolls, are the instruments, or containers—the "cans."

The rural delivery and the fast express, the telephone and the multitudinous mail order houses, are the carriers and distributors.

Never before in the history of music were a people so deluged with the "ready-made," nor so pleased with their conversion to it, so happy in the renunciation of the old—the "tedious process of cultivating 'soul' by finger exercise"—and in a riotous dissipation in the new. The vast and prosperous Southwest's population is today tossing madly—aye, and rejoicing!—an an inundating and increasing sea of mechanical melody.

...and the swart nobles

that it is 'sweeping across the country' is just a trite statement of fact."

When Edward Bellamy wrote "Looking Backward," he transported himself into the future—about the year 2000 A. D.—and revealed his hero as having the following experience on being wakened in the morning:

"I dreamed I sat on a throne of the Abencerrages in the banquet hall of the Alhambra, feasting my lords and generals, who next day were to follow the crescent against the Christian dogs of pain. The air, cooled by the spray of fountains, was heavy with the scent of flowers. A band of Nauteh girls, round-limbed and luscious-lipped, danced with voluptuous grace to music of brazen and stringed instruments."

"Looking up to the latticed galleries, one caught a gleam now and then from the eye of some beauty of the royal harem, looking down upon the assembled power of Moorish chivalry. Louder and louder crashed the cymbals, wilder and wilder grew the rain, till the blood of the desert race could no longer resist the martial delirium, and the swart nobles

good as upon us now. A few days ago hundreds of persons attending a fair at Washington, Mo., put telephone receivers to their ears, and from St. Louis, at a distance of 95 miles, traveled over the wires the best selections of band music known to leaders. The "canned" music was given to them over telephone wires by one of the "snazed" music machines variously known as graphophones, phonographs, talking machines or gramophones, of which there are many makes in the market. And the very next week a telephone-gramophone band concert was given to the people attending a week's big fall gathering at Troy, Mo., a distance of 85 miles by wire from St. Louis.

It looks as if Bellamy went too far forward to look backward. By the simple attachment of an electric wire to a clock and a 1906 gramophone under any trade name, any person may let himself be soothed to sleep by music or have it wake him in the morning. When sleepiness overtakes one in the evening, a whim and a touch of a button can be made to produce a call from Morpheus to the music of the song of "Put Me in My Little Bed" or "Rock

song. "Girl Who of the 'Haha' open an attack ment with "Ma machine to sing the garden with Sousa, in a says that he is alarmist." Yet "El Capitan," Stripes Forward to the four great





From \_\_\_\_\_  
Address \_\_\_\_\_  
Date \_\_\_\_\_

### Against Canned Music.

Mr. Sousa has made a vigorous protest against what he calls "canned music." He refers particularly to the graphophone; but he really includes all mechanical devices that grind out music, or what is called music.

The basis of his protest is, that this mechanical device tends to destroy that soul expression which is the true spirit of it. That the music itself is haggard stuff is not the ground of complaint. That will play itself out after awhile. But it is the music impulse, which puts into harmony the feelings of the soul, that is being degraded and lowered.

Nor is it on account of the true artists that he is discouraged, for the canned music will not invade their high art; but for the common people, who are deeply interested in the right musical taste. These ears ground out by wheels wound up and set agoing will never raise a heart out of the dust.

We are glad Mr. Sousa does not assail particularly the planola. The excellence of its music depends very much upon the sentiment and skill of the performer. It requires some taste to make it really enjoyable. It is capable of that delicate handling which tends to make the feelings breathe forth in gracious tones.

We are further inclined to put in a saving clause in behalf of these little music boxes that sit on the mantel and grind out the most charming little melodies. We do not believe Mr. Sousa or any other gifted musician would raise his hand against such innocent little melody makers. Their mild strains steal about a room almost as softly as the smiles of a friend. Surely the music box must not be thrown out with the graphophone.

ess

**S**OUSA—the same graceful, debonaire Sousa as of old—drew a crowded house at the Hippodrome last night, and his band never was in better shape. Every taste of the musical devotee was satisfied in the programme—a potpourri of Sousa marches, classical numbers, and characteristic fantasies. As usual, the encores doubled the regular numbers, and Sousa pleased the big audience with eight of his stirring marches.

The humorous paraphrase, "Tearin' of the Green," was a "ripping" fifteen-variation ensemble of the Irish national air, and brought into play all the vigorous tonal effects of the band's brass and reeds. Perhaps the choicest selection of the evening was the idyl, "Baby's Sweetheart," a little gem as dainty as a bit of Dresden china.

Miss Ada Chambers, soprano, sang the "Queen of Sheba" aria and the Musette air from "La Bohème." Miss Jeannette Powers, violinist, gave the andante and Moto Perpetuo of Ries and Schubert's serenade. Cornetist Herbert Clarke was the other soloist and gave "Alice, Where Art Thou?" and "The Rosary."

The number which seemed to please most was a parody on "Waiting at the Church," ending with a repetition of the tune as a dirge.

After all, it takes a bandsman like Sousa to do the trick. The Hippodrome host of Sunday nighters wept with joy to see John Philip home for the first time this autumn. There were Sousa march encores last night, with the usual incidental printed programme.

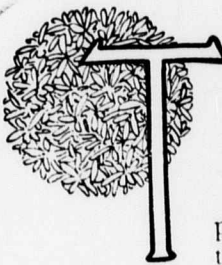
The rumor that Mr. Sousa has presented a musical library of sacred oratorio scores to the Hippodrome chorus girls is without foundation.

From \_\_\_\_\_  
Address \_\_\_\_\_  
Date \_\_\_\_\_

Bandmaster Sousa condemns "canned music," meaning by this the phonograph brand. He's correct. The legitimate and most effective use of the phonograph is to reproduce Socialist speeches.

Established: London, 1881; New York, 1884.

From \_\_\_\_\_  
Address \_\_\_\_\_



### THE CAN AGE.

THE OPENING chapters of ancient history devote considerable space to the Paleolithic or Old Stone age, and the Neolithic or New Stone age. In those days of ignorance and economy pre-historic man fashioned his rude weapons from flints and stones. Later came the Age of Metals, when copper, bronze and iron became of invaluable use. Succeeding periods have taken their names from the forces of nature as they have been applied to progress. Thus more recent times are known as the Steam age and Electric age.

Man is of comparatively little account to posterity. He does not linger long enough. But the things he discovered and the implements he used shed their benefits upon posterity as it appears.

When time shall have stripped the vanity and veneer from the present era, it will undoubtedly take place in staid and reliable history as the Can age. History is not apt to be flattering, but it is presumed to be truthful. We are now showing an unprecedented disposition to preserve and concentrate not only the necessities but the luxuries of life as well. If we can just crowd everything we want into a can and walk away with the original package, we are perfectly happy.

Foodstuffs are now classified in condensed form. When we go to the grocery we see nothing in bulk. Everything is canned, from corned beef to cucumbers. Ask for the desired article and it will come to you in a can.

In a similar manner the can has invaded the field of art. If you want to carry home a new song or a lecture or a piece of band music, go buy it on a cylinder and try it on your phonograph. Concentration is the thing, convenience the result. Literature is feeling the influence of this condensation. The three-volume novel may now be purchased in modern bookform, which is little more than a short story with plenty of pictures.

If you wish to make a trip through Yellowstone National Park without paying carfare, go to a moving picture show. If you want to see the latest prize-fight, drop a penny in the nearest slot machine.

The latest is canned spelling, without the can. It is a simplified process of writing down words and ideas without excess labor. A letter is no longer silent; it simply is not there.

These attainments, if attainments they may be called, have met with criticism and opposition of no mean order. But the can has been tied onto the age and it will not come off. The next best thing to do is to sterilize the can.

Canned beef has had its inning and the product has improved. Canned spelling and canned literature will have their inning, and in the end we will no doubt see a survival of the fittest.

John Phillip Sousa is protesting against canned music. Probably as much of his music comes out in canned form as that of any other composer or band leader, and at present it is just as hard to listen to. That is the fault of the can and in due time this may be remedied. There may be a falling off in the number of young lady pianists "across the way" as he predicts, but Mr. Sousa should think of the possibilities of a popular vote as between the young lady and the canned music before denouncing the can. Tennyson said:

"Fill the cup and fill the can,  
Have a rouse before the morn."

That was in the days before canning things became so popular and he undoubtedly had no idea at that time that a bit of Sousa music might some day be included in a morning rouse. Nowadays the cup is sufficient. So much for the cause of temperance.

R. C. McElwain.

Newspaper Cutting Bureau in the World

From \_\_\_\_\_  
Address \_\_\_\_\_

### SOUSA'S RETURN CONCERT.

Big Audience Applauds the "March King" and His Band at the Hippodrome.

Sousa and his band gave a return concert at the New York Hippodrome last night before a great audience which completely filled the building and left hundreds standing. It was a characteristic Sousa audience, applauding generously the well-rendered numbers of the programme and going wild with enthusiasm over the spirited marches which the conductor took from his own compositions for encores.

The soloists were Miss Ada Chambers, soprano; Miss Jeannette Powers, violinist, and Herbert L. Clarke, cornetist. One of the best-enjoyed numbers was Schubert's "Serenade," given by Miss Powers as her encore, with harp accompaniment. The sextet from Lucia was also particularly well received, given by three cornets, two trombones and an euphonium. Humorous paraphrases of popular songs scored a big hit, and "My Wife Won't Let Me" and "In Kansas" held back the classical part of the programme for a considerable part of the evening.

Newspaper Cutting Bureau in the World  
NEW YORK DAILY NEWS

ress

Sousa.  
Sousa is a great fellow for packing houses at his concerts. His solos are always popular and his crowds are always great.

From \_\_\_\_\_  
Address \_\_\_\_\_

**D** There was a great audience at the New York Hippodrome last evening when Sousa waved his baton to start his band on the first number of the concert. The band was scheduled for nine pieces, but then, as always occurs, about two dozen, including the encores, were given in the Sousa style and finish, that caused the loudest kind of manifestations of approval. Considerable merriment was created by the playing of "Tearin' of the Green," "Waiting at the Church" and "In Kansas," as arranged by the celebrated bandmaster. The soloists were Herbert L. Clarke, Miss Ada Chambers and Miss Jeannette Powers. The concert ended at 11 o'clock, with a highly satisfied audience.

### Sousa Konzert.

"Das Publikum war in hellen Haufen erschienen, um den populären, pittoresken 'Bandmaster' Sousa mit seinem Orchester wieder einmal im Riesenraum des Hippodroms begrüßen zu können, und das ganze Programm entfesselte den unermüdbaren Beifall und ein schier unstillbares Verlangen nach Encores. Die Sopranistin Ada Chambers, die Violinvirtuosin Jeannette Powers und der Kornettist Herbert L. Clarke wurden für ihre wirksamen Vorträge gleichfalls durch reichlichen Beifall ausgezeichnet."



From Globe  
Address 100 N. 10th St.  
Date Oct 9-1906

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Address 100 N. 10th St.  
Date Oct 9-1906

Port Jervis (N.Y.)  
Gazette. Oct. 15.  
1906.

# "CANNED MUSIC."

John Philip Sousa, composer, writer and wearer of many medals, has declared against "canned music." According to Mr. Sousa, those mechanical contraptions which grind out music are destroying the popular taste for good music. The product of the graphophone and kindred inventions is soulless, so Sousa says, and is degrading the musical impulse. Unless something is done to curb the mania contributors to the classical aggregate will ultimately be out of business for want of an audience; which calamity will hardly interrupt the Sousa marches.

That mechanical music is having a vogue entirely out of the true proportion of things will be admitted cheerfully. And possibly it is high time that a note of warning should be sounded. But there is much to be said in behalf of those instruments which, by a press of the button, or a turn of the key bellow forth or revolve fair melodies. The graphophone has brought the voices of the world's greatest singers to many who otherwise might never have heard them and while the effects may be wanting in some of the finer phases the results, we are sure, are, for the most part, laudable.

In the invention of automatic musical instruments science, if the inventive genius may so be termed, is supplementing, in an humble way, the wonderful but rare gifts which Nature has devised. Man may never rival the skill of the Master but, surely, he may do what he can, that those gifts may be more widely enjoyed. The name of Caruso, for instance, is known probably in every hamlet in this country, but manifestly, it is impossible for the great Italian tenor to sing in every hamlet. And isn't a pale mechanical echo better than an unrelieved silence?

Nature, mayhap, delights in exhibitions supremely beyond the pigmy efforts of humanity. Right now, for example, the woods are blazing with gold won from surbeams that wooed when life was in its green and fragrant youth and many an ambitious artist is essaying to put on canvas some landscape that has thrilled him. The poet Riley, in a homely way, discourages such presumption:

"It's a pictur' that no painter has the colorin' to mock  
When the frost is on the punkin and the fodder's in the shock,"

but the painters are "mockin'" it just the same, and their faulty counterfeits bring joy to countless thousands who can never behold the original.

There is too much of good in music automatons to second a motion for their utter annihilation, just as there is too much of enormity unqualifiedly to indorse them. Many of us are hoping, doubtless, that

Ere the battle's lost or won  
The hurdy-gurdy shall be done—for good.

Newspaper Cutting Bureau in the World

## Sousa and His Critics.

Among all John Philip Sousa's possessions—and they include many marks of favor from royal and titled personages—he values none more highly than a little album wherein are recorded the eulogistic things written to Sousa by his brethren in art—composers, conductors, authors and poets. Some of the celebrities who have contributed to the chorus of praise are Dudley Buck, Edward German, Dan Godfrey, Lieutenant Williams (leader of King Edward's private band), W. S. B. Matthews, the distinguished critic, Alexander Lambert, James Whitcomb Riley, Homer N. Bartlett, DeWolf Hopper, Bruno Oscar Klein, John S. Duss, Luigi Arditi, Percy Godfrey, James G. Huneker, Marc A. Blumenberg (editor of the Musical Courier), William A. Crane, Henry E. Dixey, Alfred Hertz, Heinrich Conreid, and too many others to allow of their mention in this limited list. "However," says Sousa, "All the famous names in the world, endorsed under their written praise, would not give me more pride or pleasure than the knowledge that I have a place in the hearts of my eighty millions of countrymen, and if I could, I would engrave all their names in huge albums of gold. Without the encouragement of my own land, I never would have dared to seek the verdict of Europe. The American public is the greatest critic of Sousa and his band at home tomorrow night."

## SOUSA PLAYS TO GREAT THROG

Every Seat in Hippodrome Taken When Popular Band Leader Makes His Appearance.

John Philip Sousa and his band received a hearty welcome at the Hippodrome last evening, where an immense audience that filled every seat in the large building testified by its presence and enthusiastic applause its affection for the conductor and its delight with the musical programme presented for its amusement.

The soloists were Miss Ada Chambers, soprano; Miss Jeannette Powers, violinist, and Herbert L. Clark, cornetist. Miss Chambers sang an aria from Gounod's "Queen of Sheba" and one from "La Boheme." Miss Powers' numbers were Rie's "Moto Perpetuum," Schubert's "Serenade" and Sarasate's "Gypsy Dances," and Mr. Clarke's cornet solos were "Alice, Where Art Thou?" and "The Rosary."

The novelties of the evening's programme were a number of excerpts from Sousa's "Free Lance," a ballet suite, "Yedda," by Metra; "Baby's Sweetheart," by Corri, and an alleged humorous paraphrase, "Tearin' o' the Green," by Douglas.

None of these novelties proved to be important contributions to the band's repertoire—least of all the last—which number was a burlesque on the Irish air, "The Wearing of the Green," a melody that means too much to and is too much revered by a class of the community to be handled frivolously. It did not make a good impression on the audience.

As any sane person might expect, this insult to men and women of Irish birth and parentage chagrined the audience. A tragedy of centuries involving three famines, ninety coercion acts, the death by artificial famine of millions of Ireland's bravest sons and fairest daughters, is recalled by "The Wearing of the Green." It is the knowledge of these lamentable occurrences which should be safeguarded against burlesque, that inspired Dion Boucicault to compose that stirring melody.

John Philip Sousa will have no one but himself to blame if the scenes which attended the suppression of "McFadden's Row of Flats" are enacted the next time he essays "The Tearin' o' the Green," which rightly should be sluiced beneath the Union Jack and played to Fifth avenue title hunters and the descendants of the Revolutionary Tories who are still infatuated with English ideas and customs.

The number that excited every one to wild enthusiasm was a humorous arrangement of the popular air, "Waiting at the Church." In this Mr. Sousa introduced church bells and other appropriate and effective accompaniments. At its conclusion he blended a few bars of Gounod's "Funeral March of a Marionette," with the Mendelssohn's "Wedding March." The burlesque of a burlesque was exceedingly effective and made the hit of the evening.

Mr. Sousa's encores were as usual the best numbers of the evening, and he was as generous in granting them as the audience was emphatic in its demands therefor. They were received with welcome and were superbly performed.

## A ROYAL MUSICAL TREAT.

Sousa's Band Enjoyed by an Enthusiastic Audience at the Matinee in the Casino.

A royal musical treat was enthusiastically enjoyed by a delighted audience at the Casino Saturday afternoon, the occasion being a matinee given by John Philip Sousa and his band.

The program was of two hours duration, but to the many who attended it seemed the shortest two hours of their lives so complete was their interest. The opening piece was Liszt's "Les Preludes," a beautiful symphonic poem of musical genius. It was encored heartily and Mr. Sousa responded with a march. Mr. Clark is said to be one of the best solo cornetists living, and his work Saturday afternoon fully sustained his reputation. His solo was "Bride of the Waves," and he was recalled with tremendous applause. The tone he secured was pure and delicate, and not a note jarred on the ear.

The card song from "The Bride Elect," by Miss Ada Chambers, the soprano, was a musical gem. She has a fine voice of sympathetic quality as well as carrying power of tone. She has a keen appreciation of musical values and an intelligence in the interpretation of sentiment which enables her to obtain admirable results. She was enthusiastically encored.

Miss Jeannette Powers proved to be a remarkably gifted young woman. She is lovely to look upon and her celerity, daintiness and ease in handling the violin are a revelation. In a Mendelssohn number she did exquisite work, overcoming very difficult passages with a display of technique that awakened great enthusiasm. She scored a triumph in Schubert's "Serenade" in an encore.

Douglas's "Tearin' O' the Green," as rendered by the band was a delightfully funny number, as also was the humorous number "In Kansas." Mr. Sousa favored with several of his marches, among the number being a new march, "On to Victory." The concert throughout was all that could be desired and highly appreciated by all in attendance.

Port Jervis (N.Y.)  
Gazette. Oct. 15.  
1906.

## Mr. Sousa's Compliment.

Mr. John Phillip Sousa, Miss Jeannette Powers and Mr. Lyon, day manager for Mr. Sousa, honored the Port Jervis Conservatory of Music by their presence at that place after the matinee, Saturday afternoon. They were liberal in unstinted praise for the systems that are taught in that school. They heard Miss Stella C. Young and Miss Erna F. Pantley in solos and complimented them highly on their musical ability and predicted a very brilliant future for them under the guidance of their instructor, L. C. Fenner.

Port Jervis (N.Y.) Ga.  
zette. Oct. 17. 1906.

## The Pryor Band Concert.

Arthur Pryor and his band was the attraction at the Casino yesterday afternoon. The attendance was light. The first half of the program was made up of delightful numbers which were greatly enjoyed. The second half, representing the history of the American flag in pictures did not appear to meet with the approval of the audience and we must admit that a musical program similar to the Sousa concert would have been preferable. The numbers, "The Whistler and His Dog," and "The Baby Parade," were the best of the popular offerings. Miss Thomas, the contralto soloist, sang her way into the hearts of the audience who enthusiastically wanted more. She graciously responded and received a bouquet of roses. Mr. Pryor was also the recipient of flowers at the conclusion of a splendid trombone solo. Mr. Mantia's pryorphone solo was a beautiful number. The band is a good one.

## Sousa's Band Starts In at the Hippodrome.

If any one glancing at the programme for Mr. Sousa's first concert of the season at the Hippodrome last night felt disposed to complain of the seeming "stingy" arrangement of only nine selections, he soon discovered his mistake. Mr. Sousa was generous with encores, and these encores seemed to be the most popular feature of the programme. A big audience expressed its hearty approval of selections as varied as Nevin's "The Rosary," the sextet from "Larcia" and Sousa's own "Hands Across the Sea." And if still greater contrast was wanted, there was an aria from "The Queen of Sheba," and another from "La Boheme," both well sung by Miss Jeannette Powers, to say nothing of Miss Jeannette Powers with a violin solo by Reiss, and Mr. Herbert L. Clarke, with his cornet, and that nice old song that every young person has sung in the moonlight, "Alice, Where Art Thou?" It was such a popular concert that more than one listener voiced his regret that it was to be the last Sousa concert in New York this season.





**EDWARD LYMAN BILL, - Editor and Proprietor**

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**IMPORTANT.**—Advertisements or changes should reach this office by the first of each month. Advertisements arriving too late for insertion in the current issue will, in the absence of instructions, be inserted in the succeeding issue.

**Long Distance Telephone—Number 1745 Gramercy.**  
**Cable Address: "Elbill," New York.**

**NEW YORK, SEPT. 15, 1906.**

**T**ALKING MACHINE men in various countries have been interested in the decision affecting the reproduction of music handed down by the Italian courts, which was reported briefly in the last issue of *The World*.

One of our correspondents in Italy says that many believe that the Court of Appeals in Italy will confirm the judgment of the First Court, and as the house of Ricordi control for the whole world the most important classical Italian compositions, including all the grand operas and works of the great masters, such as Verdi, Puccini and others, it will be seen that the decision rendered by the Tribunal of Milan is of the greatest interest to talking machine men wherever *The World* is read.

This Italian legal decision is a recognition without restrictions of the principle that the reproduction of music being reserved property, intended to be used for mechanical instruments in general, is not legal without the consent of the author or his representatives.

**T**HE above decision holds that during the life of the first period of copyright, namely, forty years, no musical composition in whole or in part, or any selections from the work, can be reproduced on a record without the written consent or permission of the copyright owner. Even after forty years the record makers using any copyrighted music must pay a royalty, which shall be fixed by the court.

The Tribunal by this decision compels the Gramophone Co., the defendants in the case, to the repayment of damages incurred to the house of Ricordi for improper reproductions of their works. This alone means, in case the higher Italian court concurs, the payment of a considerable sum of money to the plaintiff.

**I**T should be understood that in Italy the law considers two periods for the right of publication, one of forty years, starting from the

date of the first publication in favor of the author, or his representatives. The second period of forty years, during which every one can publish a work by paying for the benefit of either the author or his representatives 5 per cent. of the price marked on each printed copy offered for sale. Not only does the Tribunal of Milan compel the Gramophone Co. to pay the firm of Ricordi the amount of 5 per cent. on the gross price marked for each disc, but it has even gone further. It has compelled a firm which sells the discs of the Gramophone Co. to repayment of the damages toward Ricordi, for the improper sale carried on up to the present time, and has warned the firm that it would incur penalties if the sales continued. The Gramophone Co. have also been asked to pay the costs and judgment of this most interesting case.

**W**E may say that it is not definitely assured that this decision will be confirmed by the Court of Appeal, but we can state in that connection that the Tribunal of Cremona has already taken the same view as the Milan Court regarding perforated rolls, which are used on piano players, and the use of music rolls on piano players will shortly be tried before the Tribunal of Bologna. All of these matters are of vital interest to talking machine men in all parts of the country, and the decision of the higher Italian courts will be awaited with increased interest, for it is possible that the attitude of the Italian legal authorities may in a degree affect the condition here in America, where there has been strenuous efforts put forth to change the existing copyright law.

**A**LONG these lines the "canned music" article of John Philip Sousa, which appeared in a recent issue of a popular magazine, has attracted considerable interest in this country. It may be possible that new conditions may, within the near future, demand a change in our copyright laws, but it must be conceded that the talking machines and self-playing instruments have done much toward popularizing the work of many well-known composers who have profited in a material sense by the increased demand created for their compositions by the self-playing instruments. People who have heard their works through the talking machines have gravitated to the nearest music stores, and have asked dealers to supply them with copies of such and such a piece, and probably had it not been for the mediumship of the talking machine many of these compositions would never have been heard, and their authors could have never received royalties from the music publishers.

**T**HE statement has been made that years ago a well-known band master and composer actually urged talking machine men to reproduce his works on cylinder and disc records so that it would aid in their popularization. He then looked upon the talking machine as a splendid means of exploiting his musical creations, and there can be no question but that through the hundreds of thousands of records which have been sold of certain compositions that it has aided in popularizing them, and the talking machine will continue to be a popularizer of music in the broadest sense.

Neither does its use decrease love for piano playing, nor does it do away with the use of the smaller musical instruments in the slightest. It fills its own sphere as a musical educator and entertainer, and it is helpful in the broadest

way to the musical and educational interests of the country.

**W**E have noticed that the same men who claim to-day that the talking machine business has reached its highest stage of development are in many instances the same ones who, years ago, claimed that the present factories would be out of business by 1902.

There are pessimists in all trades, and it adds to the variety of the talking machine industry to have a few men who are making all kinds of dire predictions as to the future of the talking machine.

How can any one who has witnessed the steady evolution of this marvelous product of human brains and skill say that the highest stage of development has been reached. Look at the wonderful possibilities of the new instruments which have been placed out during the past six months, and then figure what the talented inventors of the future will create! This industry has not reached the high-water mark by a good step, and it will be many years before the wail of the pessimist can be heard distinctly above the whirr of busy machinery operating day and night in great plants to supply the world-wide demand for this great product.

**R**EPORTS from the London office of *The World* are interesting this month. London is headquarters for an enormous talking machine trade, and this publication is in a position to supply its readers not only with the latest and most accurate information concerning trade matters in London, but our rapidly growing subscription list in all parts of the world demands that the fullest attention be given to the affairs which are closely interwoven with this industry in other lands as well as our own.

**T**HE fall season is now well on, and reports received at this office during the past week indicate an unusual activity in trade circles. There will be the biggest kind of a business conducted in all lines of trade this fall. The jobbers in the Middle West are busy just now supplying the needs of the smaller dealers, and from all over America comes the cheering information that the talking machine dealers are getting extremely busy.

There are a number of specialties on the market, and the probability is that the present number will be constantly augmented. We have active brains and inventive skill in this industry, which are bound to tell in a number of ways, particularly in new inventions which are closely related to the talking machine.

**T**ALKING machine dealers are imbued with a spirit of progressiveness which is apparent in the beautiful quarters which are constantly being fitted up all over the land. We have seen during the past month some superb establishments fitted up exclusively for the display and sale of talking machines. The space and elegance of these warerooms would do credit to any industry, and there is no reason to-day why the talking-machine men should not take a pride in their calling and in the evolution of the business to higher and better things.

Recollect, too, that *The Talking Machine World* predicted in its first issue that the talking-machine industry was only in its infancy, and, judging from the phenomenal development which has taken place since this paper first appeared, it would seem as if our predictions were pretty nearly correct.



Bandmaster Sousa is still persistent in his abuse of the talking machine, his latest diatribe in Appleton's Magazine, which appears on another page of The World, being absurd, ridiculous and false. John Philip is an impulsive proposition, but caustic criticism devoid of truth has never helped a cause yet, no matter how deserving. Since Mr. Sousa first aired his grievance against the talking machine in the hearings on the proposed revision of the copyright laws before the joint patent committee of the Senate and House in June, in which he declared this wonderful invention was detrimental to voice culture and the sale of musical instruments, the newspapers of the country have commented upon his assertions either sarcastically, in great good humor or according to their intelligence. No one questions Mr. Sousa's pre-eminent position in the musical world, but his averments in the above connection are merely statements, incapable of proof. On the contrary, wherever the talking machine has been introduced the interest in everything musical has increased perceptibly. The beautiful records of the highest cultivated voices in the world have been more than a stimulus. Singing has improved through their influence and the sale of music augmented. That such instruments as the violin, guitar, mandolin, banjo, etc., are falling into innocuous desuetude, Mr. Sousa may learn a few facts to the contrary from the primary handlers of these goods, who have stated, from their own experience, that the talking machine has materially improved their business in these lines. It is useless, as well as profitless, to argue the matter further, when the preponderance of evidence is against the silly asseverations of the world-renowned bandmaster. Should the copyright bill become a law, and record manufacturers be required thereby to pay royalty, then a remarkable change may be expected in the attitude of the famous march composer toward the trade and its products.

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#### "CANNED MUSIC."

Sousa, the famous "march king," has raised his protest against "canned music," or the "menace of mechanical music," in an article in Appleton's Magazine. "I foresee," he says, "a marked deterioration in American music and musical taste, an interruption in the musical development of the country, and a host of other injuries to music in its artistic manifestations, by virtue—or rather by vice—of the multiplication of the various music-reproducing machines." Continuing, he says:

"It cannot be denied that the owners and inventors have shown wonderful aggressiveness and ingenuity in developing and exploiting these remarkable devices. Their mechanism has been steadily and marvelously improved, and they have come into very extensive use. And it must be admitted that where families lack time or inclination to acquire musical technique, and to hear public performances, the best of these machines supply a certain amount of satisfaction and pleasure.

"But heretofore the whole course of music, from its first day to this, has been along the line of making it the expression of soul states; in other words, of pouring it into soul. Wagner, representing the climax of this movement, declared again and again, 'I will not write even one measure of music that is not thoroughly sincere.'

"From the days when the mathematical and mechanical were paramount in music, the struggle has been bitter and incessant for the sway of the emotional and the soulful. And now, in this the twentieth century, come these talking and playing machines, and offer again to reduce the expression of music to a mathematical system of megaphones, wheels, cogs, disks, cylinders, and all manner of revolving things, which are as like real art as the marble statue of Eve is like her beautiful, living, beaming daughters."

There is apparently much truth in what the great conductor says of the injurious consequences of the machine-made music, but let us hope that the gravity of the consequences are only apparent and will never really mate-

From \_\_\_\_\_  
Address \_\_\_\_\_  
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#### TO HONOR T. P. O'CONNOR.

Music Publishers' Association Will Give Him Complimentary Dinner.

The Music Publishers' Association of the United States to-morrow evening at the Hotel Astor, will honor T. P. O'Connor, M. P., with a complimentary dinner in appreciation of his untiring efforts to secure the enactment of the British Copyright Bill, the passing of which is considered to be of considerable benefit to American publishers. Several prominent men who are interested in the new American Copyright Bill have been invited to attend this dinner. Among these are the Librarian of Congress, Herbert Putnam; Registrar of Copyrights, Thorvald Solberg; William Sulzer, John Philip Sousa, Victor Herbert, Julian Edwards, Reginald De Koven, Bronson Howard, Attorney-General Mayer and Charles Klein. J. F. Bowers of Chicago, President of the Music Publishers' Association of the United States, will preside. Mr. O'Connor returned last night from Canada, where he spoke in Montreal, Toronto and Ottawa. At the last-named city Sir Wilfrid Laurier proposed a vote of thanks to the speaker. "I found much enthusiasm," said Mr. O'Connor, "and the Canadians subscribed liberally to the fund."

#### SELECTIONS FOR BELLSTEDT'S BAND

Excellent programmes are being prepared by Director Bellstedt for the two sacred concerts to be given at the Hippodrome next Sunday afternoon and evening. Among the special selections will be a scene from "The Free Lance," Sousa's latest opera; the pretty song and chorus, "Fair Tennessee," written by Allen Lawson (Mrs. George Crane of Knoxville), and dedicated to ex-Gov. Robert Taylor, will be played; also, by request, "A Sweet Bunch of Daisies," another treat will be "Suwanee River," with variations, for five solo clarionettes; "The Holy City," Bach-Gounod's "Ave Maria" and the "Hallelujah Chorus" from "The Messiah," and especially for the students, a new cornet solo, "The Student's Sweetheart."

Stoves have been installed in the Hippodrome, and everything will be done that will contribute to the comfort of the public. The concert in the afternoon will be at 3 o'clock and the one at night at 8 o'clock.

To-night at the rink there will be a comic dress carnival, and to-morrow night barrel and obstacle races. Nellie Donegan will be twice daily the rest of the week.

Newspaper Cutting Bureau in the World

From \_\_\_\_\_  
Address \_\_\_\_\_  
Date \_\_\_\_\_

The Music Publishers' Association of the United States to-morrow evening, at the Hotel Astor, will honor the Hon. T. P. O'Connor, M. P., who is visiting the United States, with a complimentary dinner in appreciation of his untiring efforts to secure the enactment of the British Copyright bill, the passing of which is considered to be of considerable benefit to American publishers. A number of prominent public men who are considerably interested in the new American Copyright bill, have been invited to attend this dinner, among whom are: The Librarian of Congress, Hon. Herbert Putnam; registrar of Copyrights, Thorvald Solberg; Hon. William Sulzer, John Philip Sousa, Victor Herbert, Julian Edwards, Reginald De Koven, Bronson Howard, Attorney-General Mayer, and Charles Klein. J. F. Bowers of Chicago, president of the Music Publishers' Association of the United States, will preside.

Newspaper Cutting Bureau in the World

From \_\_\_\_\_  
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Date \_\_\_\_\_

The Philadelphia Record has issued some presentation copies of "The Philadelphia Record March," composed by H. Engelmann and played with great success by Sousa's Band. It is said to be one of the most popular marches now being played.

From \_\_\_\_\_  
Address \_\_\_\_\_  
Date \_\_\_\_\_

#### High Praise From Sousa

The following is the opinion expressed by John Philip Sousa of the Black Dike Mills band, to be heard at Music Hall next Friday evening:

Elysee Palace Hotel, Paris.

Mr. H. Bower:

Dear Sir:—Allow me to congratulate

late you on the performance of the Black Dike Mills Band last Sunday, at Queen's Hall, London. The band shows the effect of conscientious and persistent training, and the individual members display a sympathetic appreciation of the duties that rest upon them. With every wish for your continued success.

(Signed) JOHN PHILIP SOUSA.

Newspaper Cutting Bureau in the World

NEW YORK CITY.

All the girls in New York seemed to have important business in Broadway just after noontime yesterday, and I was puzzled to understand why the old thoroughfare looked so much like Avenue Five until I met John Drew and Drury Underwood in the same block. Then I realized that the girls were out trying to catch a glimpse of the matinee idol as he looks in all his unpainted off-stage beauty. And the matinee maid didn't haunt Broadway in vain, for her eyes were gladdened with the sight of William Gillette looking tall and spectral; Henry Blossom looking boyish and jolly; Richard Carle beaming ministerially through his eyeglasses; Arnold Daly rushing along so fast he suggested that some one down the street wanted to give him money; James Forbes rushing from the Hudson to Hackett's and back again; Dave Montgomery trying not to look like Fred Stone; Fred Stone trying not to look like Dave Montgomery, and John Philip Sousa looking beautiful to beat the band.

From \_\_\_\_\_  
Address \_\_\_\_\_  
Date \_\_\_\_\_

#### AMUSEMENTS.

John Philip Sousa and his excellent band gave a concert at the Samuels last evening to a crowded house. It was close to 10 o'clock when the entertainment started for the reason that the band played at Dunkirk yesterday afternoon and was late in arriving in the city last night. Sousa and his musicians have been heard before in Jamestown. The large audience last evening attested the fact that the band has lost none of its popularity. The programme proved to be an excellent and enjoyable one. Each number was warmly applauded. Features were the cornet solo, "Bride of the Waves" by Herbert L. Clarke; a soprano solo from "The Bride Elect" by Miss Ada Chambers and a violin solo entitled "Caprice Slavonic" by Miss Jeanette Powers.

Newspaper Cutting Bureau in the World

NEW YORK CITY.

OCT 18 1906

WHILE the musical lid is still down officially until after the Opera opens, a few tentative efforts have been made to pry it open and start the tuneful season ahead of schedule time. The ante-season has seen Leoncavallo come and go, but not conquer; Scarano, a new bandmaster from no man knows where, has returned to that place after exhibiting himself for one week on our billboards and for one night at the Hippodrome; Sousa, the personification of the vox populi in music, has given another of his piquant and profitable entertainments. At Carnegie Hall we are to have Schumann-Heink, the mother of song, in a vocal recital next Saturday, and Rosenthal, the leonine king of the keyboard, in a pianistic carnival with the New York Symphony Orchestra on November 7. After that there will be a short period of waiting, while King Horse has his sway; then a last preparation of frills and furbelows, and—the Opera!



## SOUSA CONCERT PLEASED EVERYONE

### Big Band Rendered Typical Program in True Sousa- esque Style.

Sousa and his Band delighted an audience of fair size at the Opera House last night. It has been several years since Corning people have heard Sousa music rendered in true Sousaesque style and all of his marches old and new met with a great reception. Sousa as a conductor was a pleasant relief from the acrobatic Duss who last held down the stage with a band and he was courteous and gracious to his audience and not at all stingy with encores. The soloists he carries have every right to be in his company and distinguished themselves by their individual work.

The band arrived in Corning by special train from Hornell where a matinee performance was given and it will appear at the Hippodrome in New York Sunday in practically the same program rendered here, after which it goes to Boston for a 10 days' stay.

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## SOUSA AS POPULAR AS EVER

### Famous Band Heard in Two Fine Pro- grammes at the Food Fair

Large and enthusiastic audiences greeted John Philip Sousa and his world-famed band when they made their initial appearance at the Boston Food Fair yesterday afternoon and last evening. This popular musical organization succeeds at the Fair the United States Marine Band, which has been giving concerts twice a day at the Fair. Sousa himself was conductor of this Marine Band from 1880 to 1892, and it was as such that he made a good share of his reputation. He resigned to organize his present band.

It is an interesting fact that while Mr. Sousa and William H. Sautlemann, leader of the Marine Band, are necessarily to some extent musical rivals, they are warm friends and also near neighbors in Washington. It is told of Mr. Sautlemann that owing to this personal friendship he recently declined an engagement in New York city because Sousa was giving a concert in the same locality on the same date.

Yesterday afternoon and last evening at Mechanics Building, the balconies surrounding the main hall were crowded with people, while scores of others stood about on the floor, unable to obtain seats. The programme was varied and included the overture "Jubel," from Weber, concluding with the words of "America." Following this number was a cornet solo by Herbert L. Clarke; one of Sousa's own compositions, entitled "Looking Upward," by the band; a soprano solo from "La Boheme," by Miss Ada Chambers; "The Gypsy" and "The Free Lance," two new compositions, the former by Ganne and the latter by Sousa, by the band; a violin solo by Miss Jeannette Powers, and as the closing number the "Ride of the Valkyries," from Wagner's "Die Walkure."

The programme for the evening was even more elaborate than that of the afternoon, having as an opening number the overture to Wagner's "Tannhauser," and closing with a selection from the "Damnation of Faust." Among the particularly attractive numbers were a cornet duet, "The Swiss Boy," by Messrs. Clarke and Millhouse; a violin solo by Miss Jeannette Powers, and a soprano aria from "The Queen of Sheba," by Miss Ada Chambers. The band selection consisted of a suite, which included the several numbers of "At the King's Court," by Sousa; "Plantation Songs and Dances," by Clarke; excerpts from Sousa's "Free Lance"; the "Baby's Sweetheart," by Corri, and a march, "The Diplomat," another of the leader's own compositions.

The band concerts proved the chief feature of interest at the fair yesterday, yet the various booths and side shows were not neglected by any means, and the attendance, which has been on the increase ever since the opening day of the fair, was yesterday than on any previous Monday, and every booth received its full share of patronage.

## BIG CROWD GREET SOUSA AT FOOD FAIR

### Famous Band Master and His Corps of Musicians the Center of At- traction at the Mechanics' Hall Exhibition Afternoon and Night.

John Philip Sousa with his world-famed band made his initial appearance at the Boston Food Fair, yesterday afternoon and evening, and as usual he was greeted by large and enthusiastic audiences. During both the afternoon and evening sessions the balconies surrounding the main hall were crowded with people, while scores of others stood about on the floor, unable to obtain seats.

As the opening number of the afternoon program, and, in fact, the opening number of his first appearance at the Food Fair, Mr. Sousa very aptly chose the overture "Jubel," from Weber, concluding with the words of "America." Following this number was a cornet solo by Herbert L. Clarke; one of Sousa's own compositions, entitled "Looking Upward," by the band; a soprano solo from "La Boheme," by Miss Ada Chambers; "The Gypsy" and "The Free Lance," two new compositions, the former by Ganne and the latter by Sousa, by the band; a violin solo by Miss Jeannette Powers, and as the closing number the "Ride of the Valkyries," from "Die Walkure."

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While the main hall with the band concerts was the center of interest at the fair yesterday, the various booths and side shows were not forgotten by any means, and the attendance, which has been on the increase ever since the opening day of the fair, was larger yesterday than on any previous Monday, and every booth received its full share of patronage.

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## SOUSA'S BAND AT FOOD FAIR

"There is only one Sousa," so many music lovers have said, and, judging by the amount of applause each selection received, it was fully confirmed by the enormous crowds which attended both afternoon and evening concerts given by John Philip Sousa and his band yesterday at the Boston food fair in Mechanics' building.

The concert program last night began with the overture from "Tannhauser." This was followed by a cornet duet entitled "The Swiss Boy," a violin duet by Messrs. Clarke and Millhouse, a violin solo by Miss Jeannette Powers, and the singing of Miss Ada Chambers, soprano.

One of the features of these concerts is the singing of Miss Chambers. She will sing at every concert. Miss Powers, the violin soloist, is a native of Illinois, who has appeared in nearly 200 American cities. Mr. Clarke, the cornet soloist, has placed himself in the front rank of players. All of the other soloists are musicians of great ability.

The program for the week's concerts is perhaps as fine a one of its kind as ever prepared.

For these special concerts the same price for gallery seats will continue to prevail this week.

## SOUSA'S BAND MAKES HIT.

Miss Ada Chambers, Miss Powers and  
Cornetist Clarke Encored at Fair.

John Philip Sousa and his band made a great hit at the Boston Food fair, Mechanics' building yesterday afternoon and evening, and the soprano soloist, Miss Ada Chambers, created a genuine sensation with her wonderfully sweet and powerful voice, audible the whole length of the great hall.

Miss Chambers sang at both the afternoon and evening concerts, the afternoon selection being Musetto's waltz from "La Boheme," while at the evening concert the aria, "The Queen of Sheba," was sung in a wonderfully captivating manner. Miss Chambers was encored at both concerts, her evening concert piece being "Years at the Spring." She is to sing at every concert this week.

Miss Jeannette Powers, a very talented violin soloist, played at both concerts and was encored, while Herbert L. Clarke, the famous cornet player, gave a delightful solo in the afternoon and appeared in a cornet duet with Mr. Millhouse in the evening.

The soloists were accompanied by the band. "Tannhauser," "Plantation Songs and Dances," excerpts from Sousa's "Free Lance," Sousa's "At the King's Court" were some of the other selections on the evening programme, while two of the many encores played were "The Stars and Stripes Forever" and "King Cotton." At both concerts the band was constantly encored from the beginning to the end of the programme.

A large number of members of the New England Woman's Press Association were guests of the press department of the fair yesterday afternoon, occupying a reserved section of the gallery at the afternoon concert.

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## SOUSA'S BAND HERE.

### Well Received at First Concerts at Food Fair—Miss Chambers a Pleas- ing Soloist.

Sousa and his band yesterday afternoon became the central attraction at the food fair at Mechanics building, and received an enthusiastic reception.

This popular musical organization succeeds at the fair the U S marine band, which gave concerts twice a day that delighted the patrons of the fair. Sousa himself was conductor of Uncle Sam's marine band from 1880 to 1892, and it was as such that he made a good share of his reputation. He resigned to organize his own band.

The fact that his engagement in Boston follows directly that of the Marine band, inevitably bringing the two into comparison here, has caused Mr Sousa to lay himself out especially in the arrangement of his programs and the choice of the soloists he brings.

It is an interesting fact that while Mr Sousa and William H. Sautlemann, leader of the Marine band, are necessarily to some extent musical rivals, they are warm friends and also near neighbors in Washington. It is told of Mr Sautlemann that owing to this personal friendship he recently declined an engagement in New York city because Sousa was giving a concert in the same locality on the same date.

Sousa has brought as soloists for the Boston engagement Miss Ada Chambers, soprano; Miss Jeannette Powers, violinist, and Herbert L. Clarke, cornetist. Miss Chambers, who comes from Ohio, proved a particular star yesterday. She has a very pleasing voice of sufficient power to be very effective even in so big and difficult a place to sing as Mechanics building. She sang in the afternoon Musetto's waltz from "La Boheme," with "Calm as the Night" for the encore, and in the evening her program number was Gounod's aria, "The Queen of Sheba." The other soloists also were very well received. The concerts will continue through the week at 2 and 8 p m.

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At John Philip Sousa's opening concert at the New York Hippodrome Sunday night, the conductor responded to encores after every number on the programme, and the encores, it need hardly be said, were Sousa compositions. A new composition, a parody called "The Tearing of the Green," given at the concert, is said to have been in the bandmaster's best vein of musical humor.

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For these special concerts the same price for gallery seats will continue to prevail this week.

Montgomery (N.Y.)  
Standard and  
Reporter, Oct. 19th  
1906.

## Sousa's Concert.

Montgomery was well represented at the Middletown Armory last Saturday evening, the occasion of appearance there of Sousa and his band. That the concert was the epitome of fine music goes without saying, as it is doubtful if there is in existence another such band in the world. It was said that there were 1200 persons in attendance in the armory, and to see that audience sit perfectly silent and appreciative, was a sight to see and to remember as an exemplification of the power of good music over the human heart. There were nine numbers to the regular program, which was supplemented by eleven encores, the latter popular selections and principally of Sousa's own composition. Sousa and his band have a hold upon public favor that will give him a reputation long after his active work may be ended, and one that will place him in the foremost ranks of the history of conductors and composers.

NEW YORK PRE

## RECEPTION FOR T. P. O'CONNOR

### Music Publishers' Association Entertains Irish Member of Parliament.

In honor of T. P. O'Connor, M. P., the Music Publishers' Association held a reception and dinner last night in the Hotel Astor. The event was in recognition of the service O'Connor did the music publishers in having the laws of Great Britain amended to make infringement of copyrighted music a felony. The guests included men prominent in music circles in this city, Chicago and Washington. Colonel J. Y. F. Blake of Boer war fame was among those present. Telegrams of regret were read from William Sulzer, Reginald De Koven, Philip Sousa and Thordald Solberg.

Resolutions were adopted in a meeting of the Executive Council of the association thanking O'Connor for his efforts in behalf of the publishers.

The speakers were O'Connor, Victor Herbert, Nathan Burken, John Kendrick Bangs, Colonel J. Y. F. Blake, Isidor Witmark, Bronson Howard and Walter Vaughn. Several hundred prominent men in Brooklyn will honor T. P. O'Connor and Edward Blake, Members of Parliament, at a reception to-night in the Imperial Assembly Rooms, Fulton street and Red Hook lane. Both of the distinguished Irish statesmen will make addresses, and a big crowd undoubtedly will be present. Bird S. Coler, President of the Borough of Brooklyn, will preside at the dinner. O'Connor is chairman of the association.



Musical America  
Oct. 20, 1906.

15

## MARCH KING REIGNS OVER JOLLY COURT

SOUSA AND HIS BAND SHOW HOW  
HUMOR HAS ITS PLACE  
IN MUSIC.

Enthusiastic Audience at the Hippodrome, in New York, Gives Ample Evidence of Its Appreciation—Soloists Prove Satisfactory.

It was typically a Sousa crowd and there prevailed the peculiar Sousa atmosphere at the concert given by his band in New York's Hippodrome last Sunday night. To say that it was a Sousa crowd immediately suggests a light-hearted, enthusiastic aggregation, respectful, even appreciative of the classical presentations and wildly demonstrative over the things that are always given and yet never printed on the March King's programme.

Sousa is a genial conductor. He is capable of tickling the risibilities of any American audience, because he thinks genuine humor has its place in music as in the other arts. For that reason his ridiculously funny paraphrase on "Waiting at the Church"—a homely and catchy English ballad which the street organs have already introduced to American attention—caused not smiles, but loud and prolonged laughter.

The band this year is better than ever. From Herbert L. Clarke, who produces a sweeter tone from the cornet than one is wont to associate with that instrument, to the fellow who toots the immense Sousa-phone—it looks more like the air funnel on an ocean liner than a musical instrument—these musicians are artists. Together, they make an organization so efficient that all other bands are measured by it. The programme follows:

Overture, "Stradella".....	Flotow
Cornet Solo, "Alice Where Art Thou?".....	Ascher
Ballet Suite, "Yedda".....	Metra
Aria for Soprano, "Queen of Sheba".....	Gounod
Excerpts from "The Free Lance".....	Sousa
Humorous Paraphrase, "Tearin' o' the Green".....	(new) Douglas
a. Idyl, "Baby's Sweetheart".....	Corbi
b. March, "Hail to the Spirit of Liberty".....	Sousa
Violin Solo, "Andante and Moto Perpetuum".....	Ries
Bourée and Gigue, "Much Ado about Nothing".....	German

Miss Chambers gave a satisfying interpretation of the beautiful Gounod aria. Her voice proved fully powerful enough to reach the farthest corners of the great auditorium. Miss Powers has improved greatly since her performance of last season. Her work merited the enthusiastic applause she received.

Musical Courier  
Oct. 21, 1906.

### Most Successful Sousa Concert.

On Sunday evening, October 14, at the Hippodrome, Sousa played to a vast concourse of listeners—probably one of the largest he has ever attracted in New York.

To tell how Sousa played is merely to repeat the superlative praise that has been printed about him in these columns on each and every one of his local appearances during the past dozen years or so. Sousa never plays badly, because his performances spell perfection. Always made up of the best possible material, always rehearsed to the hour, and always under the absolute control and magnetic inspiration of the great composer-conductor himself, the Sousa band seems never to lose its enthusiasm and its compelling power over all grades of listeners, from the veriest layman to the most erudite musical scholar; from the most naïve galleryite, come to have "a good time," to the most carping critic, present to find some flaw in the performance, suspicious of a popularity that neither time nor frequent hearing seems to stale in the slightest.

All the listeners were satisfied last Sunday, and the applause and cheering and encore demands were sheer endless. Over twenty "extras" were added by Sousa to the regular program before the audience finally seemed to realize that there was a limit to the endurance—even if not to the willingness—of the favorite leader and his players. Such long continued popularity is absolutely unique in this music surfeited town, and in itself constitutes Sousa's greatest advertisement.

The full scheme of the Sunday concert was as follows:

Overture, Stradella.....	Flotow
Cornet Solo, Alice, Where Art Thou?.....	Ascher
Ballet Suite, Yedda (new).....	Metra
Aria for Soprano, Queen of Sheba.....	Gounod
Excerpts from The Free Lance (new).....	Sousa
Humorous Paraphrase, Tearin' o' the Green (new).....	Douglas
Idyl, Baby's Sweetheart (new).....	Corbi
March, Hail to the Spirit of Liberty.....	Sousa
Written for the dedication of the Lafayette Monument, Paris, France, July 14, 1900.	
Violin Solo, Andante and Moto Perpetuum.....	Ries
Bourée and Gigue, Much Ado About Nothing.....	German

ROCHESTER, N. Y., MONDAY, OCTOBER 22, 1906.

### CONCERT AT LYCEUM.

Arthur Pryor's Band Heard Twice in  
Pleasing Programme.

Arthur Pryor, who has been for several seasons the popular trombone soloist of Sousa's Band, has organized a band of his own and presented it at two concerts at the Lyceum yesterday afternoon and evening. The audiences were top-heavy, although slightly better balanced in the evening, but cordially enthusiastic at both performances.

Mr. Pryor has gotten together a capable company of musicians and he conducts them with admirable musicianship, albeit with a slavish adherence to his former master's methods. All the Sousa mannerisms, the incessant teetering of the body, the undulating arm movements, the rhythmic wrists are repeated in Mr. Pryor. That he achieves musical results and holds his men in good control is perhaps a sufficient reason.

The programmes yesterday were interesting and well carried out. The big numbers were given with breadth and authority and the encores properly calculated to popular tastes. These latter included such inspired "programme" pieces as "The Whistler and His Dog" and "The Baby Parade," and the difference between the baby and the dog was portrayed with adequate musical effect. The programmes, both afternoon and evening, were concluded with a magnificent effort, called "The Triumph of Old Glory," in which incidents of American history were musically and pictorially illumined. Musically by the suggested national and popular airs, and pictorially by stereopticon and cinematograph views. It was a thrillingly patriotic compages and was sympathetically received. It ranged from the Boston Tea Party to Teddy at San Juan Hill and was emotionally satisfying from first to last.

Mr. Pryor played several of his popular trombone solos and seems to have lost none of his cunning. He will probably succeed as a band master, but he must look to the dignity of his entertainment.

### AMUSEMENTS.

Lyceum Theater.....Pryor's Band

Arthur Pryor seems to have learned early the song of the age of gold. And he has learned it not wisely, for music's sake, but too well. Had the public known of this, Mr. Pryor would not have directed his band before an audience that failed by a large number of seats to fill the Lyceum Theater last night. Instead, the crowd would have reached clear around to the church entrance waiting for the theater to open its doors. For Mr. Pryor's interpretation of the song of the age of gold would be something like this, only nicely phrased:

Oh give us what we want;  
Not what we ought to have  
Nor what is good for us,  
But give us what we want  
And we will pay you for it.

It was a fair programme that was offered last night. Litoff's overture from "Maximilian Robespierre" for an opening number, a group of numbers by Massenet, the contralto solo from Saint-Saens's oratorio "Samson and Delilah," the ensemble from "Andréa Chenier," by Glordanao, and two compositions by Mr. Pryor.

All went well with the opening. The audience politely applauded the overture and showed a little liking for Simone Mantia's pryorphone solo, a brass instrument, and he replied with a brief encore. Everything continued going well when the band struck Massenet's "Angelus," and Mr. Pryor politely, but with precision gauged his audience. The "Angelus" is a beautiful thing, with plenty of rhythm and melody and a pealing of silver bells in tune. The audience liked bells and clamored for more. Mr. Pryor smiled politely, lifted an eloquent eyebrow to his musicians, swung out with his still more eloquent baton, and the whole band swung into "The Baby's Parade." Now, "The Baby's Parade," and this is not said in disparagement, was not written by Wagner or Beethoven or Mozart or even by Mascagni. The baby cried and screamed for mamma and the band flared up and drowned the sound, and the audience, with enthusiastic applause, asked for more. They got it. The next was "Kazadazza;" it was noisy and the audience liked it better than anything else offered.

When the band returned to the programme Mr. Pryor offered two of his own composition, "An Egyptian Love Dance," with the languor of the East and the poetry and perfume of a picturesque country drifting through it, but that wasn't liked so well. Mr. Pryor wouldn't show that the lack of appreciation chilled him; he waved again and the band began "The Whistler and His Dog," and the men whistled and the dogs barked, and there was a great chase. And the people applauded with enthusiasm. So he gave "Everybody Works but Father," and the ears of the audience were tickled hugely.

Mr. Pryor played a trombone solo—he's a wonder with the instrument—and an encore, both of which were well received. His work on the instrument is a revelation to those who have not been properly introduced to the trombone. There was no disappointment for those who knew his reputation and came to the concert expecting great things. Mr. Mantia conducted during parts of the selection in which other instruments assisted. Miss Stella Thomas has a rich, deep voice, of much sweetness, and she sang her solo from "Samson and Delilah" with fine spirit. Her voice, a contralto, has flexibility and youth.

The afterpiece, "The Triumph of Old Glory," was given to an accompaniment of moving pictures, showing great scenes in American history and men who have made the country great. The music was all patriotic and mostly martial, and the audience split its gloves. The pictures showed the Boston tea party, the battle of Trenton, the Marquis De Lafayette, John Paul Jones engaging his ships in the first American sea fight, Washington praying under the historic elm, and clear on down through until the British evacuated New York, and "Yankee Doodle" was the tune to which the troops retreated. The pictures continued down through to the Spanish-American war, and when the regulars came to the relief of the volunteers it was with the old war song of those who fought in Sigel's brigade. They showed the battle of San Juan, with Colonel Roosevelt waving the historic dotted handkerchief from the top of the hill, and brought the "Triumph of Old Glory" to a close with "The Star Spangled Banner," played as it probably never before was played in Rochester—it certainly was inspiring—and the audience sat still through every note of the national anthem, with the commendable exception of an occasional one who preferred being conspicuous to being respectful.

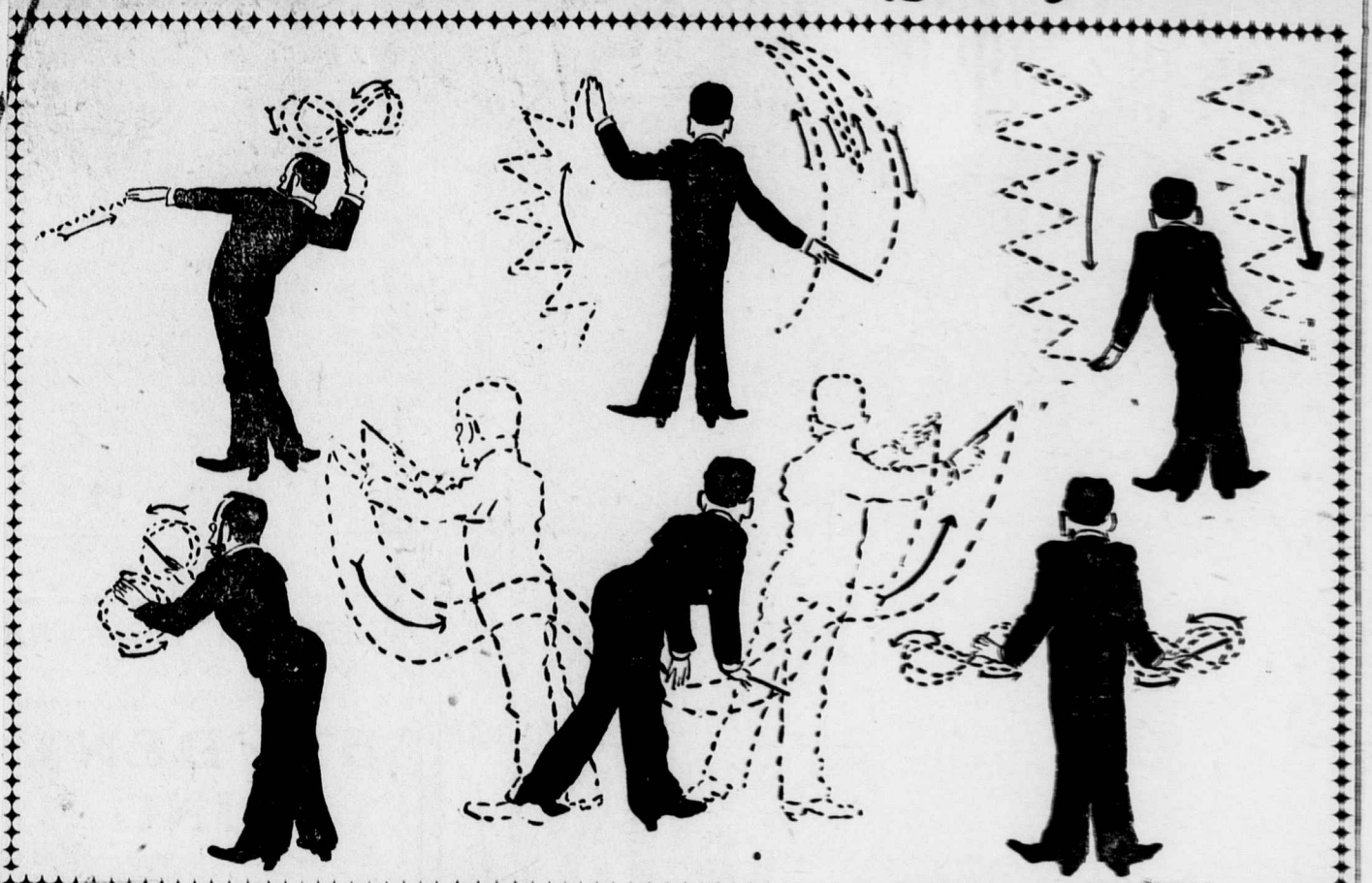
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MISS ADA CHAMBERS,  
SOPRANO WITH SOUSA'S  
BAND AT THE FOOD FAIR





# Art Is Perfection of Anything; May Be Leading a Band or Wooing, Says Sousa



## A FEW THINGS WHICH SOUSA DOES TO LURE MUSIC FROM BAND MEN

### Master of Wonderful Gyration Says Music Has Been His Hobby Since Youth.

In the first place, his name is John Philip Sousa and it has been the family name for generations, despite the story that his father's name was Philipso and he added U. S. A., the letters on his baggage when he came over the pond from Portugal.

Mr. Sousa says so himself. Furthermore he insists upon being called plain "Mr." although he might have all kinds of frills tacked on to his name, for he has been presented with the Palm of France, the Rosette of Germany and the Victorian Cross.

John Philip Sousa is the magnet at the Food Show in Mechanics Building, and he daily and nightly draws enormous crowds of Boston folks. They frequently remark upon his wonderful leadership.

Sousa describes large circles, small circles, arcs of circles with his baton. He zigzags the air, he performs undulating movements, sharp sudden verticle lines, and a dizzy serpentine figure.

#### His Little Magic Wand.

Yet the tiny magic wand moves so quietly, so easily that Sousa does not seem to be working at all.

His movements mean something, as a German critic has said. No sooner has he begun easily on a great arm sweep than he is back at the music stand starting on a crescendo upward beat.

Sousa's body retains always the military bearing. His arms and fingers direct and call forth the music from the musicians. Something about him suggests generalship, and no man would want to do anything but his best under such a leadership.

He doesn't work himself into a frenzied emotion, he doesn't appeal to the musicians. He commands the men and by personal magnetism gets soul into the music.

"There must be illusion in art," says the great bandmaster. "A painting is more beautiful if it can be appreciated without the canvas and paint being remarked. It is not necessary to put great muscular force

### "March King" Is Daily Drawing Crowds to the Big Food Fair Exhibit.

into leading a band. But if force, passion, volume, sweep and pathos can be suggested without outward emotion from the leader then the effect is greater.

#### Perfection the Thing.

"Art is the perfection, the ease with which one does things, whether it is counting a girl or leading a band."

"And sincerity is elementary to success. I have been playing since I was seven years old, and my work now is as great a pleasure as it was then."

"If I have a hobby it is my Americanism. I pride myself upon being just as democratic now as I was when a boy. A measure of success should not spoil a man, especially an American."

"I was born in Washington, D. C. My father came from Portugal and served in the Civil War."

## BRASS AND STRING LEADERS GRASP HANDS

Yesterday at the Touraine, after a meeting three years ago in Warsaw, Russian Poland, Leoncavallo, who is here from Milan with his orchestra, and John Philip Sousa, the bandmaster, who is at the Food Fair, met for the first time, after each had traveled thousands of miles under many suns. The meeting was mutually pleasant. Sousa had heard Leoncavallo at the Sunday night concert in Symphony Hall, and Leoncavallo, anxious to clasp again the hand of the bandman, called on him next morning. Sousa extended an invitation to the orchestra leader to be his guest next Saturday evening, but Leoncavallo said it would be impossible. At the afternoon concert by Sousa's band, at the Boston Food Fair, the program included a trumpet solo, fantasia, "Attila," by Mr. H. Le Barbier; the soprano solo, "Carmen," by Miss Ada Chambers; the violin solo, "Largo," by Miss Jeannette Powers; the march, "Semper Fidelis," and many other popular selections, also "Reminiscences of all Nations."

At the evening concert Mr. Herbert L. Clarke gave a cornet solo, "Because I Love You," and Miss Lucy Anne Allen sang "Semiramide" with splendid effect. It was Miss Allen's first appearance at the food fair, she having been engaged as an extra soprano soloist for this, the last week of the fair. She is a dramatic soloist of signal ability, and her efforts were received with great enthusiasm. Miss Jeannette Powers, the accomplished violinist, gave the solo, "Gipsy Songs." The grand fantasia, "Aida," and gems from "The Mikado" were also among the evening selections.

There were a great many Maine excursionists at the food fair yesterday, numbers coming from many sections of that State. Today there are to be excursions from Portland, Me., also from Worcester, New Bedford and Taunton, Mass.

The Sousa programs for the remainder of the week are exceedingly interesting. The attendance at the fair last night was very large, and the management expects this will be the best week of all.

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Not much remains to be said in addition to what was said about the Pryor band. I can see no reason, after a few days to think it over, for changing any of the opinions expressed while the memory of the concert was warm.

Pryor is talented as a composer; gifted with an undoubted and delicate sense of rhythm. If the public is growing very hungry for military band music that is alike in line and lineament to the Sousa band—but lacking the body of tone of the latter and lacking the initial program dignity of the latter; also lacking the personality in its leader that the Sousa band has—then Pryor will succeed. We may feel thankful if he does, for it will indicate the great growth of our musical desire. But Pryor has neither the commanding position in the world of music that Sousa has; nor the perfected organization machinery to give such a wide range of music; not the alluring appeal to the curiosity like Creator, or some others of marked characteristics. Lacking so much and being, in fact and method, a miniature of the band from which Pryor came and where he learned practically everything he knows, is his success as a conductor financially likely?

## SOUSA SEES LEONCAVALLO

### Two Great Composers and Musicians Are Firm Friends

Yesterday was one of the most enjoyable of days for John Philip Sousa. Mr. Sousa had a long and very pleasant chat with Sig. Ruggiero Leoncavallo, the celebrated Italian composer and orchestra leader. Mr. Sousa and Sig. Leoncavallo have long been acquainted, and the last time they met was in Moscow, Russia, several years ago, and the reunion was very much enjoyed.

At the afternoon concert by Sousa's Band at the Boston Food Fair the programme included many solos.

At the evening concert Mr. Herbert L. Clarke gave a cornet solo, "Because I Love You," and Miss Lucy Anne Allen sang "Semiramide" with splendid effect. It was Miss Allen's first appearance at the Food Fair, she having been engaged as an extra soprano soloist for this week. She has a powerful, yet a beautiful voice, and her efforts were received with great enthusiasm. Miss Jeannette Powers, the accomplished violinist, gave the solo, "Gipsy Songs."

Pozzi is a name that is known to band people of Italy as Sousa is known here. Pozzi has brought his "Banda di Pozzi" to this country and Milwaukee is favored by one concert at the theater Sunday night. Pozzi has musicians, all countrymen of his, who have helped him make his reputation in his own country and who have come to supplement Creators and the other musicians who have been in the field for years.



# ARTHUR PRYOR A GENERAL FAVORITE

**Gifted Trombone Virtuoso Now One of America's Most Prominent Band Conductors.**

In the front rank of American bandmasters stands Arthur Pryor. That he has gained widespread recognition as such while yet a young man and without at any time resorting to undignified means of attracting attention, is all the more to his credit. He has won this position by strictly legitimate methods and an unswerving fidelity to his art ideals.

Without catering to the taste for mere trivialities or considering exclusively the wishes of the most serious devotees of music, he has endeavored to make friends for himself and his band by satisfying the most capricious critic and entertaining the musical novice with the same programmes. A musician of acute perspicacity, he displays rare judgment in his appeal to varied tastes. He is, in fact, a programme-maker, *par excellence*.

What he has accomplished as a conductor has been no surprise to the many who have admired and wondered at his attainments as a player on the trombone, for his technical skill and the tone quality he produces with that instrument are unique.

His interpretations are characterized by temperamental warmth and spontaneity, and the vim and dash he infuses into the more spirited numbers in his band's repertoire are of irresistible effect. Noteworthy is the easy grace of his demeanor while wielding the baton. It is singularly free of studied poses.

Personally, Mr. Pryor is one of the most



**ARTHUR PRYOR**

Popular Young Bandmaster, Whose Organization is at Present Touring the Eastern States.

popular men in the musical profession. Genial, modest, kindly, always ready with a good story, he is a favorite not only with his men but with all with whom he comes in contact.

## MECHANICAL MUSIC WARMLY CHAMPIONED

**REPLIES TO SOUSA'S ATTACK APPEAR IN APPLETON'S MAGAZINE.**

**Paul H. Cromelin Thinks the March King's Premises Are Not Well Taken—The Cause of Music Aided by Condemned Devices.**

The November issue of "Appleton's Magazine" contains several interesting letters evoked by John Philip Sousa's article in the September number of the same periodical condemning mechanical music.

The devices to which Mr. Sousa objects find an ardent champion in Paul H. Cromelin, who says:


"No one who reflects upon the matter for a single moment will deny that the average rendition of music by the amateurs in the homes of our land is far, far below that of the mechanical music reproducer of to-day. It is just because these devices bring into our homes renditions of music of a superior quality, to which the vast majority of our people are total strangers, that they are meeting with such universal acceptance.

"But there is much more than this. The average amateur is generally limited to one instrument, and his or her proficiency admits only of the indifferent rendition of a small number of compositions, usually of elementary character and mediocre quality. The graphophone, on the contrary, brings into the home the widest range of musical renditions, vocal and instrumental, solo and concerted, rendered, it may be, by the greatest living artists.

"Our author assures us that the onward march of the mechanical music maker will cause the girls of our nation to desist from the effort to make mediocre piano players of themselves. Assuming for a moment the correctness of this statement, what a fearful waste of time and what needless suffering have been caused by the futile but persevering attempts to make all our Mary Janes 'learn the piano'!

"But I deny that the progress of the mechanical music maker will diminish individual application to the art of musical rendition. The idea that any person having the natural ability and desire to sing, for instance, will permit a mechanical device to do his singing for him is laughably absurd. On the contrary, the mechanical reproduction of songs by correct methods will only stimulate him to sing the more and enable him to sing the better."

S O U S A



Last Time this Season  
In New York  
**SOUSA**  
at the **HIPPODROME**  
**Sunday Evening Next, Oct. 28**  
at 8.30

**SOLOISTS:**  
ADA CHAMBERS  
JEANNETTE POWERS  
HERBERT L. CLARKE

Soprano  
Violinist  
Cornetist

## SOUSA'S BAND AT THE HIPPODROME

**Will Give Their Second New York Concert To-Morrow Night—Three Soloists to Appear.**



SOUSA and his band will give their second New York concert to-morrow night, October 28, at the Hippodrome. Three soloists will assist: Ada Chambers, the soprano, who will give an aria from Saint-Saens's "Samson et Dalila"; Herbert L. Clarke, cornetist, in a solo of his own composition, and Jeannette Powers, violinist, with Vieuxtemps' "Irish Fantasia," as her selection. Interesting numbers on the programme will be Liszt's Symphonic Poem "Les Preludes"; the Weingartner version of Weber's "Invitation to the Dance." Mr. Sousa's Suite, "Looking Upward" with its famous drum roll, and excerpts from Puccini's delightful Japanese Opera, "Mme. Butterfly." The closing number will be the Grand March from "Tannhauser."

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### QUEER.

**L**ITTLE Johnny Smith accompanied his mamma to Willow Grove to hear Sousa. When they returned papa asked him how he liked it. "Oh, all right," he replied; "the music was fine, but some fellow stood up in front and tried to queer things with a stick."

## Musical Notes

Not much remains to be said in ad-

dition to what was said about the Pryor band. I can see no reason, after a few days to think it over, for changing any of the opinions expressed while the memory of the concert was warm. Pryor is talented as a composer; gifted with an undoubted and delicate sense of rhythm. If the public is growing very hungry for military band music that is alike in line and lineament to the Sousa band—but lacking the body of tone of the latter and lacking the initial program dignity of the latter; also lacking the personality in its leader that the Sousa band has—then Pryor will succeed. We may feel thankful if he does, for it will indicate the great growth of our musical desire. But Pryor has neither the commanding position in the world of music that Sousa has; nor the perfected organization machinery to give such a wide range of music; not the alluring appeal to the curiosity like Creators, or some others of marked characteristics. Lacking so much and being, in fact and method, a miniature of the band from which Pryor came and where he learned practically everything he knows, is his success as a conductor financially likely?

## BOSTON LIFE



Anyone who has attempted to hear the music of Sousa's Band at the Food Fair, when the soloists were playing or the entire band was not playing fortissimo, has vainly strained their ears. At Pittsburgh and other western cities the band has given concerts at certain hours when playing at fairs, usually from 2 to 3, or 4 to 5 o'clock and the people sat quietly to listen, instead of running to and fro and catching a strain of music while on the go. Perhaps the music lovers in Boston can induce the managers to arrange in some way for the band to be heard should it come to the Food Fair next year and then the people who have paid for their reserved seats may get their full share of the choice music this band knows so well how to reproduce. They wait hoping, but—

*Musical America*

November 3, 1906

## LAST SOUSA CONCERT AT THE HIPPODROME

**Band Entertains Great Audience at Its Final Appearance in New York This Season.**

Sousa's band gave its final concert of the season Sunday night before an audience that filled the Hippodrome in New York. Two or three encores followed each number and among them the catchy swing of the old favorites, "El Capitan," "The Stars and Stripes," and "Hands Across the Sea" found chief favor.

The principal number on the programme were Liszt's "Les Preludes," excerpts from Puccini's "Madame Butterfly," the Weber-Weingartner "Invitation to the Dance," and Sousa's three part suite "Looking Upward."

The new Princeton cannon song, a football strain, with the band doing the college rah, rahing, drew applause, while the band's disconsolate trombone interpretation of the man who left a lady "Waiting at the Church" was heartily encored.

The soloists were Ada Chambers, soprano; Jeannette Powers, violinist, and Herbert L. Clarke, cornetist.







From \_\_\_\_\_  
Address \_\_\_\_\_  
Date \_\_\_\_\_

HERALD

ess \_\_\_\_\_

Music, Classical and Otherwise.

Herr Franz Koehler, leader of Pittsburg's most famous orchestra, has aroused a storm of protest by his point-blank refusal to interpose between his classical effusions a few of "the latest and most popular songs of the day."

Notwithstanding an unusually strong petition, the leader flatly, finally, and emphatically declines to allow any "rag time" with his Wagnerian outbursts and seeks to push aside, as mere rubbish, all the Charles K. Harris ilk, once and forevermore.

John Philip Sousa, whose warfare on "canned music" certainly stamps him indelibly as a "musician and an artist," owes the greater part of his popularity to-day to his unparalleled success as a programme arranger. In his soul, Mr. Sousa longs, of course, for nothing but classical music with unpronounceable names on the programme; but he is far too good a judge of human nature, and the moods of his auditors, to entirely overlook the necessity of waltzing them around again, Willie-around, around, around—as an encore, if nothing else.

The late Bill Nye declared that "classical music is not near so bad as it sounds," and Herr Koehler should remember that we cannot all be students of Beethoven, Mozart, and others we might mention of the same artistic temperament and ability. The jolly jingle of the plebeian "rag time" may reach the appreciative inwardness of many a poor soul too deficient in intelligence, as that rather relative term is accepted to mean, to receive it otherwise.

Of course, as for ourselves, and for every other one, personally and individually, we admit a preference for the classical and the artistic. It will not do to admit anything else. And so, theoretically, we uphold the professor, cordially and like a brother with an equally sensitive soul. But when considering the less fortunately endowed, we are bound to confess that a little of the lighter side of musical genius is not always amiss.

CELEBRITIES WHO RIDE HORSE BACK.

Upper left corner, Charles Dana Gibson, the artist.

Upper right corner, Kingdon Gould, one of George Gould's sons.  
Bishop Henry Potter, of New York.

Lower left corner, John Philip Sousa, the march king,

Lower right corner,



# FINAL SOUSA CONCERT.

Sousa and his band were received rapturously by an immense audience that literally packed the Hippodrome from orchestra stalls to topmost gallery last Sunday evening. It was their final appearance here of the season and standing room was at a premium, thousands of persons being turned away at the box office.

The program of conservatively chosen classical and popular compositions comprised variety enough to suit every taste, but there seemed to be unstinted appreciation and redoubled applause for everything that bore the Sousa brand, from the time worn "El Capitan" to the up to date "Free Lance" marches. It demonstrated something of the wonderful power Sousa wields over his listeners. To this hearty demand Mr. Sousa and his soloists responded gracefully, with a total of fifteen encores.

Mr. Sousa's arrangement of the instrumentation in the band for this occasion more closely approached the make up of the average large orchestra than that of a military band. The brass element was toned down to a marked degree and the woodwind instruments brought out all the necessary orchestral effects, especially in the excerpts from Puccini's "Madam Butterfly" and in the Strauss and Liszt numbers.

Of the soloists, Herbert L. Clarke, the cornet virtuoso, made the most favorable impression with his own composition and in the instrumental duet, "Cousins."

Miss Chambers, the soprano, paid more attention to dramatic expression than singing on the key, but was encored warmly because a Sousa composition was anticipated. The same rule held good in the case of Miss Powers, the violinist, who played out of tune occasionally and rushed the tempo in her principal and encore numbers.

A rollicking rendition of the new Princeton "Cannon March Song," in which the band sang a rah, rah, rah chorus, pleased the audience. A clarinet imitation of Hattie Williams singing "Experience," in "The Little Cherub," and a trombone burlesque of "Waiting at the Church" added to the interest.

The program was as follows:

Symphonic Poem, Les Preludes.....	Liszt
Cornet Solo, Bride of the Waves.....	Clarke
Herbert L. Clarke.	
Suite, Looking Upward.....	Sousa
Aria, for Soprano, Samson et Dalilah.....	Saint-Saëns
Ada Chambers.	
Excerpts from Madam Butterfly (new).....	Puccini
Invitation à la Valse.....	Weber-Weingartner
The Whistlers, from Spring Air.....	Strauss
March, The Free Lance.....	Sousa
Violin Solo, Irish Fantaisie.....	Vieuxtemps
Jeannette Powers.	
Grand March, Tannhäuser.....	Wagner

## SOUSA COMPLIMENTS HIM.

The Greatest American Bandmaster Hears Lieut. Amer in Boston.

Lieutenant Amer, who brings his crack military band of forty-five pieces to Weber's Music Hall to-night, is proud of the fact that no less an authority than John Philip Sousa has congratulated him. Mr. Sousa heard the band in Boston and afterward said to Lieutenant Amer:

"You have one of the finest bands I have ever heard, and I wish to thank you heartily for a great musical treat such as I have not had before in years."

Miss Edith Serpell, a soprano from Queen's Hall, London, will be the vocal soloist during the engagement of Lieutenant Amer. A special Election Day matinee will be given.

The unmistakable success of John Philip Sousa at the Hippodrome last Sunday calls for some comment. Mr. Sousa gave a most worthy and tasteful programme, well chosen and representative of much that is best in music. The result was a crowded and I am sure an edified house. The programmes which some conductors at similar concerts inflicted upon their audiences were an insult to their intelligence. When Nahan Franko can draw to Central Park an audience of many thousands of the masses to listen to a programme distinguished by the very intricacies of Wagnerism, it is foolish for conductors of those bands which are forever coming into New York, to imagine that vulgarity and demagoguery in music can fill their houses.

## THE SOUVENIR.

PUBLISHED MONTHLY BY GEO. BACH AND SON.

Milwaukee, October, 1906.

### NEW YORK MUSIC.

NEW YORK, N. Y.

Sousa—the same graceful, debonair Sousa as of old—drew a crowded house at the Hippodrome on Sunday evening, October 14th, and his band never was in better shape. Every taste of the musical devotee was satisfied in the programme—a potpourri of Sousa marches, classical numbers, and characteristic fantasies. As usual, the encores doubled the regular numbers, and Sousa pleased the big audience with eight of his stirring marches.

The humorous paraphrase, "Tearin' of the Green," was a "ripping" fifteen-variation ensemble of the Irish national air, and brought into play all the vigorous tonal effects of the band's brass and reeds. Perhaps the choicest selection of the evening was the idyl, "Baby's Sweetheart," a little gem as dainty as a bit of Dresden china.

Miss Ada Chambers, soprano, sang the "Queen of Sheba" aria and the Musette air from "La Bohème." Miss Jeanette Powers, violinist, gave the andante and Moto Perpetuo of Ries and Schubert's serenade. Cornetist Herbert Clarke was the other soloist and gave "Alice, Where Art Thou?" and "The Rosary."

The number which seemed to please most was a parody on "Waiting at the Church," ending with a repetition of the tune as a dirge.

### THE FREE LANCE.

"The Free Lance," the new comic opera by Harry B. Smith and John Philip Sousa, in which Klaw and Erlanger present the Sousa Opera company and Joseph Cawthorn, comes to the Davidson theater for an engagement of three nights and a Saturday matinee, Nov. 1. Supporting Mr. Cawthorn is a cast of 100 people, including Nella Bergen, Albert Hart, George Tallman, Jeanette Lowrie, George Schiller, and many others. "The Free Lance" is said to be the best book and lyrics written by Mr. Smith since he produced "Robin Hood," while the score contains rhythmical, swinging numbers, and many famous Sousa marches. The same cast and company will appear in Milwaukee that produced the offering in New York City at the New Amsterdam theater.

### Military Band at Weber's.

Amer's and his English military band began a brief engagement last night at Joe Weber's Theatre, playing to a small but responsive audience. It was announced that owing to a case of instruments having gone astray several changes would have to be made in the programme, including a substitution of the overture to "Tannhäuser" in place of that to "William Tell." Both classical and popular music was represented, from "The Pilgrims' Chorus" to selections from "The Blue Moon" and to excerpts from "Carmen," splendidly done, to songs and dances of Ireland. Many old tunes, such as "The Harp That Once Thro' Tara's Hall," "Believe Me, If All Those Endearing Young Charms," were included in this medley.

Miss Edith Serpell, soprano, sang very sweetly Tosti's "Good-Bye," and, as an encore, "Killarney." She had to give a third song, Nevin's "The Rosary."

As a finale, the band played several of Sousa's compositions, a medley of patriotic American tunes, ending with "The Star Spangled Banner."

## BANDMASTER SOUSA FIFTY YEARS OLD TO-DAY.

John Philip Sousa, with the exception of the late Patrick Gilmore, the most famous and popular bandmaster America has ever known, was fifty years old to-day. At his offices in New York City, numerous messages of greeting were received from friends and admirers in many parts of the United States and Canada. Mr. Sousa, due probably to his un-American name, is generally regarded as of foreign birth. Such is not the fact, however, as he first saw the light of day in Washington, D. C., Nov. 6, 1856. He has been a musician since his earliest childhood and was a conductor at the age of seventeen. For twelve years he was the leader of the famous United States Marine band, which he left in 1892 to form the band which bears his name.

The English Military Band, under the direction of Lieut. H. G. Amer, is one of the crack bands of England, and is as well known in Great Britain and occupies about the same position there that Sousa's Band does in the United States. It is composed of picked musicians, with an unusually large number of soloists in the band. This band of forty-five musicians will be the attraction at Weber's Theatre this week, starting this evening. A special Election Day matinee will be given, also the usual Saturday matinee. Miss Edith Serpell, a London soprano, will be the soloist at all performances. ACTON DAVIES.

### AT PROCTOR'S.

All-Star Vaudeville.

The Immensaphone, Lasky Roffe & Company's great musical invention, presented at Proctor's theatre yesterday, caused no end of speculation as to what produced the music. Imagine a phonographic horn built of great glittering sheets of brass, 28 feet long, and its bell 10 feet in diameter, through which you listen to a monster brass band, the singing of a grand opera tenor, and finally a descriptive battle scene in which you hear the approaching troops in their way to the front. The machine plays with all the volume of Sousa's band, and when it is all over one is left in doubt as to the motive power of this wonderful machine. Everyone who owns a phonograph should not fail to hear The Immensaphone, which is already the talk of the town. That follows

Charles Klein will give a dinner to-night at Delmonico's in honor of Henry Arthur Jones, the English dramatist. The guests will include Bronson Howard, John Philip Sousa, Victor Herbert, Eugene Presbury, Edwin Miller, Rorle, George H. Broadhurst, William C. De Mille, Theodore Bart Sayre and Edward Peple.



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# PLAYWRIGHTS DINE TO-NIGHT

Henry Arthur Jones to be Charles Klein's Guest.

Charles Klein will be the host at a dinner to-night at Delmonico's in honor of the English playwright, Henry Arthur Jones, whose latest work, "The Hypocrites," is being performed at the Hudson Theatre.

Those invited are Bronson Howard, John Philip Sousa, J. I. C. Clarke, Victor Herbert, Edwin Milton Royle, Charles T. Dazey, George H. Broadhurst, William C. De Mille, Theodore Burt Sayre, Edward Peple, William Bullock, Sydney Rosenfeld, Louis V. De Foe, Paul Armstrong, Henry B. Harris, H. P. Mawson, R. C. Gaige, B. B. Valentine, Glenmore Davis, James Forbes, Arthur Hornblow, Adolph Klauber, John Corbin, and Herman Klein.

THE MORNING TELEGRAPH  
NEW YORK CITY

# HE'LL GIVE A DINNER TO JONES

Charles Klein and 36 Guests to Honor English Dramatist at Del's.

Charles Klein will give a dinner at Delmonico's to-night in honor of Henry Arthur Jones, English dramatist, whose latest work, "The Hypocrites," is now running at the Hudson Theatre.

The guests will be Bronson Howard, John Philip Sousa, Joseph I. C. Clarke, Victor Herbert, Eugene Presbrey, Edwin Milton Royle, Charles T. Dazey, George H. Broadhurst, William Bullock, Sydney Rosenfeld, Louis V. DeFoe, Paul Armstrong, Henry B. Harris, Arch Selwyn, H. P. Mawson, R. C. Gaige, B. B. Valentine, Glenmore Davis, James Forbes, Arthur Hornblow, Adolph Klauber, John Corbin, Herman Klein, William C. DeMille, Theodore Burt Sayre and Edward Peple.

# DINNER TO H. A. JONES.

Charles Klein Entertains English Dramatist—Some Who Were Not Present.

Charles Klein gave "a dinner of American dramatists" to Henry Arthur Jones, at Delmonico's last night. Mrs. Jones, in London, was celebrating her birthday yesterday, so the guests drank her health and sent her a telegram of congratulation. Bronson Howard introduced J. I. C. Clarke, adapter of "Ben Hur" and Standard Oil literature, who in turn introduced Mr. Jones as "The Prophet of the Drama." The guest was as witty as prophetic, and kept the table in a roar. Mr. Klein and others also spoke.

The guests included several dramatic critics. The list follows: Henry Arthur Jones, Charles Klein, Bronson Howard, John Philip Sousa, William Bullock, Louis V. De Foe, Sydney Rosenfeld, Charles T. Dazey, Harry P. Mawson, Archibald Selwyn, Roscoe C. Gaige, B. B. Valentine, Paul Armstrong, Henry B. Harris, Edwin Milton Royle, Joseph I. C. Clarke, Eugene Presbrey, William C. De Mille, Glenmore Davis, Edward Peple, Theodore Burt Sayre, Arthur Hornblow, George H. Broadhurst, Adolph Klauber, John Corbin, Victor Herbert, Herman Klein, James Forbes, George Mink and W. Norman Leslie.

Among the American dramatists not present were William Vaughn Moody, David Belasco, Frank Mackaye, George Ade, Langdon Mitchell and Augustus Thomas.

From  
Address  
Date

# Dinner to Henry Arthur Jones.

Henry Arthur Jones, the English dramatist, was the guest of honor at a dinner given by Charles Klein at Delmonico's last night. The guests included Bronson Howard, John Philip Sousa, Victor Herbert, J. I. C. Clarke, Henry B. Harris, Edwin Milton Royle, William C. De Mille, George Broadhurst, James Forbes, Edward Peple, Sydney Rosenfeld, Herman Klein, Theodore Burt Sayre, Arthur Hornblow, Paul Armstrong, H. P. Mawson, Arch Selwyn, Roscoe C. Gaige, B. B. Valentine and C. T. Dazey. All speeches were made.

product "canned music." He says if this automatic and mechanical music-mongering continues it will result in completely silencing genuine music in America; that young women will cease to play the piano; that young men will cease to play the banjo; and that undergraduates, male, female, and epicene, will cease to play the mandolin. Before this dreadful prospect the imagination starts back almost appalled. But Mr. Sousa goes further. He says that the American people will cease to sing, our supply of oratorical hot air will dwindle, and as a result the American lungs will become deflated and we shall turn into a race of flat-chested mutes.

This is all bad—very bad. Are there no rays of light on the musical horizon? It would seem not, for, as we turn over the pages of our musical contemporaries, we find that there is still another little rift within the lute. It appears to have grown out of the fact that Ignace Paderewski is playing his pieces on the Weber piano. If he had played them on the Steinway piano, or on the Chickering piano, or on the Knabe piano, or on several of these pianos, it would have been all right. But it seems he confines himself to playing his Paderewski pieces entirely on the Weber. This is unanimously condemned by the vendors of the Knabe piano, the Chickering piano, and the Steinway piano. They are all interviewed in the musical papers, and they say that it is "inartistic." Further, they say that this "so-called artistic endorsement degenerates the piano business." They hint that Mr. Paderewski is paid to play his pieces on the Weber piano. They laugh sarcastically when it is pleaded that he prefers the Weber. They say he has been known to prefer other pianos. They even say that Adelina Patti, whose artistic career has been longer than that of Paderewski's "has endorsed a dozen pianos." They imply that Adelina, like Ignace, has been paid for her "artistic endorsement." They insinuate that the Patti and Paderewski pianos change from year to year.

What do the Weber people say? According to our musical contemporaries, they say nothing at all. When interrogated concerning this painful Paderewski rumor, they replied to the reporter, "Nothing to say." When interrogated the following week, the reply was, "Nothing to give out." The third week they coarsely replied: "Nothin' doin'."

This is all painful—extremely painful. When Paderewski played on a piano and said it was the only piano fit to play the Paderewski brand on, we always thought that it was the genuine um-pah. When we read that Adelina Patti recommended a certain brand of piano-player; when she said that she used to play the hand-piano, but had bought a Borean piano-player, which made her resolve never to use a hand-played piano again; when she added later that she learned that the Borean foot-played piano-player was being replaced by an improved Borean piano-player which contained the Borean piano-player inside of the Borean piano, thereby making the compound Borean piano-player player-piano; when she averred that she always used this at Craig-y-nos Castle when she entertained royalty or the nobility and gentry—when Adelina advertised all these things, we supposed that they were true. Can it be possible that Adelina was telling these tales for revenue only? Has she been bribed by the gift of one of these mechanical things that turns out Sousa's "canned music"?

Alas! When music, heavenly maid, was young, she did not do this kind of thing.

Charles Klein will be the host at a dinner to-night at Delmonico's in honor of Henry Arthur Jones, whose latest play, "The Hypocrites," is running in the Hudson Theatre. The guests will be Bronson Howard, John Philip Sousa, Joseph I. C. Clarke, Victor Herbert, Eugene Presbrey, Edwin Milton Royle, Charles T. Dazey, George H. Broadhurst, William C. De Mille, Theodore Burt Sayre, Edward Peple, Sydney Rosenfeld, Louis V. De Foe, Paul Armstrong, Henry B. Harris, Arch Selwyn, H. P. Mawson, R. C. Gaige, B. B. Valentine, Glenmore Davis, James Forbes, Arthur Hornblow, Adolph Klauber, John Corbin and Herman Klein.

From  
Address

# Sweet Bells Jangled.

Rarely do we read our musical exchanges. We receive a number of them, all printed in the highest style of the art, and doubtless edited with musicianly enthusiasm. Still, so much of our time and thought has been devoted of late to attempting to collect uncollectible insurance that we have been obliged to neglect the Muses Nine. The other day, however, we picked up several of these handsome musical papers, in order to see what particular riot was going on in the musical camp.

We found there were several. The first seemed to be the "Stencil Piano." What is the Stencil Piano? So queried we in wonder. Much space was given to this malign instrument in various musical journals, all of which assumed that the reader was perfectly conversant with the genesis, the prognosis, and the diagnosis of the Stencil Piano. But all of these diatribes of information hissed harmlessly by us and never touched us. Even the following passage, while it scared, did not enlighten us:

The piano trade of this country has built for itself a monument of muck. The outermost layer of the pile has, in some part, been cleaned. The inner core of rotteness is uncovered as yet. Before the honest men in the trade can look each other in the face this mountain of muck must be cleared away.

It seems that the musical "mountain of muck" rests upon the Stencil Piano. By careful study we find that this instrument is one apparently manufactured for the general trade; that it has no manufacturer's name on it; that it is nobody's child; that it is a pianoforte foundling; that debased and degraded manufacturers prepare this orphan and send it forth to unscrupulous dealers, who thereupon stencil upon it their brands. As one man in his time plays many parts, so the Stencil Pianos in their career bear many brands.

Is this the only trouble in the musical camp? Not so. There are others. It seems that the manufacturers of mechanical musical devices like the piano-players and the phonograph—if that instrument of horror may be called musical—have been in the habit of using copyrighted music for producing their music rolls. When the owners of copyrights attempted to collect royalties, the mechanical music-mongers bade them go to. They said to Mr. John Philip Sousa and other of our American maestros: "We have not infringed your copyright. You wrote the Washington Post March, didn't you? Well, you wrote it in notes on a musical scale. We have reproduced nothing that you wrote. All we have done is to punch holes in some rolls of paper. If these rolls when turned around emit sounds something like your Washington Post March, that is not copying the notes, the rests, the sharps, the flats, and the other musical signs you wrote."

In short, the mechanical music-mongers bade the musical composers go chase themselves. The composers and the music publishers thereupon chased themselves with much swiftness into the courts. Unfortunately, the United States Circuit Court of Appeals for the Second Circuit decided adversely to the composers and the copyright owners, on the 25th day of last May. The case has been appealed to the United States Supreme Court; but there are so many cases on the Supreme Court docket that it may be a year or more before they are argued. During this period thousands of people will play on wind-impelled piano-players Mr. Sousa's marches, Mr. Ernest Hogan's Darkville ditties, and Mr. Barney Fagan's croon songs, while countless nickels will drop into unnumbered slots from which, thereupon, phonographs will Bray forth "Waltz me around, around, Willie; waltz me around, around."

Mr. Sousa finds this matter so serious that he has taken it up in the magazines. He calls the mechanical

NEW YORK PRESS

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rk, 16



From \_\_\_\_\_

Address \_\_\_\_\_

Date \_\_\_\_\_

SOUSA gave a concert at the Hippodrome on Sunday evening, and, according to verified box office statements, drew exactly \$4,500! The enormous auditorium was packed to suffocation, and several thousand persons were turned away who could not even be accommodated with standing room. This tells a tale and also points a moral.

From \_\_\_\_\_

Address \_\_\_\_\_

Date \_\_\_\_\_

Geo. M. Cohan found he could not work off all of his superfluous energy playing the title role in "George Washington, Jr.," nine times a week in Chicago, so he now conducts the orchestra between the acts at the Colonial theater.  
John Philip Sousa please write.

Examined: London, 1881; New York, 1

Newspaper Cutting Bureau in the World

MORNING TELEGRAPH  
NEW YORK CITY  
NOV 9 - 1906

NOV 9 - 1906

## DINNER TO JONES AT DEL'S.

English Dramatist Guest of Charles Klein in Notable Gathering.

Henry Arthur Jones, the English dramatist, whose latest work, "The Hypocrites," is now running at the Hudson Theatre, was the guest of honor at a dinner given by Charles Klein, the American playwright, in Delmonico's last night.

There were informal speeches and toasts by several of the guests, who included Bronson Howard, John Philip Sousa, Joseph I. C. Clark, Victor Herbert, Eugene Presbrey, Edwin Milton Royle, Charles T. Dazey, George H. Broadhurst, William C. De Mille, Theodore Burt Sayre, Edward Peple, William Bullock, James Forbes, Glenmore Davis, Paul Armstrong, Henry B. Harris, Sydney Rosenfeld, Arch Selwyn, H. P. Mawson, B. B. Valentine, R. C. Gaige, Adolph Klauber, Louis De Foe, Herman Klein, Arthur Hornblow and John Corbin.

Standard Union  
Brooklyn, N. Y.

## ENGLISH DRAMATIST DINED AND FETED

American Literary Men Praise  
Henry A. Jones for Opposing "Star" System.

Henry Arthur Jones, considered by many to be England's foremost dramatist of the present day, now on a visit to this country, was dined and feted last night in Delmonico's, Manhattan, by Charles Klein and thirty guests, including among them dramatists, musicians and newspaper men. Mr. Jones has received a warm welcome since his arrival to these shores; he has been greeted by playgoers and by the college men of Yale and Harvard, before whom he has lectured on dramatic writing; but by his own admission, nothing in the line of welcome that he has received equalled in spontaneity, mellowness and sincerity that given him by his fellow dramatic craftsmen.

Bronson Howard was the toastmaster. He called upon Joseph I. C. Clarke to introduce Mr. Jones. "The applause of playgoers is honey," said Mr. Jones, "the praise of critics is nectar—although at times it tastes suspiciously like vinegar—but the acknowledgement and recognition of fellow dramatists is honey and nectar and sugar and everything sweet."

The English dramatist declared that it should be the main business of the American playwright to paint distinctly American characters. In this respect, he said that Charles Klein had struck the keynote in his "Lion and the Mouse." At the mention of the host's name, there was prolonged applause. In the line of advice, Mr. Jones said that great plays were like great paintings; they must be made in an atmosphere of art. He said there must be traditions and old masters to follow.

After Mr. Jones had been applauded to the echo, he took his seat and several others of the guests were called upon to speak. Those who responded, besides Mr. Klein, were Edwin Milton Royle, Charles T. Dazey, William C. De Mille, Edward Peple, Paul Armstrong, John Corbin, George H. Broadhurst, Herman Klein, George H. Broadhurst, Victor Herbert and John Philip Sousa. The dramatists who spoke praised Mr. Jones for being steadfastly opposed to the "star" system. Mr. Klein was mentioned as another advocate of the character of play writing.

CHARLES KLEIN'S dinner at Delmonico's last night in honor of Henry Arthur Jones must take rank as one of the most remarkable gatherings of dramatists and men interested professionally in the theatre that has ever been held in New York. In view of the present rather strained relations between English and American managers because of the continued London rejection of American plays the signal honor extended to one of the greatest British playwrights by a New Yorker whose biggest local success was recently "boomed" from the English boards is significant of the cordial feeling which obtains among the writers of plays on both sides of the Atlantic.

This feeling was evidenced in the various speeches which followed the dinner—particularly in the remarks of Henry Arthur Jones himself. He complimented the American writers of dramas upon the work they have already done, and expressed his belief that their greatest success must come from portraying American life and American characters in their future writings. Among the other after-dinner speakers were Bronson Howard, who was the toastmaster of the evening; Herman Klein, who spoke authoritatively of the guest's earlier work and of the qualities which made him successful; John Philip Sousa; Paul Armstrong, who may be said to have made the "hit" of the evening with a very pointed story; Victor Herbert, Edwin Milton Royle, J. I. C. Clarke, George Miner, William C. De Mille, George Broadhurst, Edward Peple, C. T. Dazey, John Corbin, and Sydney Rosenfeld. A pretty feature of the evening was the drinking of a toast to Mrs. Henry Arthur Jones, whose birthday anniversary it was, and the sending to her of a congratulatory cablegram.

From \_\_\_\_\_

Address \_\_\_\_\_



BANDMASTERS AMERS AND SOUSA  
Photo by Elmer Chickering  
John Philip Sousa and Lieutenant Amers, the Alphonso and Gaston of military bandmasters, have been taking off their hats to each other. Now John Philip Sousa announces that he will attend Lieutenant Amers' final concert at Joe Weber's Sunday night. Consequently the works of Mr. Sousa will figure prominently on the programme. Hats off again.

Newspaper Cutting Bureau in the World

From \_\_\_\_\_

Address \_\_\_\_\_

Date \_\_\_\_\_

CASUAL COMMENT.

THE MECHANICAL SPIRIT OF THE AGE, so far at least as it shows itself in the production of mechanical music, is deplored by Mr. Sousa in a recent magazine article. The protest comes none too soon. For a number of years now it has been possible to soothe the savage breast by dropping a coin into a penny-in-the-slot machine, to soften rocks by gramophone, and to bend a knotted oak with the pianola. The camera and process-printing devices combine to give us cheap machine-made art; type-setting machines and steam presses facilitate the wholesale manufacture of make-believe literature for the market-place; type-writers, phonographs, and stenographers do their united utmost to verify Cowper's familiar line and make poetry itself a mere mechanic art.

Newspaper Cutting Bureau in the World

"Yes, we are going in for the biggest and best in music," the Hippodrome's secretary of the interior was saying when seen at his office in that great hall this noon. Like an echo to his words, there came a sound, half trumpeting, half squeal, from the entrance lobby, and into Mr. Page's office rushed Babe, the young pet elephant. Babe's inquiring trunk went poking with more than human dexterity through a heap of circus bills and Philharmonic programmes, then through the desk drawers and into Mr. Page's pockets. The secretary provides for Babe's interior a particularly light lunch of bisected bananas, and no amount of chorus-girl literature or classical music can balk that original package can stop a horse after sugar or a puppy after milk.

"Now run away, Baby—see you later, maybe," chanted Page as he resumed his classical music researches.

It appears, to everybody's delighted surprise, that the Shuberts' box office has been besieged with inquiries about this Philharmonic business. It is probable that every one of the great society's eight pairs up at the Hippodrome at popular rates. Sunday audiences there have turned in \$4,200 to a Sousa and a Creature at the dollar limit.

Safonoff was definitely announced to-day to conduct the opening "Symphony Pathétique." At one of the most interesting new departures in New York's five-and-sixty Philharmonic years, this coming Nov 18 should be a red letter day in the musicians' calendar.

THE MORNING TELEGRAPH  
NEW YORK CITY

During a dinner Dr. Otto Neitzel jumped up and played one of the leading "Salome" motives.

"I've heard that before," cried John Philip Sousa, also rushing over to the piano, before which he sat down and played exactly the same motive. "That," says Sousa, "is the scalp dance of the Apache Indians." It was.

Sousa then reported to the amazed assemblage that a German firm had recently cabled to him offering him \$50 for a new march. "We heard 'Planets and Stripes,'" ran the cablegram, "and liked same."

Newspaper Cutting Bureau in the World

From \_\_\_\_\_

Address \_\_\_\_\_

## THEATRICAL NOTES.

Henry Arthur Jones, the noted English dramatist, was the guest of honor at a dinner given by Charles Klein at Delmonico's last night. Among the guests were Bronson Howard, John Philip Sousa, Victor Herbert, Henry B. Harris, Edwin Milton Royle, William C. De Mille, George H. Broadhurst, James Forbes, Edward Peple, Sydney Rosenfeld, Herman Klein, Theodore Burt Sayre, Arthur Hornblow, H. P. Mawson, Arch Selwyn, Roscoe Gaige, B. B. Valentine and C. T. Dazey.



## What Sousa Thinks of "Canned Music"

CLARA PARKER.



GENIUS has always had its foes.

Wherever you have met or read of any special form of greatness there you have read of or found its hoards of enemies arriving to drag it down to their low level.

We read heartrending tales of artists starving in garrets; of musicians living upon crusts of bread; of poets and painters always scraping upon the bottom of the flour barrel.

When Washington was trying to do his duty as father of our country there were those about him blind enough not to recognize his fatherhood.

When Columbus wanted to discover America there were lots of people saying that they wouldn't advance him spending money enough so that he could come over here and find us.

Native Americans thought bark wigwams were good enough for them and put up a good fight against the introduction of trolley cars and steam heated stoves, and now here comes the ready-made band of music to us in the form of little machines that can be had at almost any grocery store for a certain number of coupons which come to you as a reward for buying a certain amount of dried apples, prunes, rice, tea and other sundries which make up the usual list, and which set themselves up as rivals of lifelong human artists.

Yes, after having blimbed to the extreme heights of well deserved fame, Sousa is now obliged to lean down from his pinnacle and strike bitter blows at the tooting throats beneath him who are grinding out through countless horns the masterpieces he achieved in the throes of a mighty genius.

Sousa is shocked and indignant. He prophesies all sorts of evils as sure to follow upon this prosaic method of dealing out to the people their musical rations.

Some of these threatened evils make you turn pale while others read between the lines with promises which fill your soul with guilty joy.

For example, he says: "When music can be had in the homes without the labor of study and close application it will simply be a matter of time when the amateur entirely."

Does Sousa think for a moment he can frighten us away from our canned music by such talk as that?

Perhaps Sousa never happened to sit by in a small frame house while one of these amateurs he wants to have preserved, was slowly acquiring the major minor and chromatic scales, learning to lo run and octaves and, as a matter of diversion, feeling his way laboriously through "Listen to the Mocking Bird," with elaborate variations.

If he had he might still be talking of carefully guarding from extinction the musical amateur, but it is to be a strong matter of doubt.

Another threat he makes is that "singing will no longer be a fine accomplishment and vocal exercises which are now so important a factor in physical culture will be out of vogue. What then," he ext sternly asks, "will become of the national throat? Will they not weaken? Will they not shrink?"

We can reassure Sousa instantly along his line and wonder that he has not thought of our safeguard against any such calamity himself. Perhaps he is not an optimist, but if he has ever been

near enough to listen to our foot and baseball games he should know that the national throat and chest is getting more physical culture right along year after year out of its faithful and energetic rooting at these functions than it ever got out of "Do Re, Me, Fa, Sol, La, Si Do."

The country dance is another worry that the great Sousa has regretably taken upon his mind.

In former years, he tells us, the musicians at such merry makings were obliged to rest at times, and the "resultant interruption" gave the young people also a chance to rest, which they will not have when depending upon machinery for their music, which can be run without a stop, and as a result the country dance will no longer be a wholesome recreation, but an exhausting exercise.

This seems to me an exaggerated anxiety.

The young couple are anxious to change partners. They want to change dances. The time taken to shift a lancers cylinder for one which will produce a two-step is something.

Then there is going to the door a minute to cool off. A coy reluctance of the young women to hurry about and select partners in "ladies choice," and countless other diversions which should reassure Sousa on his fear that once the machinery is set going at a country dance that the young people will whirl and whirl until they drop from dangerous exhaustion.

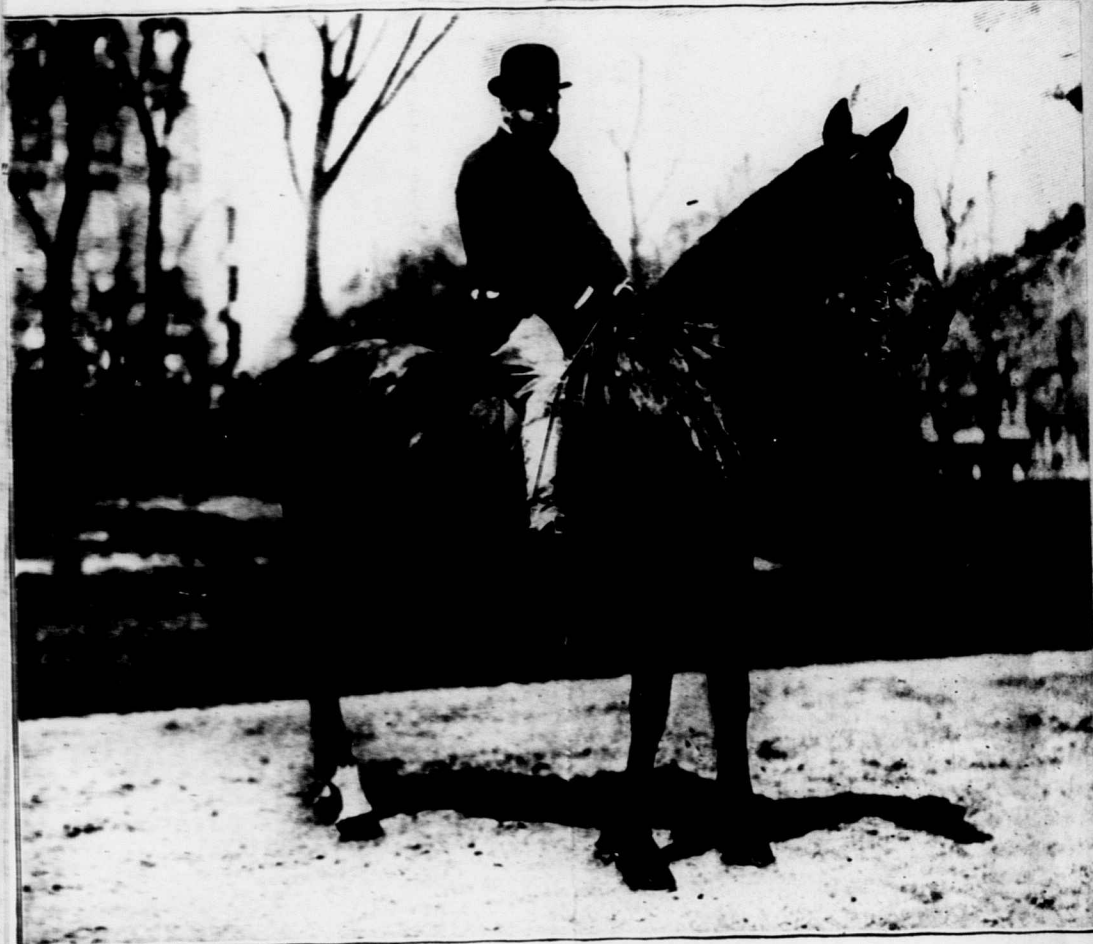
Sousa feels badly to think that no longer about the camp fire in the heart of the pine woods will the camper be dependent upon songs and stories which spring from his own soul and throat; but, just as conveniently as he packs his side of bacon, can he pack his canned music and turn it on when the camp fire burns bright and the night owl is calling out his protest from the shelter of the trees.

Now music around the camp fire is ideal. Natural music is, of course, preferred, but if you have ever camped with a party not possessing more than two who make any pretense at singing, and those two know only three verses out of "Sweet Bye and Bye," and the last end of "Pull for the Shore," you would be quite willing, after they were exhausted, to bring out your canned melody, and, with the night wind fanning briskly through your hair while you kept the smoke of the bonfire out of your eyes with a folded newspaper, and laughter and talk was for the moment stayed, almost any one with red blood in his veins can supply the soul which is lacking out of a mechanical rendering of some pleasing air.

Sousa hates to think of soldiers marching away to battle led by machine music instead of "serried ranks of somorous trombones, a glittering array of brass and a majestic drum major."

That's all right, of course, but if we didn't have to have bands we would need just so many less soldiers, and there are a whole lot of wives and mothers of these majestic drum majors, trombone players, and drummer boys who would be just as well satisfied with less scenic display and quite willing that the enemy's bullets should merely throw a few screws and cogs out of order when it stops the playing of "Marching Through Georgia" as that they should bring red stains out upon the blue coats of their sons and husbands.

As a business proposition Sousa has a right to be annoyed with canned music, but not all the world is privileged to listen to his glorious masterpieces.



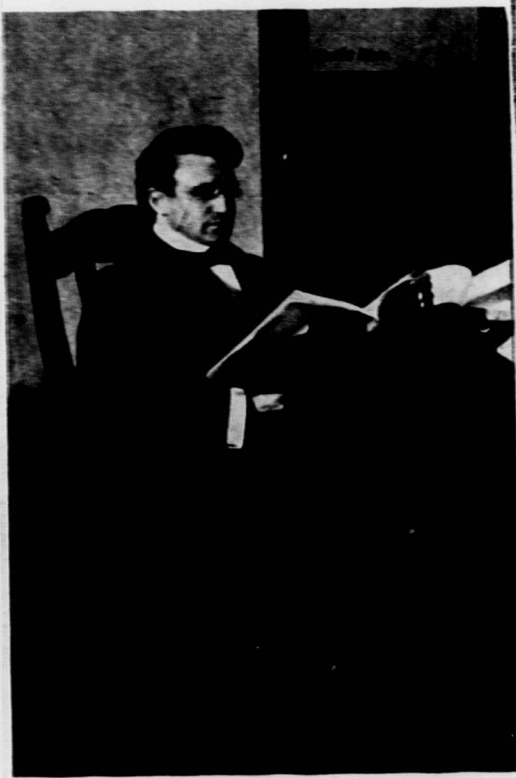
MR. JOHN PHILIP SOUSA

The man who makes your feet tingle and inspires the adipose to brisk walking. He will occupy the throne of "March King" until he no longer writes marches. It is disconcerting to discover him astride any horse but "shanks' mare."

Newspaper Cutting Bureau in the World

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### PERSONAL



KLEIN.—Charles Klein gave a dinner to Henry Arthur Jones at Delmonico's on Nov. 8. Among the guests invited were Bronson Howard, Edwin Milton Royle, Victor Herbert, George H. Broadhurst, Edward Peple, Augustus Thomas, John Philip Sousa, William Bullock, Louis V. De Foe, Sydney Rosenfeld, Archibald Selwyn, R. C. Gaige, Henry B. Harris, William C. DeMille, John Corbin and many other playwrights and critics. Mr. Jones gave a return dinner at the Hotel Marie Antoinette Sunday.

### RAGTIME AND CLASSIC MUSIC.

In addition to the blow which John Philip Sousa gave to ragtime some time ago in an article of protest against what he called canned music, this popular kind of musical production finds a strong opponent in Herr Franz Koehler, leader of Pittsburgh's most famous orchestra, who has created no little disappointment and protest for refusing to play any of the latest and most popular airs of the day between his classical renditions.

There are few people who have the in Pittsburgh. It has some ragtime society people, considerable ragtime behavior and a lot of ragtime morals. The result is the Pittsburghers wanted Herr Koehler to favor them with a selection or two of the lighter jolly airs now and then. But he refuses point blank notwithstanding the petitions made.

There are few people who have the moral courage to come out openly and confess that they prefer what is known as popular music to the classic compositions. It would never do to betray such a taste in matters artistic. Still if the truth were known the lighter side of musical genius is preferred by the majority of people. Theoretically, of course, Herr Koehler will be upheld by even the young lady who declares she dotes on classic music, even though she be unable to distinguish between the works of Wagner and a vaudeville song, but the difficulty all the famous musicians combined have found in running ragtime out shows that it is widely liked by those who subscribe to the view that it is good music with a little jag on.

### SOUSA REFUSES \$20,000.

An offer of \$20,000 for a four weeks engagement next summer at the "White City" park in Chicago was made for Sousa's band this week by F. M. Barnes, the Chicago agent, while in this city.

Sousa refused the offer for the reason that he would play no "ten-cent" park. An admission of ten cents at the gate at "White City" is charged.

NEW YORK HERALD

From

Address

Date

NOV 11 1906

Mrs. John Philip Sousa and Miss Helen Sousa will give a tea next Wednesday, November 14, from four to seven o'clock, at Cherry's.

Established: London, 1881; New York, 1884

At the orchestral pipe organ recital at the Eskey warehouses, 1118 Chestnut Street, tomorrow evening, John Dethener will be the soloist, and will sing bass solo, "Horn," by Schubert, and "Kings of the Road," by F. Beethoven. The orchestral numbers on this occasion will be Overture Leonora No. 3, Beethoven; "At Evening" Duet, Buck; Symphonic Prelude (Franzosen da Rimini, C Minor), Foote; and march, "Man Behind the Gun," Sousa; and march, "Jenny," and Lucia Di Lammermoor Duet, also be rendered.



## REPLIES TO SOUSA.

It will be remembered that Mr. Sousa had an article in the last issue of Appleton's Magazine that attracted a lot of attention and comment, for it was therein, we believe, that Mr. Sousa made some references to "canned music" that caught the public eye to such a degree that it was copied all over the country in the daily papers.

It was to be expected that such an expression would attract the attention of the makers of daily papers, for that is about the depth to which the papers of the daily variety get into music. Also, it was to be expected that Mr. Sousa's remarks would attract those protests which from time to time have also appeared regarding his marches. But, as usual, the Sousa efforts, whether in the form of music or protests or romances, continue to live, and he also enjoys that position in the public eye which means royalties, etc., that causes one to look again and again with the expectation of seeing these same royalties ooze from the pores of his cuticle.

There are some, however, who seem to court a controversy with this musician with the globe trotting proclivities, and that, too, accompanied with a horde of musicians of the highest price, gathered together for the purpose of delighting the thousands who like music and who want it good. This was evidenced last Sunday night right here in little old New York, where he played to a house of over \$4,500 in cash. And that is what makes whatever Mr. Sousa says of interest—he is the popular idol of the people who want music.

All this, however, is getting away from the article in the magazine. Two gentlemen in the November number of Appleton's Magazine reply to Mr. Sousa in the following manner:

## "THE MENACE OF MECHANICAL MUSIC."

SOME OF THE REPLIES EVOKED BY MR. SOUSA'S ARTICLE.  
*Editor of Appleton's Magazine:*

SIR—I have read with much interest an article under this title, in the September Appleton's, written by my distinguished friend John Philip Sousa. Having been closely identified with the development of the talking machine, I was curious to learn how many and which of our cherished institutions were menaced by the great and growing use of these mechanical reproducers of music; and after having read the catalogue set forth in the above entitled article, I confess to having breathed a sigh of relief.

But before taking up the details, I cannot refrain from calling to mind that the mechanical reproducer of musical and other sounds has received, in the article referred to, precisely the same greeting that has been accorded to the other really great products of mechanical genius. There are not lacking, in such cases, those who see in the new device some peril to the community, and who seek to excite opposition to it; though usually, if the opposition be probed, a selfish motive may be found. One of the distinguished instances was the cotton gin, which was regarded as so serious a "menace" to those who earned a livelihood by separating cotton fiber from its seed that the inventor was stoned by the infuriated representatives of the menaced industry. Now, the annual output of about 10,000,000 bales of cotton is the answer to that historic wail of unfounded apprehension.

There are those still living who can recall the outcry against the sewing machine, and the predictions that it would deprive the poor sewing girl of her scanty wage. But notwithstanding these predictions, plausible as they appeared to be, there are today a score of sewing women earning, and with comparative facility, good wages by the aid of the mechanical device, where there was then one securing a pittance by plying her needle.

But after all what are the existing institutions which are menaced by the talking machines and automatic piano-players?

First it is complained that the expression or rendition of music suffers, with a threat of deterioration of the public taste and appreciation in music.

To this assertion, a general denial can be confidently entered. No one who reflects upon the matter for a single moment will deny that the average rendition of music by the amateurs in the homes of our land is far, far below that of the mechanical music reproducer of today. It is just because these devices bring into our homes renditions

of music of a superior quality, to which the vast majority of our people are total strangers, that they are meeting with such universal acceptance.

But there is more than this. The average amateur is generally limited to one instrument, and his or her proficiency admits only of the indifferent rendition of a small number of compositions, usually of elementary character and mediocre quality. The graphophone, on the contrary, brings into the home the widest range of musical renditions, vocal and instrumental, solo and concerted, rendered, it may be, by the greatest living artists. So far, therefore, from the musical taste and appreciation of the public being menaced from this cause, it is safe to say that nothing has yet been devised by the wit of man so calculated to promote these qualities.

But let us hasten to the next of our menaced institutions. Our author assures us that the onward march of the mechanical music maker will cause the girls of our nation to desist from the effort to make mediocre piano players of themselves, and will also diminish the use of the banjo, mandolin, and guitar. Assuming for a moment the correctness of this statement, which of our readers, on hearing it, will not cheer onward the march of the mechanical music maker, and wish that it may soon accomplish its wholesome mission? What a fearful waste of time and what needless suffering have been caused by the futile but persevering attempts to make all our Mary Janes "learn the piano." And to think that now a mighty reforming agency has appeared, which will abolish from our houses and flats the horrors of scales and exercises, and will confine these tedious performances to the musical colleges, or to those who really possess the gift of musical expression!

But I deny that the progress of the mechanical music maker will diminish individual application to the art of musical rendition. On the contrary, one important result of the present day musical sound records is to excite an interest in music in millions of homes which otherwise have absolutely no access to really artistic musical renditions, or even access to renditions of any sort of great musical compositions. To those gifted by nature with a singing voice the opportunity of listening repeatedly to the phrasing and expression of great artists is of incalculable benefit. Already the high class musical sound records have produced great educational results, affording to gifted persons in remote places and of slender means the extraordinary advantage of singing lessons from the greatest living artists, and a career of great utility is opened in this direction.

The idea that any person having the natural ability and desire to sing will permit a mechanical device to do his singing for him is laughably absurd. On the contrary, the mechanical reproduction of songs by correct methods will only stimulate him to sing the more and enable him to sing the better.

Music and musical tone production has differed in the past from all other forms of art in that the pleasure which it afforded was but of a momentary and passing existence. We love the pictures and paintings in our homes and in the great galleries, and delight in feasting our eyes upon the masterpieces which noted sculptors have produced. There is a certain sense of possession and security in the knowledge that, if we care to, we may cross to Dresden and linger as long as we will in silent contemplation, not to say awe approaching adoration, before Raphael's *Sistine Madonna*. A few steps into another room, and once again Hoffmann's wondrous masterpiece, *Christ in the Temple*, is ours to remain with and to behold in sweet meditation.

But oh! the memory of that night when Jean de Reszai sang at the Metropolitan. Beautiful and sweet and blessed memory, but only a thing of memory now; and the recollections of the nightingale tones of Jenny Lind's remarkable voice! Ah, but a recollection now; a thing of the dead, dead past, gone, gone forever.

But the talking machine will change all this, and future generations will rejoice and be able to enjoy forever the music of the great artists of today. Turgenev is gone, but the voice of the great Italian tenor remains and brings pleasure and instruction to thousands of homes. Our well beloved Joe Jefferson is no longer with us, but we have a precious legacy in Kip's quaint and pathetic meeting with his daughter Meenie, after twenty years' sleep. The matchless and incomparable triple tongue cornet tones of Jules

Levy remain to delight and please us, although all that was mortal of the great artist lies buried in a country churchyard.

Can we pay too great a tribute to the genius in the invention which makes it possible to bottle up this wine of music and song inexhaustible, and should we not offer up our thanks for "The Blessing of Mechanical Music?"

PART H. GORDON.

*Editor of Appleton's Magazine:*

SIR—While it is not unexpected that an alarmist should have appeared in behalf of hand-played music, yet mechanical music has a right to stay, and arguments in its favor are by no means lacking.

This letter is not intended to deal with the creative in music, but rather with the proper rendering of the music created. There is but one Mendelssohn, Chopin, Brahms, Schumann, or Wagner, and the combined efforts of the entire population of the United States could not create what these and other composers have created, but the proper rendering of their creations is another matter, and must be based either on technique or on mechanical devices properly manipulated. It is much easier to move slowly two or three levers in accordance with the markings on a perforated roll than it is to strike faultlessly several hundred keys per minute on the piano and at the same time maintain the proper expression throughout.

Musical, soulful music, as has been and forever will be based on mathematical and mechanical precision, so says the physicist; and when it comes right down to the expression of "soul states," human skill is totally lacking, and as a result we have a series of so-called musical instruments, such as the piano and pipe organ and all other instruments wherein the key is fixed, which we call soul-inspiring, but which in reality are capable of producing only a series of discords which differ from true harmony as sunlight differs from darkness, and such instruments prevail simply from lack of human skill.

To be brief with the illustration, sound is a wave motion of mathematical precision, for middle C, 256 vibrations per second or thereabouts, depending on the pitch adopted, and for high C or the octave, double that number, or 512. For the diatonic scale, which is the scale of true musical note, the vibrations for all intervening notes bear a certain fixed ratio to each other and to the fundamental tone, and by this means the exact number of vibrations per second for each note can be determined. Change the key, and we not only have the introduction of all sharps and flats with which we are familiar, but also a host of other notes appear, differing from each other by but a few vibrations per second, just difference enough to make a wholesome discord. At least seventy-six notes per octave are required for all keys in the true diatonic scale. It is impossible to adhere to strict ratios for want of human skill, and we therefore select twelve notes per octave, called the tempered scale, all of which notes are modified and out of tune, but compromise is necessary and no key is favored; in fact, the difference between major and minor tones is ignored, and the limma or semitone is exactly half of either, and compromise means discord. The mechanical player suggests great possibilities for the future of music, in that automatic piano and organ playing devices may be so perfected as to enable an instrument with seventy-six keys to the octave to be constructed and operated with the ease of the present playing devices. Then we shall have "soulful music."

NELSON H. GENSING.

From *MUSICAL COURIER*  
NEW YORK CITY  
Address  
Date

## Herbert L. Clarke's Farm.

Herbert L. Clarke, the well known cornet soloist of Sousa's band, has bought a farm in Reading, Mass., where he will live in the future when he is not on tour. Mr. Clarke also intends to devote himself to teaching in Boston, which is only a few miles from his new home.

From *MUSICAL COURIER*  
NEW YORK CITY  
Address  
Date

Elizabeth Northrop, who achieved her greatest reputation as soprano on one of the Sousa transcontinental tours, may go to Japan soon.

Established: London, 1881; New York, 1884

From *MUSICAL COURIER*  
NEW YORK CITY  
Address  
Date

A curious spectacle presented itself on Huntington Avenue, Boston, at the close of the last symphony concert led by Dr. Muck. The throng of people pouring out of Symphony Hall merged a few squares down with those coming out from Mechanics' Hall, where Lieutenant Santelmann and his Marine Band, from Washington, D. C., were closing an engagement. This made a continuous stream of people on both sidewalks from Massachusetts Avenue to the Library and below, a distance of over half a mile. The center of the street meanwhile had a line of cars and conveyances a still greater length. All those people had been listening to music. Men were already posting Mr. Sousa's name and picture over that of Lieutenant Santelmann. Sic semper even musicians.



NEW YORK CITY  
NOV 17 1906

Boston, Mass

THE MORNING TELEGRAPH

NEW YORK CITY

# A Dinner to Henry Arthur Jones.

There was a gathering of the clans at Delmonico's last Thursday night. It was a sort of mixed affair, made up of dramatic critics, some would-be critics, dramatists and alleged dramatists, and with all a fine lot of men who were invited by Charles Klein to meet Henry Arthur Jones, the guest of honor. Mr. Jones is here now to do some lecturing at the colleges, at the same time drawing royalties from *The Hypocrites*. Mr. Klein had as his other guests John Philip Sousa, with whom he wrote "El Capitan"; Bronson Howard, Joseph I. C. Clarke, Victor Herbert, who represented the Lambs Club; Edwin Milton Royle, George H. Broadhurst, William C. DeMille, Eugene W. Presbrey, Theodore Burt Sayre, Edward Peppé, the author of *The Love Route*; Sidney Rosenfeld, Paul Armstrong, James Forbes, B. B. Valentine, who has been in the absent class for a long time; Arch Selwyn, fresh from his conquests in Paris; Henry B. Harris, who believes in Mr. Klein because *The Lion and the Mouse* is yielding a profit of over ten thousand dollars a week, and the following dramatic critics: John Corbin, of the *Sun*; William Bullock, of the *Press*; Adolph Klaber, of the *Times*, and Glenmore Davis, of the *Globe*.

## PRAISES YANKEE PLAYMAKERS

Henry Arthur Jones, Host at a Dinner, Voices His Appreciations.

Henry Arthur Jones, the English playwright, who has just finished delivering a course of lectures on the drama at Harvard and Yale, and is about to return to England, was the host at a dinner given to the dramatists of America at the St. Regis last evening. There were about fifty diners present, among them being many of the best known playwrights in this country. The guest of honor was Charles Klein, author of "The Music Master," "The Lion and the Mouse," while among those who spoke in the course of the evening were Joseph H. Choate, J. I. C. Clarke, Sir Caspar Purdon Clarke, John Corbin, and, of course, Mr. Jones.

Mr. Choate, who was the first of the speakers, took as his subject the friendly relations of the United States and England. He said that in his opinion nothing tended more to improve the cordial friendship of the two countries than the interchange of social relations.

"A splendid example of the good effects of this interchange," said Mr. Choate, "was the career of the late Sir Henry Irving. His annual visits to the United States made him as familiar here as at home, and I think that he contributed as much as any man of his time to the unity and friendship of the two nations."

Mr. Choate then paid his respects to Mr. Jones, and said that nothing better had been said anywhere than the addresses Mr. Jones recently delivered to the students of Harvard and Yale.

Following Mr. Choate, Mr. Jones made a speech, in the course of which he paid many tributes to the dramatists of America, mentioning all of those to whom he referred by name. Among them were Bronson Howard, William V. Moody, Augustus Thomas, J. I. C. Clarke, John Corbin, Mr. Klein, and many others. The acting of Miss Margaret Anglin in Mr. Moody's play, "The Great Divide," was also praised by the speaker.

Of the American drama, Mr. Jones said that at the present time it is busier than it is in England. It has, he said, the virtue of youth. Referring to national theatres, Mr. Jones said that, in his opinion, there would be one in the United States long before there was in England.

Mr. Clarke spoke entirely of the past and future career of Charles Klein, who he said had achieved a great success after years of the hardest kind of work, and for whom he predicted a still greater career in the future. Some of Mr. Klein's recent successes, Mr. Clarke said, had years ago been indignantly rejected by the managers. Bronson Howard had as his subject the American drama.

Among those present were John Philip Sousa, Victor Herbert, Hjalmar Hjorth Boyesen, Col. George Harvey, Marc Klaw, Theodore Burt Sayre, Bernard Ernst, William C. De Mille, Frederick Thompson, Eugene Presbrey, Edgar Selwyn, and Paul Armstrong.

## Dinner and Other Festivities in Honor of Italian Naval Visitors.

The Italian scholars in society had a rare treat last week in meeting Admiral Cail, Capt. Mazzinghi and their suite of officers on the Italian warship which has been in port at the navy yard. Their visit made much interchange of hospitality and proved delightful in every way. Last Sunday night Baroness Testi gave a dinner at the Union Club in honor of the admiral and his officers.

The following day the admiral gave a jolly luncheon on the ship. At his right was Mrs. Francis Batschelder, who speaks Italian fluently. Later in the afternoon Admiral Snow, in command of the Charlestown Navy Yard, went on board and there were formal naval salutes and interchange of civilities. The Italian band, a fine looking set of men in their brilliant uniforms, played Sousa's "Stars and Stripes," and there was dancing. The broad ship's deck, which served admirably well for a ballroom, was gay with a multitude of flags. Some of those there were Mrs. Curtis Guild, Jr., who brought Mrs. W. F. Beal and other ladies, the party accompanied by Maj. Hayden and Barrall of the Governor's staff in their full uniform; Mrs. John C. Gray, an accomplished Italian scholar, with her daughter, Mrs. Henry Tudor; Mrs. Charles H. Gibson, with her son, Mr. Charles Gibson; Mrs. George Lee, who later in the week entertained the admiral and officers at her home in Chestnut Hill; Mrs. Edward Eldridge (Cressida de Medici), like Mrs. Lee, an Italian born; Mrs. Charles J. Rich of Brookline, with a party, and others. An elaborate tea was served.

In the mid-week the admiral, Capt. Mazzinghi, and several of the officers dined with Mr. and Mrs. Batschelder at the Somerset. The crimson-toned library was hung with Italian flags, and the floor decorations were American beauties, white chrysanthemums and ferns, which made the Italian colors, red, white and green. Afterward some Italian musicians, whom Mrs. Batschelder had secured, came in and sang Italian street songs to the delightful accompaniment of mandolin and guitar. Among those asked to meet the guests of honor were Baron and Baroness Testi, Mrs. George Lee, Mme. Rodoli, Miss Anna Caffé, the Misses Rollins of Arlington and Miss Julia Lehard, all of whom know their Italian well. There were covers for 22.

WASHINGTON, D. C.

NOV 11

According to Sousa, one of the principal motives of Nizet's "Salome" is the scalp dance of the Apache Indians.

Invalids are having a turn on the New York stage. There's one in "Mama Marjorie" and one in "The Shulamite."

STAPLE: LIVING, 1897, 1898, 1899, 1900, 1901, 1902, 1903, 1904, 1905, 1906, 1907, 1908, 1909, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1917, 1918, 1919, 1920, 1921, 1922, 1923, 1924, 1925, 1926, 1927, 1928, 1929, 1930, 1931, 1932, 1933, 1934, 1935, 1936, 1937, 1938, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 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## MUSICAL AMERICA

### Mr. Sousa's Birthday.

John Philip Sousa celebrated his fiftieth birthday, in New York, last week. At his offices in this city numerous messages of greeting were received from friends and admirers in many parts of the United States and Canada. Mr. Sousa, due probably to his un-American name, is generally regarded as of foreign birth. Such is not the fact, however, as he was born in Washington, D. C., on November 6, 1856. He has been a musician since his earliest childhood and was a conductor at the age of seventeen.

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### HERBERT L. CLARKE MOVES TO READING.

Herbert L. Clarke, solo cornetist of Sousa's band and one of the best band and orchestra arrangers, has moved to Reading, Mass., about twenty minutes' ride out of Boston. Mr. Clark recently bought a farm at Reading, where with his family he will reside in the future when not on the road. Mr. Clarke, in addition to teaching pupils on the cornet, will do much arranging for band and orchestra.

### SOUSA LIKES "YANKEE SHUFFLE."

F. L. Moreland, of Adrian, Mich., is the composer of a rollicking characteristic number, entitled "Yankee Shuffle," which is becoming a fast favorite with band leaders all over the country. At the last concert given by Sousa and his band at the Hippodrome they played "Yankee Shuffle," and it received a big round of applause.

### HELF & HAGER COMPANY'S NOVEL HITS.

They Have What Leaders Want in the Band and Orchestra Line for Encore Winners.

Always something new and good can be found in the Helf & Hager Company's list in the instrumental line, attractively arranged for band and orchestra; in fact, just the kinds that will bring encores. Take, for instance, "Passion," by Fred W. Hager, a decidedly clever number that Sousa and his band played at nearly ever concert; "Tipperary," by James Fulton, a characteristic Irish march, which cost \$5,000 and was cheap at that, the firm says; also "Whip-Poor-Will," medley, and a fine medley it is, containing a medley of hits. Get it, and get it quick, if you want a genuine encore getter.

Newspaper Cutting Bureau in the World

From

Address

Date

Sousa gave a concert in the New York Hippodrome on a recent Sunday evening; the house was packed to suffocation, and thousands of people were unable to gain admission. The receipts were \$4,500.

The World 11/14/06

## SOUSA'S DAUGHTER NOW "IN SOCIETY."

Debutante Introduced At  
Reception—Greatest Interest,  
However, Is Charity.

Among the interesting debutantes of the winter is Miss Helen Sousa, daughter of John Philip Sousa, "The March King." Her formal coming-out was at a reception last Wednesday.

Miss Sousa resembles her father closely, both in appearance and in her tastes. At Miss Sousa's coming-out the following were among the callers: Mr. and Mrs. Charles Klein, Mr. and Mrs. Julius Fleischmann, of Cincinnati; Judge and Mrs. Vernon M. Davis, Mr. and Mrs. Edward Jones, Mr. and Mrs. J. M. Shaw and Austin Corbin.

Miss Sousa's greatest interest is charitable work. At Mrs. J. Hood Wright's lawn fete two years ago she impersonated a Japanese girl. Miss Sousa is especially interested in the Home for Crippled Children.



MISS  
HELEN  
SOUSA.

### A Maker of Music.

It had bidden fair to be a grand concert. One thing the chairman was anxious about was that the accompanist had not put in an appearance. The concert was delayed for fifteen minutes, but still no accompanist turned up.

The chairman, at his wits' end to know what to do, got up and said: "Ladies and gentlemen, I regret to say that Mr. Smyth, our accompanist, has not put in an appearance. Will it be too much to ask if any lady or gentleman would mind undertaking that responsible position?"

After a few minutes a rather burly-looking gentleman from the back of the hall said he wouldn't mind "having a cut," whereupon the chairman, after arranging the music and things, took his place in the chair.

The new accompanist began by looking behind the piano, under the music, round the sides—in fact, everywhere.

The chairman, wondering what was amiss asked him what he was looking for; whereupon the burly-looking gentleman, looking up at the chairman in amazement, replied: "I can't find the 'andle!'—Tit-Bits.

Ev. Sun 11/16/06

Newspaper Cutting Bureau in the World

### GAVE A DIXIE DINNER.

Among the Southern Society's Guests  
Were Gen. Lee's Grandsons.

The New York Southern Society gave what its members called a "Dixie dinner" at the Hotel Astor last night, the society showing Southern hospitality in the number of guests invited. Nearly 400 persons sat down to the banquet, which began at 6:45 with a "fanfare of trumpets," according to the programme.

Marion J. Verdery, the President, was toastmaster, and he had his hands full, for nearly every Southern State in the Union was represented by a loyal son, who was required to respond to a toast. Lest any of the loyal sons should wax too eloquent in recounting the charms of their native heath this quotation had been placed at the top of the menu: "Plainly the crying need of the twentieth century is a means of choking off long speeches after dinner."

Dr. John A. Wyeth was the chief speaker, responding to the toast "Alabama." Other speakers were William F. McCombs of Arkansas, Herbert Noble of Maryland, Lamar Ross of Mississippi, Ralph H. Holland of North Carolina, William A. Barber of South Carolina, Dr. William M. Polk of Tennessee, and Charles F. Moore of Virginia. Among the guests were John Philip Sousa, Victor Herbert, and Robert E. Lee, Jr., and Dr. Bolling Lee, the only living grandsons of Gen. Robert E. Lee.

Newspaper Cutting Bureau in the World

## ALPHONSE AND GASTON OF MILITARY BANDMASTERS



BANDMASTERS AMERS AND SOUSA  
Photo by Elmer Clatterburg

NEW YORK, NOV. 14.—John Philip Sousa and Lieutenant Amers, the Alphonse and Gaston of military bandmasters, have been taking their hats to each other. Now John Philip Sousa announces that he will attend Lieutenant Amers' final concert at Joe Weber's Sunday night. Consequently the works of Mr. Sousa will figure prominently on the program. Hats off again.



EVEN John Philip Sousa, who has no use for phonographs, has been forced to recognize the Edison Phonograph as a formidable competitor. The two-step king says that people will no longer go to concerts if they can have music in their own homes so easily and so cheaply as they can with the Edison Phonograph.

This is an unwilling tribute, but it nevertheless is a tribute. The man who has an Edison Phonograph has a concert in his own home. Even a king could not have more. At a store in your town you can hear the Edison Phonograph right away.

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## THE SUNDAY CONCERTS

### Philharmonic and Russian Orchestras at Hippodrome.

It might be said that Safonoff crossed waters with Sousa yesterday, if Safonoff were not a three-handed conductor. Under his leadership the Philharmonic Orchestra did violence to its traditions and gave a concert yesterday afternoon at the Hippodrome. The programme of the two concerts last week was repeated, but the prices for seats were much less than at Carnegie Hall, and it was expected that the great auditorium would be filled. The contrary was the case. An auditorium that is packed to the doors when Sousa plays was half empty when Safonoff stepped out before his band. The Philharmonic Society had intended to repeat each of its eight concerts this season at the Hippodrome, but that was before they had tested the popular hunger for symphonic music. They may abandon the project now.

Those who did attend yesterday's concert, however, were full of a new enthusiasm when they left. They were captivated by the Mozart serenade; applauded Lhevinne's faithfully conceived and nobly rendered performance of the Rubinstein D minor concerto until he was forced to play an additional number—Chopin, of course; and finally were caught up in the swirl of the Fifth Symphony of Tschalkowsky till amazement was writ on scores of faces. Idle seekers after an afternoon's amusement, this crying of wind in the tree tops, this pomp of trumpets and crash of chords, this outpouring of potent sound, was to them a revelation. It seemed possible of belief that these people would come again, and bring others with them; that under its present leadership the Philharmonic might build up for itself a popular following. But it was evident yesterday that this following must be built up—it is not ready to hand.

In the evening the Russian Symphony Society also gave a concert at the Hippodrome, with the same slender attendance. They dispensed with their fine soloist of last week, however, and in his place substituted singers who sang arias from "Der Freischütz" and "Faust" and the quartet from "Rigoletto." There was nothing Russian about all this. The orchestra played the first three movements of the Tschalkowsky "Pathetic" symphony, two "Caucasian Sketches" of Rimsky-Korsakoff and Tschalkowsky's "Marche Slav." They acquitted themselves far better than the singers.

Meanwhile, over at Daly's Theatre, the usual big audience was enjoying Mr. Herbert's usual Sunday night concert. Mr. Herbert steers his craft between seriousness and frivolity with the skill of an old pilot, and finds ample reward at the end of the passage.

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## IN THE REALM OF MUSIC

### Safonoff in the Sousa Home.

For the first time in its long history the Philharmonic Orchestra went hunting for "popularity" yesterday afternoon, popularity in this case meaning giving a concert in the Circus Immehaus, that temple sacred to Sousa, Creatore and the like order of musicians, and more generally known as the Hippodrome. After playing one programme twice in Carnegie Hall this week, the most ancient of our orchestras moved down to Sixth avenue and repeated the four numbers that had delighted the sophisticated audiences on Friday afternoon and Saturday evening. Safonoff led the band through the "Coriolan" overture, the Mozart "Serenade" and the great fifth symphony by Tschalkowsky. Lhevinne, the soloist of the concert, played Rubinstein's D minor concerto. But there was a marked difference in some of the circumstances of the unusual performance, chief of which was the comparative smallness of the audience, a feature that well might cause the interested observer of musical events in this town to ask, Schumann fashion, "Warum?" Here was a fine band, led by one of the best conductors that ever came to this country, and who, in addition to his mastery of the musicians, is unique, in that he leads his men without a baton. That curious mannerism is as attractive as either the gyrations of Sousa or the singular methods of the Italian Creatore, and those men have learned that mannerisms make for popularity. Yet, although both those men can crowd the Hippodrome to its doors, the Philharmonic and Safonoff could do no better than half fill the huge auditorium. Beethoven, Mozart and Tschalkowsky did not move the assemblage so much as the visiting Russian pianist did, but it atoned for its comparative coldness toward the purely orchestral numbers by the fervor of its appreciation of Lhevinne's playing. The applause that greeted him at the end of the concerto could be compared in its volume and force only to a deluge of rain on a roof top, and there was no cessation of it until the soloist sat down at the piano again and played a Rubinstein waltz for an encore. For once, at least, the pupil overshadowed the master, Lhevinne, rather than Safonoff being the "star" of the afternoon.

### SHOWING AT THE HIPPODROME.

Philharmonic Orchestra Tries a Sunday Afternoon Experiment.

The Philharmonic Orchestra under the direction of Wassily Safonoff gave at the Hippodrome yesterday afternoon and an atmosphere of mingled enthusiasm and pained surprise what the authorities declared to have been the first pay concert of its long and hitherto struggling career.

The enthusiasm came from some seven-eighths of the moderate sized audience who had evidently come with a vague idea that the sort of music which Sousa and Creatore had given them on past Sundays at the big playhouse would be offered again. The pained surprise was furnished by the other one-eighth of the audience, who sat more or less open mouthed from one end of the performance to the other at the juxtaposition of staid Philharmonic with the Sunday pop.

The programme was the same as that given at the two previous concerts of the organization at Carnegie Hall. Mr. Safonoff again drew the applause of his listeners with his readings of Beethoven, Mozart and Tschalkowsky, and Josef Lhevinne was overwhelmed with plaudits after his playing of Rubinstein's D minor concerto that he was obliged to return and toss off a waltz of Rubinstein.

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From

Address

Date

Before the ninth painted house that has recruited artistic English opera, Puccini's "Milk and Honey" began its second week at the Garden Theatre last night. It was a "grand opera" audience, too. This evening Mrs. Sousa home has engaged a box and has arranged to meet Mrs. Stansbury behind the scenes.

The "Milk and Honey" who was the first of the "Milk and Honey" play, has engaged a box for the Wednesday matinee and has also arranged to meet Mrs. Stansbury, the American Butterfly. John Philip Sousa was in last night's audience. The next got forward these alternate singers who last week, with rare modesty, had taken second place.

"This version of 'Butterfly' proved to be a highly artistic final edition, the girl protagonists trying on the stage alone. Manager Ralph B. Smith has yet to try another Paris experiment in allowing Mrs. Puccini to sing her few rather pointed remarks from outside in the Japanese garden. But American audiences will, of course, prefer the death scene, and as it is, with the innocent relief of the little child killed and waving the American flag.

Newspaper Cutting Bureau in the World

NEW YORK CITY

NOV 24 1911

Sousa—Helen Sousa, daughter of John Philip Sousa, was formally "introduced" to society on Nov. 19.

From

to

### "RUBE" PARTY.

Merry Gathering at the Kallwa Club.

Unique costumes, grotesque table decorations and a typical "Down East" band were the unusual and mirth-provoking features of the dance and entertainment given at the Kallwa Club, last night. It was a "Rube" party and no efforts were spared to make it sufficiently "Rubeish" and enjoyable. The little rooms of the club house, long accustomed to the most conventional gowns and dresses, were temporarily converted into a good imitation of the country farm house.

Consequently located in a part of the hall room where more could take the shelter, the orchestra, composed of an accordion and a violin (just a string), played a selection of the most

## AMERICAN MUSICIAN AND ART JOURNAL



MILIE SOUSA.

One of the novelties in vaudeville this season that has greatly pleased many audiences is the magical feature act of Sousa and Sloan. Incidental to their regular work of amusing audiences, Milie Sousa somewhat startles them by producing from a small Japanese box a quartet of tiny white French poodle dogs. This box is about the size of a small photo camera, not large enough ordinarily for one dog, so the mystery is, Where do the other dogs come from?

Milie Sousa is ably assisted by Harry Sloan, a clever comedian. Their act is well worthy a place in any "all-star vaudeville bill." This week finds them programmed at the Grand Opera House, Pittsburg. From there they will go for a fortnight in Boston, and Pittsfield, Mass.

## SOUSA . . .

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## NEW YORK'S MUSICAL SPENDTHRIFTS.

AGAIN that portion of New York which loves to consider itself as being "musical" is on the verge of offering a king's ransom on its favorite pleasure. At the lowest calculation the people of the city and the strangers who enter its gates will spend \$3,000,000 on music in the next five months, and there are many in the business of catering to this taste who are of the opinion that the expenditures for the present season of 1906 will be nearer \$4,000,000 than \$3,000,000. Nothing tends to confirm this belief but the descriptions to every orchestra, and in every series of regular musical performances are considerably greater than they have been before. The Metropolitan Opera House has never had such an attendance in its history, the Philharmonic's season already exceeds by several thousands of dollars the largest of any previous year, and the Russian Symphony Orchestra is 100 per cent. larger than last year, which was the best in its

course the centering point of all this interest and financial expenditure is the Metropolitan Opera House. That \$1,250,000 is poured into the coffers of this institution between the opening night, next week, and the closing performance, seven weeks hence, is not an overestimate. The amount of money is based on the average of the regular performances in every one of the sixteen weeks, at which the receipts average not less than \$12,000 a performance on the \$22,000 which the public usually pays one night every season on the occasion of Herr Conried's benefit; on the extra performances of opera, including the two cycles of the "Ring," "Parsifal," "Hansel und Gretel" and "Salome," on the seventeen Sunday night concerts, which will easily average \$2,000 a night, and the advance sale of subscription seats already larger than ever before in the history of the Metropolitan, it is not improbable that the receipts at the Broadway opera house this season will run up to nearly \$4,000,000.

What will be spent on the season at the Metropolitan is, of course, a thing for the public to decide. If Hammerstein's tenor, who is as great or greater than Caruso, is successful in his venture is assured; for he can make an opera season if his performance is only fine enough. Men who have been connected with the business end of the world in this city and know all the trials of an impresario are of opinion that Hammerstein will attract more than \$750,000 to his box office in the opening season at least. So that for the alone New York stands ready to pay considerably more than \$2,000,000 and for a longer season at that. How the public is to hear opera has been

shown during the past week by the crowds that have poured into the Garden Theatre to listen to Puccini's "Mme. Butterfly."

Next to the opera houses the place of the greatest musical activity in this city is Carnegie Hall, which has on an average thirty-five concerts of one kind or another in each one of the five months the "season" lasts. The receipts of these 175 concerts will easily run up to nearly \$500,000, for the ten Boston Symphony concerts alone will net about \$33,000. In any record of the New York season's expenditures for music it is only fair to include some of the Brooklyn musical functions, and as the Boston band plays as many concerts across the bridge as at this end of it, Colonel Higginson's men can be counted on to take not less than \$60,000 out of New York this season.

While the Bostonians are our most artistic orchestra, they are not the greatest money makers, the palm in that direction going to the Philharmonic. Under the direction of Wassily Safonoff, the oldest musical organization cleared \$5,000 over and above all expenses last year for each pair of concerts that the magnetic Moscow conductor led, and this enormous profit came after the leader's fee of \$1,000 and expenses for each pair of concerts had been paid. Safonoff's financial success was the cause of his being engaged by the Philharmonic for this year, and that his popularity is to be worked to the limit is shown by the announcements of seventeen regular concerts for the season in Carnegie Hall and eight extra ones in the great Hippodrome. If Safonoff can fill the Hippodrome to the extent that Sousa can for each of these concerts, he will add \$33,000 to the season's musical expenditures, for Sousa has taken in \$4,200 at each one of his recent concerts in the Hippodrome, which is its capacity at popular prices.

Next to the Philharmonic the New York Symphony Orchestra has planned to give more concerts in Carnegie Hall than any of the other orchestras the city knows. Seventeen are already on the list and this band can be depended on to take \$3,500 out of the musical pocket of Father Knickerbocker every time it gives a pair of concerts on Saturday evening and Sunday afternoon, these receipts running up to \$3,000 at each appearance of a soloist as great as Saint-Saens. The Russian Symphony Orchestra gives fewer concerts in Carnegie Hall than any of the other bands, six being the number it has scheduled for this year. The Russians are to follow the lead of the Philharmonic in the matter of giving popular concerts in the Hippodrome on Sunday evenings, beginning with to-night's concert.

The real money makers who appear in Carnegie Hall, however, are the soloists, and more particularly the really great ones. Paderewski once took in \$4,000 at one of his recitals here, which is the high-water

mark for a recital that was conducted on purely business lines. Such a recital as Mme. Sembrich will give this week will probably come near to the mark set by the Polish pianist, and the Rosenthal and Lhevinne concerts will fall under the same money-earning capacity. In addition to all these the hall will be the scene again of the concerts of the Young People's Symphony, the People's Symphony, the New York Oratorio and the Musical Arts, to say nothing of the hosts of soloists who come and go every year and who fill in the spare moments in the musical days of the city.

Next to these music halls the busiest place in this town from early in November until well into May is Mendelssohn Hall, on Fortieth street. It has for its stars the Knelsels, who give six concerts there this year, for which even at this early day in the game every seat on the lower floor of the hall for every concert has been sold. When they first began to play here fifteen years ago they played many times to almost empty houses.

The list of engagements at Mendelssohn Hall will average eight concerts a week, and this means that the season in that auditorium alone will run up to \$80,000.

This list of musical events has not taken into consideration the concerts of the People's Symphony Orchestra nor of the Marum Quartet at Cooper Union, the Pepp'e's alone meaning an expenditure of \$15,000 for the season there. Nor has it included the other extreme of the world of music, the "Bagby Mornings" at the Waldorf, which are popular because they are supposed to be exclusive, and therefore every one with the price falls over themselves to pay opera prices for cards of admission. The series of these mornings in December and January will easily add a gross amount of \$20,000 to the vast total spent on music every winter, and on top of this one must pile the \$100,000 spent every season by society folk in entertaining their friends with music.

To what an extent high-class music is used at such functions may be gathered from the statement that one quartet alone has twenty engagements already this season for private recitals, for which they are to get from \$350 to \$500 for each recital. Victor Herbert will take \$20,000 out of the public with his series of Sunday night concerts, and the large number of choral societies such as are connected with churches will bring out \$25,000 more to pile on the vast amount of money Father Knickerbocker is going to spend for the delight of his ears, his eyes and his vanity.

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NEW YORK TIMES

NOV 27 1906

### FAMED BANDMASTER DEAD.

Prof. Schnelder Waved Batons Over Many Noted Musical Organizations.

In the death of Prof. Louis Schnelder, at the age of 65, which occurred at Roosevelt Hospital on Sunday evening, there died a man who, musicians declared, was a musical paradox. Schnelder, when he waved his baton in late years to conduct the New York Concert Band, was literally covered with decorations and badges bestowed on him by European royalty.

Mr. Schnelder was for many years bandmaster of the United States Marine Band. John Philip Sousa was a member of that band under him, and has often acknowledged his indebtedness to his former leader. He frequently referred with pride to the days when he was the leader of the Royal Band of Emperor Napoleon III., and was with him at the surrender of Sedan. He regarded this as one of the great honors of his life.

Besides the badge he got from Emperor Napoleon III., he invariably wore the ones given him by the King of Italy, the Emperor of France, the King of Belgium, Emperor of Russia, the Archbishop of New Orleans, and one which was given him by the Legion of Honor, of which he was a member.

He played the clarinet solos in Theodore Thomas's band, also in Gilmore's Band, and was the leading musician in Adelina Patti's orchestra while she was in this country. Schnelder was also a composer of marked ability.

Musical America

November 24, 1906

### PERSONALITIES



#### A SOUSA CURIOSITY

Sousa.—In the New York office of John Philip Sousa there hangs on the wall an interesting picture, a reproduction of which is printed herewith. It represents all that was left of a Sousa concert programme that had been thrown into the fire of a Birmingham, Eng., home. The writer explains that Mr. Sousa's head refused to be consumed.

\* \* \*

### WESTERN GIRL IS SOUSA'S SOLOIST

Ada Chambers, of Marietta, O., Intends to Continue Her Vocal Studies Abroad.

One of the Western girls who have come to New York to study music with the intention of making a reputation on the concert stage and have won the success they sought, is Ada Chambers, who is identified this year with Sousa's Band as soloist.



#### ADA CHAMBERS

Western Girl Who Appears As Soloist With Sousa's Band

Miss Chambers hails from Marietta, O. She began her studies in New York and made enough progress to become the soloist in one of the large Orange, N. J., churches. Miss Chambers was persistent in her work, and soon attracted the attention of John Philip Sousa, who engaged her to accompany his band last year. She is again with Mr. Sousa this year.

Miss Chambers has a dramatic soprano voice. She intends continuing her studies abroad.

### † Louis Schneider.

Was bei Sedan Napoleon's Musik-Meister.

Professor Louis Schneider, einer der besten Musikmeister, ist im Alter von 65 Jahren im Roosevelt Hospital einem Schlaganfall erlegen. Er war der erste Dirigent der Marienkapelle in Washington und Sousa spielte unter ihm mehrere Jahre. In Europa erhielt Schneider zahlreiche Auszeichnungen von gekrönten Häusern, so das Offizierskreuz der französischen Ehrenlegion, denn er war noch bei Sedan Napoleon III. Musikmeister. Schneider's Manager stand gerade im Begriff für ihn einen Kontrakt, um auf der Weltausstellung zu konzertieren, abzuschließen.

Newspaper Cutting Bureau in the U.S.A. THE MORNING TELEGRAPH

NEW YORK CITY

NOV 28 1906

### Creator and His Band.

John Philip Sousa and his band have made a reputation upon the music lovers of the world. His reception at the Hippodrome was nothing short of a triumph. He has been commended by the public and is



(Written for Boston Life)

In speaking of the different kinds of music composed, the celebrated band master spoke of the "Output of rag-time as too much imitation, too little genius. The gavotte, 'Stephanie,' and others was very popular 25 years ago. Terrific imitations followed until they fairly smelled in the musical nostrils. There are myriads of waltzes, but the 'Blue Danube' stands out among them like the 'Statue of Liberty.'" -

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**N. Y. TRIBUNE**

Among those present were Sir Percy Sanderson and Miss Sanderson, Sir Caspar Purdon Clarke, Señor and Señora de Holguin, Heinrich Conried and Mrs. Conried, M. Rousselière, Signor Scotti, Herr Andreas Dippel and Frau Dippel, M. Dalmonvi, Mme. Louise Homer, Mme. Szamosy, Moritz Rosenthal, M. Joseph Lhevinne and Mme. Lhevinne, Herr Anton Von Rooy, Alfred Hertz, Samuel Bovy, Signor and Mme. Campanini, Henry W. Savage, Dr. and Mrs. William T. Bull, John Drew and Mrs. Drew, Mrs. Henry Arthur Jones, Forbes Robertson and Mrs. Robertson, Daniel Campanari and Mrs. Freeman, Signor Leandro Campanari, Mr. and Mrs. Henry Sigmund, Mr. and Mrs. Paul D. Cravath, Mr. and Mrs. Samuel Untermyer, Walte Damrosch, Mr. and Mrs. Damrosch, Richard Watson and Mrs. Elder, John Philip Sousa and Mrs. Sousa, Charles Klein and Mrs. Klein, Rudolph Schürer, Charles H. Ditson and Mrs. Ditson, Victor Harris, Alexander Lambert and Gustave Schürer.

In the temple of his own soul has John Philip Sousa kept a secret place for all good.

It will be recalled that on June 10, at the last meeting of this committee before adjournment, Chairman Currier announced that hearings upon the bill would be resumed on the first Monday in December. He could hardly have meant that they would be actually resumed on that day, as the first Monday in December is given over more to getting ready than anything else when Congress reconvenes.

All the composers and playwrights ask for is the right to their own property, and as it has been put the composers make a song for the lyrics and the words and the lines and of which they construct their melodies. The only thing they don't pay for is that which makes the melody valuable—the musical composition.

## THE MAKING OF A LIBRETTIST.



**FRANK PIXLEY.**

It may be set down with the same degree of truth that attaches to an axiom that the American librettist is recruited from the newspaper editors of the country and the American composer has served an apprenticeship, long and arduous, as an orchestral player. There are just enough exceptions to furnish the negative element that established the rule. The observations offered are a fact, without any attempt at analysis.

agor's private but is a perfectly natural result, when the party of the first part possess the necessary genius, or talent, as the case may be, to overcome the long without injury to life and limb. It is more worthy of comment that these efforts have gained the approval of the American people, and that from history we may learn.

When the first of these men, undoubtedly, were the first of the American people.

Charles Keith, most progressive of the clan, playwright today, scored his first real success not as a dramatist, but librettist, with the book of "The Mikado," to the general rule of the musical stage, and then directed his own plays. However, he comes as a musician, and his brother is an accomplished actor of London and New York. Richard Keith, who writes musical librettos, Hammer, and Josephine, Richard, Carroll are other successful musical librettists. Glen Macdonald, reporter, once and George W. Higgins, his pen to the enrichment of the "Daily Press." John Bingham, the bookend of the opera and "trifle" of the theater.

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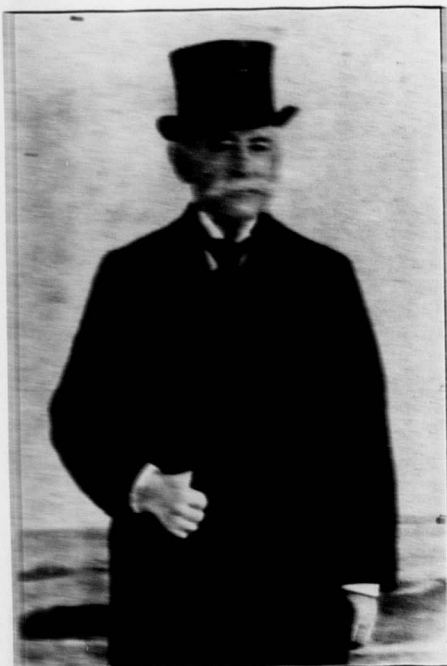


12/8/06

## MARK HASSLER DIES IN PHILADELPHIA

Had Been One of Quaker City's Best Known Orchestra Conductors and Musicians.

PHILADELPHIA, Dec. 5.—Mark Hassler, one of Philadelphia's best-known and oldest orchestra conductors and musicians, died Saturday morning at his home, at No. 482 Windsor avenue, West Philadelphia. Mr. Hassler had been in poor health for some time, but his death was a great shock to his many friends in musical and theatrical circles. Mr. Hassler was seventy-nine years old. A widow and five children survive him.



MARK HASSLER

One of Philadelphia's Representative Musicians Who Died Last Saturday

Mark Hassler was born near Munich, Bavaria, but when quite young came to America with his father, then a noted musician, and his brother, Simon Hassler, with whom he has been associated so long in orchestra management. Mark Hassler began to study music when a small boy under his uncle, who was a trumpeter in a German cavalry regiment. Shortly afterward he was taken to Wurtzburg to a well-known school of music, from which many prominent American musicians have come, including members of the Boston Symphony Orchestra and the Philharmonic Society of New York. One of his teachers was Valentine Hamm, a celebrated composer and a great solo violinist, now dead. Professor Whistler, of Wurtzburg, promised that Mark should be made a great soloist.

He became leader of the Chestnut Street Theatre under the management of William Wheatley, and later went to the Walnut, under Edwin Booth and John S. Clarke. After a trip to Tennessee in 1852 Mr. Hassler, his brother Simon and his father organized Hassler's Orchestra. Mr. Hassler also conducted the orchestra at the Arch Street Theatre under Mrs. John Drew. For many years Mr. Hassler was bandmaster at the Sunday concerts at Lemon Hill, Fairmount Park.

## MUSICIANS HONOR FRENCH COMPOSER

CAMILLE SAINT-SAENS MEETS MANY NOTABLE NEW YORKERS AT RECEPTION.

Theatrical Stars Also Join in Paying Him Respect—He May Remain in America for Months to Come and Spend Winter in a Warmer Climate.

One of the most representative gatherings of musicians, both vocalists and instrumentalists, that has assembled in New York in years met last Sunday afternoon at the reception in honor of Camille Saint-Saens, the eminent French composer, at the residence of Herman Klein, No. 154 West Seventy-ninth street. It developed that there is a possibility of M. Saint-Saens remaining in America for many months to come. He was urged to do so, and said that he possibly might consent, if he could go to some warmer climate for the winter.

Among those present were Sir Percy Sanderson and Miss Sanderson, Sir Casper Purdon Clarke, Señor and Señora de Holguin, Heinrich Conried and Mrs. Conried, M. Rousselière, Signor Scotti, Herr Andreas Dippel and Frau Dippel, Mr. Dalmovis, Mme. Louise Homer, Mme. Szamosy, Moriz Rosenthal, Joseph Lhévinne and Mme. Lhévinne, Herr Anton Von Rooy, Alfred Hertz, Samuel Bovy, Signor and Mme. Campanini, Henry W. Savage, Dr. and Mrs. William T. Bull, John Drew and Mrs. Drew, Mrs. Henry Arthur Jones, Forbes Robertson and Mrs. Robertson, Daniel Frohman and Mrs. Frohman, Signor Leandro Campanari, Mrs. and Mrs. Henry Seligman, Mr. and Mrs. Paul D. Cravath, Mr. and Mrs. Samuel Untermyer, Walter Damrosch and Mrs. Damrosch, Richard Watson Gilder and Mrs. Gilder, John Philip Sousa and Mrs. Sousa, Charles Klein and Mrs. Klein, Rudolph Schirmer, Charles H. Ditson and Mrs. Ditson, Victor Harris, Alexander Lambert and Gustave Schirmer.

## PITTSBURG TO HAVE A NEW MUSIC HALL

PROJECT TO GIVE ORCHESTRA AN AUDITORIUM FOR POPULAR CONCERTS.

Movement to Remodel Exposition Building Inaugurated at Dinner of Influential Citizens—Accommodation for 6,000 to be Provided.

PITTSBURG, Dec. 4.—At a dinner held at the Country Club last night, which was attended by representatives of the most prominent civic and musical organizations of the city, a movement was inaugurated to establish a new concert and convention hall capable of seating 6,000 people.

The new hall, as planned by A. M. Jenkinson and the directors of the Exposition Society, will be typical of Pittsburgh, and will provide the Pittsburgh Orchestra with a suitable place for popular concerts. The present plans involve the practical remodeling of the great Music Hall at the western end of the Exposition buildings, which would be enlarged and supplied with spacious balconies. This would mean an expense of nearly \$100,000, to meet which the Exposition Board of Directors suggests that 1,000 citizens subscribe \$100 each. It was pointed out last night that Pittsburgh's downtown district contains no suitable auditorium for the holding of music festivals and other large gatherings, and many speeches endorsing the scheme were delivered.

Attorney A. V. Smith, representing the Pittsburgh Orchestra, called attention to the great success of the popular concerts held by that organization in Old City Hall, and insisted that the popular demand for good music could be met only by the establishment of a central hall where regular concerts could be given.

## PERSONALITIES



JEANETTE POWERS

Powers.—Jeanette Powers, the talented pupil of Joachim, who has been the violin soloist on the tours this year of John Philip Sousa's band, hails from Decatur, Ill. Miss Powers is in New York at present, continuing her studies. Her performances during the past season have met with general favor.

Newspaper Cutting Bureau in the World

RECORD  
PHILADELPHIA, PA  
DEC 4

## RENEW FIGHT OVER COPYRIGHT

Musicians and Musical Machine Concerns Clashing Over Bill.

From "The Record's" Correspondent.

Washington, D. C., Dec. 3.—A bitter fight is framing up before the House Committee on Patents, of which Representative Currier, of New Hampshire, is chairman. Musicians and mechanical musical machine concerns are at dagger points over provisions in the Currier Copyright bill relating to the copyright of music. Hearings on the Currier bill will begin next Friday. It is designed to give vastly larger privileges to authors and composers.

Chicago manufacturers of a mechanical musical contrivance are urging the adoption of a unique feature. They want a clause in the bill providing that when a mechanical instrument, such as a graphophone, or piano-player, adopts the music of a composer, the manufacturers of the instrument shall hold the copyright. In exchange for this they desire a stipulation that the name of the composer be placed on each roll of perforated paper, or film, etc., and that the actual author be paid royalties.

Victor Herbert, John Philip Sousa and other composers are clamoring for greater protection. They claim the mechanical instrument people are defrauding them. To meet this the charge has been made to the committee that certain New York composers have already made contracts to sell their copyrighted music exclusively to one or two New York concerns, and that if the composers secure all they desire a large number of manufacturers of mechanical instruments with millions of dollars invested will be forced out of business.

Mr. Currier's committee room is swamped with resolutions and documents bearing on the question.

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nded for

"O wad some power the giftie gie us To see oursel's as ithers see us."

## HENRY ROMEIKE,

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NOV 28 1906

## PHILLIP SOUSA WITHOUT A BAND

Even Too Much Music Is Too Much of a Good Thing.

## COMES HUNTING IN VIRGINIA

The King of the Baton at the Mecklenburg—Goes to Jamestown in April.

[Special to The Times-Dispatch.]

MECKLENBURG HOTEL, CHASE CITY, VA., November 27.—Unheralded and unannounced, with no advance agent except a simple telegram an hour before he reached here, the great march monarch and prince of baton wielders, John Philip Sousa, accompanied by his wife, arrived here yesterday for a stay of several weeks, which will be devoted to rest and recuperation from the nerve exhausting strain of the season's work just ended. One naturally thinks of Sousa in uniform, surrounded by his splendid company, but here he has come to lead the simple life, and although not traveling incognito, he still has a very modest retinue, consisting only of his valet and splendid Llewellyn setter, imported from Scotland expressly for the great band-master. Both he and his wife are delightful socially, but extremely modest in bearing.

As Sousa is here chiefly to build up his nervous system and rest in the truest sense, he will devote most of his time to hunting and horseback riding. He declares he will follow no leader but a dog, and will let the four-step of his horse drive all two-steps from his tired brain.

This morning he and Mrs. Sousa, with dogs, guns, saddle-horses and a game warden, set out for a day of quail shooting, and returned to-night, delighted with their first day's sport. The guide reports that Sousa is as skillful with his gun as with the baton, and made some fine shots. He and Mrs. Sousa, who is a very enthusiastic horsewoman, will participate in the big fox hunt on Thanksgiving Day, and each day will be devoted to some fresh air excursion, which will be beneficial to Sousa during his stay.

The vacation will last until April, when he will open his season at the Jamestown Exposition. One very pleasant little incident on the evening of Sousa's arrival was the mutual recognition of himself and the leader of the Mecklenburg Orchestra, Mr. August Naecker, who, eighteen years ago, was cornetist under Sousa in the Marine Band in Washington, and who had not seen the great master since.

During the evening the orchestra played Sousa's music almost exclusively, which was gracefully acknowledged by him, and the orchestra much complimented.

Mrs. Sousa in appearance is very unlike her distinguished husband, being fair and petite, but very like him in culture and in charm of manner.

She looks particularly attractive in riding clothes, while it was remarked that Sousa in his is not unlike the pictures of His Majesty King Edward, in similar garb.

Telegraph 19/06

## Think on Canned Music.

"Personally," says Mr. Henry T. "I have no need of music-rental instruments, for I happen to be a musical critic who hears all the best music at first hand. But I feel in sympathy with piano players and phonographs who are in need of mountain railways. Being able to climb mountains easily, I have little use for them. But I am glad that they make the Alps accessible to those who could never know them the old-fashioned way. And these railways, and these mountain climbers."

He says that "I would rather hear music in a superior phonograph than in a concert hall, because the latter has no use for it at the moment. The quality of the music is the same, and the convenience of the phonograph is the same."



DEC 8 1906

# MARK TWAIN FOR COPYRIGHT

Author Argues for Bill Dressed in Suit of White.

Special to The Press.

WASHINGTON, Dec. 7.—Clad in a suit of snowy flannels, Samuel L. Clemens (Mark Twain) appeared before the Senate and House Committees on Patents to-day and made a characteristic speech in favor of the Copyright bill. He was introduced to the committee by the Rev. Edward Everett Hale, chaplain of the Senate.

Clemens said he liked the clause extending the copyright to the life of the author and fifty years thereafter. He thought that ought to satisfy any reasonable author, because it will take care of his children—let the grandchildren take care of themselves. He said it satisfied him, because it would enable him to take care of his daughters. "It is not objectionable to me," he continued, "that all the trades and industries of the United States are in the bill and protected by it. I should like to have the oyster culture added, and anything else that might need protection. I have no ill feeling. I think it a just and righteous measure, and should like to see it passed."

Mr. Clemens argued that there was really no legitimate ground for making any limitation to the life of a copyright. "But," he added, "I understand it must have a limit because that is required by the Constitution of the United States, which sets aside that prior constitution we call the Decalogue. The Decalogue says you shall not take away from any man his property—I will not use that harsher word. But the laws of England and America do take away the property from the author. They all talk handsomely of the literature of the land, then they turn around to crush and wipe it out of existence."

The expiration of a copyright, he explained, did not inure to the benefit of the public, but to the publisher, "who lives forever and rears families in affluence and enjoys from generation to generation these ill-gotten gains."

His copyrights, Clemens said, produced him a great deal more money than he could spend. But if he did not have them he knew half a dozen trades, and if these ran out he could invent half a dozen others.

"But for my daughters," he said, "I hope Congress will extend to them the charity which they have failed to get from me. You cannot name twenty persons in the whole United States who in the last hundred years have produced books which have outlived the copyright limit."

After his speech Clemens entered the visitors' gallery, and aroused so much interest by his presence that the business of the House was suspended temporarily. He held an impromptu levee, being introduced right and left by Speaker Cannon's secretary.

There were other distinguished speakers in favor of the Copyright bill, among them being Thomas Nelson Page, the author; F. D. Millet, the artist; W. A. Livingston, representing the Print Publishers, and John Philip Sousa and Victor Herbert. There was some excitement when it was charged by H. C. Wellman, librarian of Springfield, Mass., and W. P. Cutter, librarian of Southampton, Mass., that an agreement existed between the American Publishers' Association and the American Booksellers' Association to raise the price of books.

# WRANGLE OVER COPYRIGHTING

Musicians and Mechanical Music Concerns at Daggers' Points.

Conduct of Patent Office Criticized Inventors to Have Hearing—More Protection Is Desired.

A lively controversy is framing up before the House Committee on Patents, of which Representative Currier, of New Hampshire, is chairman. Musicians and the mechanical machine concerns are at daggers' points over provisions in the Currier copyright bill relating to the copyrighting of music, while from various sections of the country protests from inventors are pouring into the committee against the conduct of the Patent Office.

The latter type of opposition is coming from Buffalo, Rochester, and other Eastern cities. It is such a deluge of fault-finding that Chairman Currier will give the inventors a hearing. The principal complaint is that the Patent Office force is inadequate. Mr. Currier is at work on a bill to increase the number of clerks and examiners. So far, members of the committee declare they have received no protests against Commissioner Frederick I. Allen personally, but there may be a thorough investigation of the Patent Office.

Hearings on the Currier bill amending the entire copyright laws of the country will begin next Friday, and the bill will be ready for presentation to the House shortly after the recess. Mr. Currier hopes for its passage at this session. It is designed to give much larger privileges to authors.

Victor Herbert, John Philip Sousa, and other composers are clamoring for greater protection. They claim the mechanical instrument people are defrauding them. To meet this the charge is made that New York composers have already made contracts to sell their copyrighted music exclusively to one or two New York concerns, and that if the composers secure what they desire many manufacturers of mechanical instruments, with millions of dollars invested, will be forced out of business.

# MARK TWAIN IN WHITE ATTIRE.

ONE OF A GALAXY OF GENIUSES AT THE NATIONAL CAPITAL.

They Come to Discuss the Bill to Amend and Codify the Copyright Law—Mark Discourses Humorously on the Way to Dress and on the Woes of Poor Authors.

WASHINGTON, Dec. 7.—Literary, musical and legal talent of a high order were represented to-day at the hearing before the Joint Committee on Patents of the Senate and House on the bill to amend and codify the copyright laws. The hearing was held in the Senate reading room of the Congressional Library, and among those who were present were Mark Twain, William Dean Howells, Thomas Nelson Page, Edward Everett Hale, John Philip Sousa, Victor Herbert, Albert Bigelow Payne, Herbert Putnam and a number of prominent librarians and lawyers from different cities.

Conspicuous in this galaxy of genius was Mark Twain, conspicuous not only because of his fame as an author, but especially an object of interest because of his unique winter attire. Despite the fact that the mercury was hovering about the freezing point all day in Washington and the cold west wind was blowing across the broad plaza in front of the Capitol, where it blows with more intensity than anywhere else in Washington, the author of "Innocents Abroad" was garbed in an immaculate suit of white flannel of the style and texture affected by the gay young man at the seashore in July. It was faultless in appearance, and this, together with his heavy shock of bushy white hair, made his appearance most striking.

Mr. Clemens came up to the Capitol shortly after noon and had a few minutes chat with Speaker Cannon. Uncle Joe and Mark are warm personal friends and each is an admirer of the works of the other. They make an excellent pair to draw to, and one of the characteristics common to both is that neither ever partakes of noonday lunch. They sat in the Speaker's room and swapped stories for half hour or more and then Mr. Clemens came up and took a seat in the members' reserved gallery. The proceedings were too dull and prosaic to interest him long, however, and after remaining for a few minutes he strolled over into the press gallery, where the atmosphere was more congenial and where he could smoke one of the good cigars which the Speaker had passed out to him. Seated in a comfortable chair in the lounging room of the press gallery Mr. Clemens puffed out smoke, and conversation for an hour to a party of newspaper men. Some one was rude enough to comment upon his attire and this started the humorist off in a happy vein.

"Oh, I find this flannel suit comfortable," he began. "You see (illustrating) I wear heavy underclothing. This suit I may say is the uniform of the Ancient and Honorable Order of Purity and Perfection, of which organization I am the president, secretary and treasurer and sole member. I may add that I don't know of any one else who is eligible. You see, when a man gets to be 71, as I am, the world begins to look sombre and dark, and I believe we should do all we can to brighten things up and make ourselves look cheerful. You can't do that wearing black, funeral clothes. And why shouldn't a man wear white? It betokens purity and innocence. I'm in favor of the peekaboo waists and the décolleté costumes. The most beautiful costume is the human skin, but since it isn't conventional or polite to appear in public in that garb alone, I believe in wearing white. I don't know of anything more hideous and disgusting in men's attire than the black clawhammer coat. A group of men thus adorned remind me more of a flock of crows more than anything else. About the most becoming getup I ever saw in my life was out in the Sandwich Islands thirty years ago, where a native who wanted to appear at his best usually appeared in a pair of eyeglasses."

"They tried to get me to wear a plug hat when I started to come down to Washington, but I rebelled against it. Of all styles of headgear I think the plug hat is about the limit, and I'm glad to see that it has become obsolete. You might walk up and down Broadway all day and you would never see any of the best dressed men wearing plug hats. I always suspect a man I see wearing a plug hat these days. Coming down here the only man I saw wearing one was William Dean Howells."

"Did you suspect Mr. Howells?" some one asked.

"Yes, I suspected him of being an ass," replied the humorist. "Howells just let some one persuade him into wearing that plug hat, and any man who will let another do that is an ass. Of course Howells is a mighty fine old fellow—he is 70, and therefore old enough not to be bamboozled into wearing a hat of that sort."

# MARK TWAIN IN WHITE AMUSES CONGRESS

Advocates New Copyright Law and Dress Reform.

WEARS LIGHT FLANNEL SUIT

Says at 71 Dark Colors Depress Him

—Talks Seriously of Authors' Right to Profits.

Special to The New York Times.

WASHINGTON, Dec. 7.—Mark Twain spent a busy afternoon at the Capitol to-day, and for half an hour entertained the newspaper correspondents with a characteristic talk. Despite the blistering wind which swept down Pennsylvania Avenue, the author wore a suit of white flannel. In the members' gallery, which he visited to watch the proceedings of the House, he attracted general attention.

Later Mr. Clemens visited the Speaker's room, and, while awaiting the arrival of "Uncle Joe," entertained a dozen Congressmen, including Grosvenor, Payne, Dabzell, and Foster, who hastened to pay him their respects. With the Speaker Mr. Clemens discussed briefly the pending Copyright bill. With William Dean Howells and a party of other authors and publishers, Mr. Clemens came here to be present at the hearings on this bill, which are now being conducted in the Senate reading room at the Congressional Library by the Committee on Patents of the Senate and the House.

With Mr. Howells, Edward Everett Hale, Thomas Nelson Page, and a number of other authors, he appeared before the committee this afternoon. The new Copyright bill extends the authors' copyright for the term of his life and for fifty years thereafter. It is also for the benefit of artists, musicians, and others, but the authors did most of the talking. F. D. Millet made a speech for the artists, and John Philip Sousa for the musicians.

Committee Enjoys Twain's Speech.

Mr. Clemens was the last speaker of the day, and its chief feature. He made a speech the serious parts of which created a strong impression, and the humorous parts set the Senators and Representatives in roars of laughter.

"I have read this bill," he began, "at least I have read such portions as I could understand. Nobody but a practiced legislator can read the bill and thoroughly understand it, and I am not a practiced legislator."

"I am interested particularly and especially in the part of the bill which concerns my trade. I like that extension of copyright life to the author's life and fifty years afterward. I think that would satisfy any reasonable author, because it would take care of his children. Let his grandchildren take care of themselves. That would take care of my daughters, and after that I am not particular. I shall then have long been out of the struggle, independent of it, indifferent to it."

"It isn't objectionable to me that the trades and professions in the United States are protected by the bill. I like that. They are all important and worthy, and if we can take care of them under the copyright law I should like to see it done. I should like to see oyster culture added, and anything else."

"I am aware that copyright must have a limit, because that is required by the Constitution of the United States, which sets aside the earlier Constitution, which we call the decalogue. The decalogue says you shall not take away from any man his profit. I don't like that. I don't like to use the harsh term. The decalogue really says is, 'Thou shalt not steal,' but I am trying to use a polite language."

"The laws of England and America take it away, do select but one class of people who create the literature of the land. They always talk handsomely about the literature of the land, and what a fine, great, monumental work of great literature is, and in the end their enthusiasm they turn around and what they can to discourage it."

"I know we must have a limit. Forty-two years is too much of a limit. I am quite unable to guess why there should be a limit at all to the possession of the product of a man's labor. There is no limit to real estate."

"Dr. Hale has suggested that I might just as well, after digging out coal mine and working it forty years, have the Government stop in and take it away."

DEC 8 1906

# Roosevelt Right.

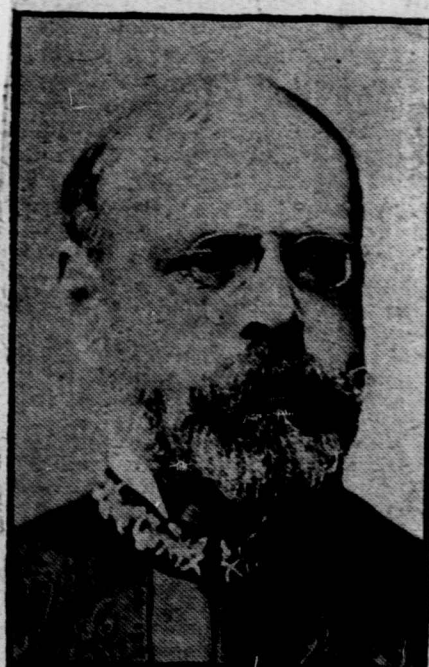
"The Star Spangled Banner" is much in the public eye these days. In the city of Baltimore the patriotic people are up in arms over the proposal of the government to utilize old Fort McHenry, the inspiration and birthplace of the national anthem, as a quarantine station for foreign cattle consigned to the port of Baltimore. In the District of Columbia the residents of Georgetown are forming a memorial association to purchase the old Key mansion, where the author of the song lived for many years.

It is not generally known that it remained for President Roosevelt to designate what officially could be regarded as the national hymn. When foreign governments ask for copies of the country's anthem, John Philip Sousa, when consulted, threw "America" out of the contest because its words were wedded to the British air of "God Save the Queen." He recommended the adoption of "Hail, Columbia," but the president stepped in—as he has stepped in

on football rules, race suicide, reformed spelling and many other questions—and declared for "The Star Spangled Banner."

With the the action of the president in this matter most Americans will agree. There have been many attempts to supplant the "Star Spangled Banner" as the national hymn but they have failed from the unaccounted but effective refusal of the public to "take" to them. Of the many suggestions as to enter competition with it at all none other than "The Star Spangled Banner" has been suggested.

# Peculiar Portrait Of Sousa



Some who look at this portrait of Sousa may notice that it has peculiarities; it is like the conventional portraits of the composer, and yet there are differences; for one thing, Sousa is made to look older. The fact is, the photograph was copied from one made in London when Sousa was last there, and the English photographer fancied that in Sousa's face he had found a certain resemblance to that of King Edward; he therefore accentuated this likeness, and the result is a portrait of the American bandmaster that in London was imagined to resemble that of the King of England.



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Date \_\_\_\_\_

TOWN TOPICS

45



By John

Philip Sousa

THE year in music has been rich in promise and prodigal in fulfillment. The time is pregnant with harmonic happenings, and reincarnated art is nestling in the lap of Melpomene. During the season no less than 23,023 new talking-machine conservatories have been established throughout our broad country, and—to paraphrase slightly—"the time of the pumping of pedals is here, and the voice of the phonograph is heard in our land."

The advantages of the new conservatories are manifold. The inability to tell a barcarole from a boiler explosion, a rallentando from a railroad smash-up, is no barrier to matriculation or graduation. Thirty seconds constitute a semestre, and sixty, a full course. Diplomas are awarded when the students are able to decipher the titles of the compositions on disk, roll or cylinder. The claim of the school is: fixed routine of mechanical ingenuity triumphs over the idiosyncrasies of mere man, and automatic action proves the uselessness of eyes and hands and soul.

'Tis well!

Fiddles and flutes, cornets and contraltos are to be no more, and the chaste solicitation of the shy bassoon will be heard but by memory's ear. The boundless domain of human endeavor gives way to the Harlem flat of a wax cylinder. The soul-laden song of the daughters of man is supplanted by the whirling disk of the gramophone. The phonograph's horn is the trumpet of Fame, and Melody's life is a cog and a wheel. Judging by the progress made by the champions of self-playing instruments, it will be but a short time when every man, woman and child of our ninety-odd million will own a talking-machine, and life in America will be one grand, sweet song.

The first important musical function of the year was the great concert given on January the second, by the New York Phonograph Symphony Orchestra, under the auspices of Mrs. W. Wing Sweeps and the ladies of the Dust-pun Social Coterie. At the hour of the performance the main hall of the Penny Vaudeville Phonograph Galleries was crowded to suffocation. As Professor Punk, conductor of the famous body of young and ambitious phonographs, made his appearance, he was received with vociferous applause, and, rapping



for attention, he admonished the audience in a few well-chosen words not to forget to drop the usual penny in the slot; the guests carefully adjusted the hearing tubes in their respective auditory meatuses and waited for the orchestra to begin the performance. Professor Punk rapped attention for the second time, there was a jingle of countless pennies, and the body of talking-machines was launched into the intricacies of Beethoven's immortal Ninth. A look of ecstatic joy suffused the face of each listener; the immortal Ninth, played as Beethoven himself would have played it—on the phonograph—was ringing in their ears. It was grand, it was marvelous, it was awe-inspiring!

Mr. Sweeps held the watch and timed the entire field, the run being made in 4.10; the allegro non troppo was done in 52 seconds, the molto vivace in 1 minute 8½ seconds, the adagio molto e cantabile reached the three-quarter post in 1 minute 26 seconds, and a glorious rush down the home-stretch was made in 43½ seconds, thus establishing a new record for the Beethoven stable of symphonies. Strong men wept and proud beauties, oblivious of Mrs. Grundy, hugged Professor Punk and the better-looking of the phonographs. It was an evening long to be remembered in the art life of the metropolis.

The mastodonic affair of February 13, when Haydn's mighty work, "The Creation," was given by the Choral Organgrinders' Society and the Phonograph Orchestra combined, made lovers of oratorio sit up and take notice. Nothing like it was ever heard before. Although the pure Italian school of organgrinding seems almost too emotional for the stately numbers of the great school of sacred music, still there was a leaven and a recompense in the beautiful work of the four solo self-playing pianos—Style N. G., price one twenty-five. The great chorus, "The Heavens Are Telling the Glory of the Phonograph," which was encored seven times, was given this up-to-date alteration in the line by the celebrated author of "Everybody His Own Poet."

It has been a banner year in prodigies. From every section of the country have come reports of discoveries of musical geniuses that have taxed the credulity of the most trusting. Early in the season a most sensational story emanated from Frog Hollow, Kansas; it



appears that a newly-married man, without any previous knowledge of music or the comforts of home, played the Lohengrin Wedding March on the pianola with one foot, while he kicked the stuffing out of his mother-in-law with the other. This wonderful feat was for a time accepted *cum grano salis*, but a published diagram showing the position of the pianola and the mother-in-law dispelled all doubts. The memory of this most artistic achievement still lingers as an example of the possibilities of the pianola at the feet of the earnest student.

The leading metropolitan journals of February 23 contained intensely interesting despatches from Squash Run, Arizona, anent an astounding exhibition by a child of seven. This little Algernon Augustus, the offspring of Mr. and Mrs. John de Smith, well-known social leaders of that city, had evinced an intuitive knowledge of harmonic structure and melodic grace that mystified alike the savant, the scientist and the dilettante. Until February 22, the child had never heard or seen a phonograph. On that eventful day he accompanied his mother to the talking-machine recital, given by Miss S. Sudds, of Rattlesnake Gulch, where the little tot fairly drank in the performance of the contributing artists. After the plaudits for the efforts of Miss Sudds subsided, Baby Algernon was strangely silent; a far-away look appeared in his bright blue eyes and he rose and walked toward the phonograph, as if in a dream. Everyone present realized that there was something doing. Dressed in his little knickers of white, his blond curls forming a halo around his head, little Algernon Augustus slowly mounted a chair and stood breast-high before the instrument. The morning-glory shape and variegated coloring of the search-light horn appealed to the love of nature in him; with a resistless impulse he "hollered" into it as if it were a rain-barrel, then waited. Suddenly his eyes spied the crank, quickly he turned it, once—twice—three times, then, with his chubby little hand, he moved the lever, and forth gushed a limpid stream of melody, printed on the disk as the "Intermezzo from Cavalleria Rusticana" by Pietro Mascagni. The stillness of death pervaded the room; nothing was heard save the sounds called into being by little Algernon Augustus. At the conclusion of the composition there was one mighty burst of applause, the child was smothered with kisses and everyone present realized that a new and transcendental star had appeared in the musical firmament.

In making an investigation into the ancestry of little Algernon Augustus, it was discovered that his great-great-grandfather had occupied the most responsible position of organ-grinder-in-chief to the first Akoond of Swat. At the same time it came to light that Algernon's mother, three months before the birth of this wonderful child, had accidentally swallowed a toy music-box, which had been wound up to run for an indefinite period. It is therefore not difficult to understand that the power of the little genius to bring out the soulful and the temperamental qualities of the phonograph was the result of combined hereditary and prenatal influences. It is the intention of Mr. and Mrs. de Smith to allow little Algernon Augustus to be heard in concert at a later date, assisted by agents of the various talking-machine companies.

The very oldest theatre-goer in New York cannot recall a scene of greater brilliancy and enthusiasm than was witnessed at the closing performance of the Opera. The grand Palace of Automatic Music contained the most fashionable gathering of the Winter. The audience and the performance were the finest of a season that stands alone in the annals of the lyric drama. No single event, since Melody meandered down the corridors of Time, can trot in the same class. The magnet that drew beautiful women and gallant men to the home of the Automatic Opera was the all-star phonograph cast in Gounod's "Faust," a gem performance of a gem work.

#### THE CAST

MARGUERITE.....Mme. Columbia Cylinder  
SIEBEL.....Mlle. Victor Disk  
MARTHA.....Mlle. Zeno Phone  
FAUST.....Sig. La Voce del Suo Padrone  
MEPHISTOPHELES.....Duplex two horn Phonograph  
VALENTINE.....M. Graphophone

Mme. Columbia Cylinder's performance of Marguerite was poetical in the extreme and brought tears to the eyes of every automatic player in the audience.

She sang without a scratch.

In the scene where the fair heroine first meets her betrayer, Faust, a slight mistake happened—the human musical director, with all the faults of omission and commission common to his species, adjusted the wrong cylinder for Marguerite, and in reply to Faust's well-known pleading, "High-born and lovely maid," instead of "No, my lord, not a lady am I," came in rasping tones "If you ain't got no money, you needn't come 'round." A few of the less musical in the audience suppressed a titter with difficulty, but were quickly shamed into silence by a warning hiss from the students and music-lovers present.

At the meeting of Valentine and Mephistopheles, after the former smashed Mephistopheles's guitar, a most appropriate bit of dramatic effect was produced by a ten-inch disk's playing "Throw him down, McCluskey," and in the prison scene there was a beautiful domestic touch added to the evening, for at the closing measures, in response to repeated demands on the part of her audience, Marguerite and Faust sang with beautifully blended voices "Baby Mine."

To quote the words of the eminent critic of the *Phonograph Opera-goer*, the performance was the finest rendition of "Faust" ever given in New York. The critic continues: "However, we should

like to inform the musical conductor that when Valentine was carried off dead at the end of the fourth act, we do not consider it in good taste to allow a chorus cylinder to say, "Rattle his bones, over the stones, he is only a pumper whom nobody owns." We are willing to admit that the line has a certain musical value, is euphonious and very direct in its meaning, but if it was necessary to add to that which Gounod had already written and the phonograph had improved upon, it would have been more in sympathy with the audience assembled if a song such as "Climbing Up the Golden Stairs," or "Is There Room Among the Angels?" had been used as the climax of the scene.

"Mephistopheles's work was unusually fine and places him in the very first rank of phonographs. It is true that his crank slipped once or twice and that a careless stage-hand dropped a brick on his diaphragm, which slightly interfered with his lower notes, but even that detracted but little from the unusual excellence of his performance. Certainly, after his song, "The Calf of Gold," which was rendered with force, power and temperament, nothing could have been more realistic and appropriate than his encore, "The Cows Are in the Corn," which was given with benedict power and bovine playfulness. *Siebel* was forced to omit the solo, "In the Language of Love," owing to her sounding-box being warped. New York's climate is so treacherous.

"It was due to the generosity of the managers of the performance that the owners and publishers of Gounod's work were offered seats at half-price, but not having the half-price, they were unable to attend."

With a passing notice and a few remarks about the minor affairs of the year, it may be necessary to mention the Corned Opera Company, consisting of men and women, which gave some performances at the Metropolitan Opera House during the season. While these representations were not entirely devoid of melodic and harmonic traits, they were sadly lacking in that unchanging perfection so noticeable in the work of the artists of the Palace of Automatic Music. There were also some performances given with what are fast becoming archaic instruments, such as the violin, flute, clarinet, trombone, etc., in combination, by organizations styling themselves the Boston Symphony Orchestra and the New York Philharmonic and others not necessary to mention. When it is considered that a whole man is necessary to manipulate each separate one of these nearly-obsolete instruments, the waste of space and energy seems appalling. These primitive orchestras may have satisfied the audiences of unmechanical days, but they show only too palpably the limitations of hand-made music as opposed to the perfection of the automatic machine.

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#### Sure, Sousa Is Popular.

This incident took place the night of "The Free Lance's" first performance at the New Amsterdam Theatre. The curtain was just falling on the opera and the crowd was getting into its wraps. In the lobby George M. Cohan was presented to John Philip Sousa for the first time.

"I enjoyed your opera very much," said Cohan. "That's a corking march you've composed. You're the March King all right."

"Yes, I guess I've earned that appellation," replied Sousa, with a pardonable show of pride.

"You certainly have turned out some wonderful marches," continued Cohan. "I hear them wherever I go."

"It's just the same in Europe," said Sousa. "My marches are as popular over there."

"It must be a great thing to be as popular as that," remarked Cohan.

"It's all very well," replied Sousa, his chest swelling perceptibly, "but between you and me, it has its drawbacks. I can't get as much fun out of life as other people. I'm a married man, you see. If I take my family into a restaurant after a concert, waiters stare at me, I am pointed out by everybody present and become the center of interest. As I walk along the streets kids follow me, men nod at each other and refer to me. Popularity is all very well, but when you are known to everybody, it becomes a nuisance, too."

The doors of the foyer swung open and the big crowd surged out. Cohan and Sousa, standing against the wall together, were at once the target of attention.

"See that little chap? That's Georgie Cohan," said a striking blonde.

"Look, mother, there's Cohan—you know Little Johnnie Jones," remarked a young chap to the white-haired woman by his side.

"Oh, look who's here: it's George Cohan," chuckled one of Broadway's best-known first-nighters.

"Bessie, there's little Georgie Cohan," said one giggling young woman to another young woman.

"Say, Bill, there's Cohan," observed a tall chap in evening attire.

"Yes, I know it," replied his companion, "but who's that whiskered guy with him?"

"Oh," replied the other, "that's Ed Robertson, his manager."

#### Mark Twain and Sousa Call on the President.

WASHINGTON, Dec. 8.—Mark Twain, Victor Herbert and John Philip Sousa called on the President this morning to pay their respects. Mr. Sousa essayed the role of humorist.

"We just came around to bring a little harmony," he said. "The newspapers, I notice, make a little discord around here occasionally, and it is a good thing to have a little harmony to counteract it."

Mr. Clemens, in seeking admission to the President's office, approached Carl Lodder, the veteran doorkeeper, with the remark, "I want the usual thing," and he was admitted promptly.

*Deligean 12/9/06*

#### Amusement Jottings.

MAURICE LEVI, who retired from the leadership of Joe Weber's orchestra on Saturday night, is now hard at work organizing a new band after the fashion of Sousa's and Cremona's. Yesterday he engaged the final twenty-six of his seventy-five musicians.

They will be carefully rehearsed for the next three weeks and on Sunday evening, December 30, will make their first appearance in public at the Hippodrome, under Mr. Levi's direction. His plans carry him hand to Paris, where American music is a popular feature of the boulevards.

Herbert L. Clarke, cornetist, will be one of the soloists of the organization and will be heard at the first concert.

Mr. Levi was first heard of as a composer and orchestral director of the Rogers Brothers' company. It was while holding this position that he taught the gallery gods to whistle by wheeling around with his back to the stage during the intermissions and whistling some catchy chorus till the boys in the attic seats reinforced the music of his orchestra.

Mr. Levi has composed the music for the burlesque books of Edgar Smith since he has been at Weber's. They include "Highly Piggledy," "Twiddle Twaddle," "The College Whiffer" and others.



## Folk Music

as related to

## Art Music

By W. S. B. Mathews.



**B**ETWEEN the wise ones who are telling us that the white people of the United States have no folk-music; and that our only chance of ultimately attaining a definite place in the world-swim of music lies in our availing ourselves of the only native music this country has, namely, the liturgical songs of the Indians and the tunes of the Negroes, we are in danger of getting ourselves a good deal mixed up in our minds; particularly so when another wise one comes along and tells us (and tells us truly, I am confident) that the songs of the Negroes, at least, are debasements of better melodies written by the whites, the Negroes having originated no music whatever. It is about time for another "county" to be heard from, telling us (which also is very likely) that the Indians in turn have derived their crude ideas of tonal possibilities from the missionary instructors, who have been in contact with the race during nearly two centuries, or about six generations of men—almost as long as it took to lay the foundation of musical heredity for a John Sebastian Bach.

It is not true that the white people of this country have no folk-music. We have quite a lot of it. Owing to the general diffusion of education, and the facility of travel and intercommunication, there are no such contrasts in the qualities of the folk-music in different localities as meet us in the older countries—of such, for example, as the characteristic mood of the "Tyrolenne" is a surviving illustration. But to deny that we have folk-music is absurd. Look at the ponderous volumes of church music; look also at the very large literature of school music; look at the popular song, as illustrated by the melodies of the late Stephen C. Foster, George F. Root, and now by Sousa, Nevin, and others. No! We do have a folk-music—a music which the common working man or woman sings or whistles while working; music which he likes his hands to play for him in the parks, and so on.

It is the fashion to ignore Protestant church music, that is the hymn tunes, as music; but are they not? Do they not stand for very particular types of melody and of sentiment? Are they not generally known and loved? Certainly they are. While every community contains but few individuals versed in music, a majority of the adult people everywhere know and love the better of these church melodies; there are a score of things of this sort which form to us of the North a folk-music. Then we might add to it a little of our Sunday-school music. Nor does it discredit the folk quality of this music that it was composed, or at least put into its existing form, for church purposes. Liturgy has always been the motive of some of the most serious, noble and idealistic melody of the age creating it. Moreover, this much vaunted suggestive melody of the American Indian is all of liturgical relation.

The folk-music of a nation stands for the same kind of thing as the Art-music; but it does not stand so high. What do I mean by this? I mean that all music is of a common denominator in this: That it addresses the ear by means of tonal forms for the prime purpose of pleasing the musical sense, and the secondary purpose of awakening agreeable moods. What do I mean by the musical sense? I mean that training of ear and of the mind behind the ear, which observes attentively successions of tones, notes symmetries, fortunate stresses, beautiful progressions, and so on; in short, knows melody when it hears it, and loves it in proportion to its beauty, considered merely as a system of tonal curves and stresses.

It would be useful to trace the origin and compass of this faculty, because it is a purely acquired faculty, created for art purposes, which is in no way ministered to by the ordinary affairs of life, except in advanced environment where this faculty is very active, and is being constantly appealed to also from an art

standpoint. In fact our music actually consists of two elements, which co-operate: First, the tonal principles, the successions and combinations of different pitches; and these are appreciated by the educated ear—the ear which has inherited a certain part of the musical faculty and has educated it and practiced it; the second element in our music is the rhythmic element, which is the life-giving element, the inspirer of mood, of attractiveness which lies at the foundation of very much of the beauty and expressiveness of all the tonal art. Yet rhythm is merely the human heart in music; its pulsation, its elations and depressions, its ardor, its grief, its playfulness; and in an art sense it is the dance in music. But the music, as such, lies in the tonal relations, in the tonal grace, beauty and strength—the way in which tones succeed each other and combine together to awaken in man springs of the deepest feeling.

Granted that we have a folk-music among us, the next question is as to the relation of this music to the advanced Art-music, sounded in our ears by our symphony orchestras, opera companies, and bands, and studied by private pupils at the piano. The moment we take up this question with a thorough understanding of what our advanced music is in itself, tonally considered, and what it stands for in the way of tonal imagination and capacity to co-ordinate and remember tonal impressions, the fact which stares us in the face is the enormous breadth and depth of the gulf between it and the folk-music. In place of the harmonic restriction to the three most common chords

of the key, characteristic of all folk-music which has harmony at all or implies it in its melody, our art-music puts in here and there a striking chord which sets the melody in a new light; it uses all the six chords of the key, plays fast and loose with the mode of the tonic, digresses every here and there into chromatic connecting notes and harmonies, modulates out of the key, even to remote ones and back again, makes enharmonic transitions and so on, wherever the tonal imagination of the composer saw or thought it saw an opportunity for a beautiful effect.

Music in its larger sense is a literature. Now by literature in letters we mean that part of accumulated writing which embodies the best of human life and thought. Music is the image of life itself. It does not write about it, it does not describe it; it represents it. The movement (that is, the rhythm) and the tonal coloring are capable of expressing not alone those simple feelings which all men take pleasure in having reflected before them, they go deeper and touch the heart; they represent at times those terrible conflicts and tempests of passion, which are carried on far below the reach of words. Music, by its apparatus of dissonances, clashing syncopations, and rapid motion and transition, is able to represent this sort of thing in a way immeasurably beyond the powers of literature, and wholly outside the powers of any of the other fine arts. It is this unique capacity of music which gives it its peculiar standing in our twentieth century life. While but few know these depths of the art, technically, all feel it when a master work is played in their hearing; and while, in this form of expression as in all others, individuals are often reluctant to be deeply stirred, there is an under-current of feeling among men that Music has this depth of soul-magic; and that a master mind may unfold to us things in this line as extraordinary and compelling as Shakespeare's handling of the case of Lady Macbeth.

Now here is the moral which I am seeking to impress: that along the total stretch of the tonal capacity of man, folk-music, even of the most advanced nations has progressed only so far as the average person has advanced in tonal powers—the power to hear appreciatively. In fact the backwardness of the folk-music,

even in its best estate, is something curious. In England and Wales they arrived at a folk-melody, of a singularly fervid, noble, and taking kind, perhaps three, even five centuries ago. Some of these melodies are still current; others live in what we might describe as incarnations, modern melodies rather closely recalling the older ones, such types as "Annie Laurie," "The Red Fox," "The Harp that once thro' Tara's Halls" and the like. These melodies are much more melodious, more singable, and stronger than any that I personally know of among the folk-songs of continental Europe. So also I rank such melodies as Foster's "Way Down on the Suwanee River" as one from which the musician will learn very little, but in which, in his unoccupied moments, he might take pleasure. At least it is noble and tender—or tender if you like, with a slight tinge of a deeper refinement. So of our "Home, Sweet Home" which Patti used to sing so effectively.

But between such melody as this and the idealistic meloharmony of Beethoven's best slow movements, the Bach "Air" for G string, many of Mozart's songs (in opera) and the great modern things like Wagner's "Evening Star," the "Magic-Fire" music, the great symphonies of Beethoven, the difference is world wide—or better the German equivalent of "heaven-high;" for it is precisely in its upward reaches that this new and great music surpasses the folk-music, just as Lady Macbeth rises above "Bre'r Rabbit" in the poignancy of her psychology.

Thus we see that, when closely scanned in its relation to the art-music of a country, the folk-music is merely the elementary stage of what later may become, or already has become, the art-music of that country. Moreover, the progress from the folk-music standard, upwards into the art-music circles, is by way of HARMONY, every step of the road carrying the musician farther and farther from his native folk-song.

The question then arises as to the sense in which the higher art-music belongs to the world at large, and the sense in which ethnological types enter into it and influence it. What is nationality in music, and in folk-song particularly? In this relation I quote the following by the late John Comfort Fillmore, "all untrained melody tends to work along the line of least resistance; and that this line is the track of the common chord, which itself is an externalization of the 4th, 5th and 6th partials in every resonant *klang*."

Or to state it differently, the world-swim of music is the harmonic swim, and not a melodic swim as such, nor even a rhythmic swim, by itself considered. Nations differ in the progress they have made in logically deriving a harmonic apparatus from the common chord, where all nations begin this part of their musical development when they have developed so far. But the progress is always of one kind; from a tonic chord, adding to it the other principal chords of the key; to these the secondary chords; to these the dominant seventh; to this the secondary sevenths; and to these all the dissonances, which afford means for musical stress. Now the national note in music is not specifically a harmonic note; on the contrary, nations differ mainly in degree and not in kind in the harmonic handling of their melodies. The main difference is rhythmic, and this is due to the popularity of certain unusual dance rhythms, as for example, of the 5-4 among the people of the North. We all know a few of these types. The Viennese waltz; the Tyrolenne; the pastorale; the march; the two-step; the bolero; the tarantelle; the polka; the mazurka, etc. But harmonically these dances, when analyzed, turn out to be very much alike. And so it always must be when a melody is musically harmonized, except so far as it rises out of the average by means of harmonizations of unexpected beauty and suggestiveness, as all our great composers give us now and then.

In my opinion the national note in music lies almost entirely in its rhythm. The so-called Scotch "snap" is a point of this kind, combined with the Pentatonic scale, which is the typical scale of all people who have not as yet thoroughly penetrated harmony. And for these reasons I believe that, except for special and peculiar effects of local color, all these national tricks of melody and rhythm belong to the same category in art-music as dialect in literature. To whatever extent dialect enables us to enter into the heart of a strange folk more perfectly, it is a help, particularly if it aids in bringing out the beauty and nobility of spirit behind the dialect; but to any other extent it is simply a nuisance, a hindrance to the universal currency of the literature seeking to live by it.



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There is yet another point which is even more determinative. It is this, that all flavoring of music by means of folk-tricks of melody, rhythms and so on, are of use only in so far as they appeal to hearers who recognize in them the accents of their youth and their domestic affections. Scotch and Irish melody appeals to most of us, through the crossing traces of heredity, all of us having threads of these races within us. But in the proposed case of the Indian melodies, all this familiarity fails. The liturgical songs of the Omaha or the Apache are as strange to us as those of ancient

Nineveh. It simply amounts to a composer's undertaking to create a symphonic work through the use of material which as yet has not reached the perfection of fair to middling salon music. The Indian begins musical ideas, and occasionally he begins well; but he never finishes; often he begins in a way which does not lead to a good finish. I think Debussy found this a hindrance in some of his alleged Negro motives in the New World music.

Therefore I hold that whenever the American Composer (with a large A and a very large C)

arrives he will work just as other composers have, with the best motives he can invent; and in case he is unable to have ideas of his own, he will not be the man we are looking for. And his arrival will depend upon his people's learning to love music better than it does, to range higher in music than it does, and upon those who study music to study more deeply than they now do. And so ultimately we will come to the moment when musical inspiration will flow in to some son of our own country, with a fullness, simplicity and manliness, such as the work of Edward Elgar promises for England.

## N. Y. TRIBUNE

### AT THE WHITE HOUSE.

[From The Tribune Bureau.]

Washington, Dec. 8.—President Roosevelt received a large number of visitors to-day. There were so many that it would be quite easy to classify them into political, social, literary and musical groups. Senator Platt, of New York, as among the first of the political callers, and ex-Lieutenant Governor Timothy L. Woodruff, who followed the Senator into the President's office soon afterward and came back to the White House in the evening, was an other. Senator Platt called to discuss the appointment of Alford W. Cooley as Assistant Attorney General. Mr. Platt said Mr. Cooley would be confirmed. Mr. Woodruff came to have a general talk about Empire State politics.

Samuel L. Clemens (Mark Twain) had a talk with the President about the copyright bill and enlisted his support for the measure. John Philip Sousa and Victor Herbert, the composer-bandmasters, were presented by Representative Barchfield; Admiral Dewey had a consultation with the President about the need for younger men in the navy; Representative Foss of Illinois, introduced the members of the Chicago Drainage Canal Commission, and Senators Fulton and Gearin, of Oregon, escorted a large delegation of business men from their state who are in Washington working for the Rivers and Harbors Appropriation bill. Among other callers at the White House were Secretaries Taft and Shaw, Vice-President Fairbanks, Representatives Mondell, Martin, Payne, Southard, Fletcher and Boutell; Senator Spooner, Ambassador Jusserand, Assistant Secretary Bacon and Stuyvesant Fish, former president of the Illinois Central Railroad.

Mrs. Roosevelt will entertain the members of the diplomatic corps at tea on Wednesday afternoon, December 12, at 5 o'clock.

Three changes will be made in the personnel of the staff of military and naval aids to the President stationed in the White House this winter. The three new assistants will be Lieutenant Douglas MacArthur, Engineer Corps, U. S. A.; Lieutenant C. R. Train, U. S. N., and Ensign S. Emmes Read, U. S. N. The list will also include Colonel Brownwell, U. S. A., military aid to the President, and Lieutenant Commander Albert L. Key, U. S. N., naval aid to the President, and the other assistant aids will be Captain Arthur E. Harding, U. S. M. C.; Captain Frank R. McCoy, U. S. A.; Lieutenant Chauncey Shackford, U. S. N.; Captain Fitzhugh Lee, Jr., U. S. A., and Lieutenant Philip H. Sheridan, U. S. A.

## In Flannels, Mark Twain Calls 'Plug' Hats Asinine

Distinguished Humorist Seriously Flays Clothes Men Wear—Women's Sensible:

Congress is still chuckling over the appearance of Mark Twain at Washington yesterday, clad in a cream colored suit of flannels. He was on his way to attend a hearing of the extension of the copyright law.

Mr. Clemens wants to have the present law changed from protection of only forty-two years to protection during the author's life time, and for fifty years after. He did more toward furthering the project by his humor and gained more attention through his odd apparel than if he had treated the matter with complete seriousness. It was bitterly cold in Washington, but despite the chilling breezes the veteran author walked all the way from his hotel to the Capitol up Pennsylvania avenue and did not appear to mind the weather.

"I suppose every one is wondering why I am wearing what I am," he said, modestly, referring to the flannel outfit. "This is a uniform. It is the uniform of the American Association of Purity and Perfection, of which I am president, secretary and treasurer, and the only man in the United States eligible to membership."

"I was seventy-one years old last Saturday, and when a man reaches that age he has a right to arrogate to himself many privileges to which younger men cannot aspire. When you are over seventy-one you are privileged to dress in the fashion that conforms most to your comfort and enjoyment. I have reached the age where dark clothes have a depressing effect on me."

"I prefer light clothing, colors, like those worn by the ladies at the opera. Whenever I go to the opera and see the men sitting around with these beautifully gowned ladies they are no more cheering than a lot of old crows. If nobody else will wear colors that cheer me up I shall wear them myself. Man's clothing is bad in color and generally uncomfortable."

"What, in your judgment, is the most comfortable costume?" Mr. Clemens was asked.

"There is no more delightful costume possible than the human skin. The most satisfactory costume I ever saw was worn by the natives of the Sandwich Islands, whom I saw forty years ago. When they wanted to adorn themselves beyond what nature gave them they put on a pair of spectacles."

"Clothes, in our modern civilization, are to preserve decency, and for us to get as much comfort out of as possible. But how any man can get comfort out of the clothing made for men to-day I cannot see. Nothing is more absurd, ungraceful and uncomfortable than modern men's clothing, day or night, and at night men wears the most ridiculous of all gaiters—evening clothes."

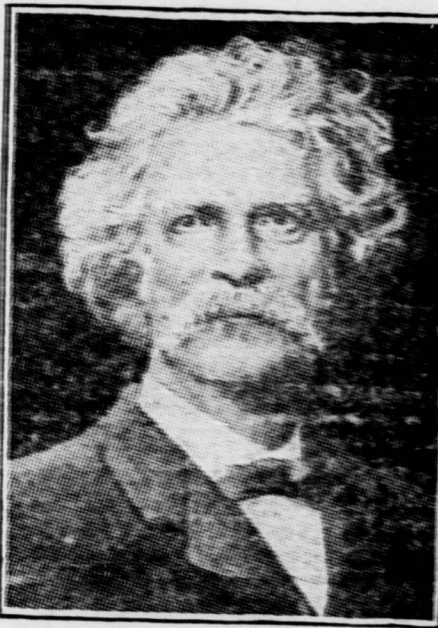
"What would you suggest for men—peekaboo waists, with short, fluffy sleeves?"

"Certainly," replied Mr. Clemens, running his fingers through his hair. "The women take and wear our clothes, don't they? Why should we not learn from them? They always have beautiful furbies, splendid colors, and, moreover, women's clothes are always pretty."

"I would go back to the Middle Ages for the gorgeous, glorious, gaudy costumes of that time. Then we could wear colors. Back to the days before buttons were invented, when they laced their clothing up, and it took a little time to do it; back to the days of tights and helmet! Yes, I admit that it might be uncomfortable for a bald-headed man wearing a tightly screwed on helmet, with a bee or a fly imprisoned therein."

"But the Yankee at King Arthur's Court was not dressed that way," was suggested.

"No, I dressed the Yankee in the costume of twenty-five years ago, when it was customary for a man who wished to be well dressed to wear a plug hat. Now, when a man wants to be dressed up he does not wear a plug hat. He leaves it at home in the tightly-tied box in which it came from the hatter's."



Mark Twain.

"I can go up and down the streets of New York—I never have, but I know I can do it—and never see a plug hat on the best dressed people. If I did see a plug hat on a fellow I would suspect him of something."

"There's William Dean Howells. He's seventy years of age, and he was the only man on the ferryboat on which I left New York that wore a plug hat. He didn't want to wear it, but some one persuaded him. I told him that when a man is seventy years old he ought to know his own mind and not take advice from other people."

"Did you suspect Mr. Howells?" some one asked.

"Yes, I suspected him of being an ass," replied the humorist. "Howells just let some one persuade him into wearing that plug hat, and any man who will let another do that is an ass. Of course Howells is a mighty fine fellow—he is seventy, and therefore old enough not to be bamboozled into wearing a hat of that sort."

The hearing was held in the Senate reading room of the Congressional Library, and among those who were present were Mark Twain, William Dean Howells, Thomas Nelson Page, Edward Everett Hale, John Philip Sousa, Victor Herbert, Albert Elgood Payne, Herbert Putnam and a number of prominent librarians and lawyers from different cities.

Mr. Clemens was the last speaker of the day, and his chief feature. He took the floor and made a speech, the serious parts

of which created a strong impression and the humorous parts set the Senators and Representatives in roars of laughter.

"I have read this bill," he began. "The least I have read such portions as I could understand. Nobody but a practical legislator can read the bill and thoroughly understand it, and I am not a practical legislator."

"We poor authors who are giving the world the benefit of our brainwork at a royalty of so much per volume want protection, and I believe that if we can properly impress and interest members of Congress we will get it. Under the present laws an author obtains a copyright for twenty-eight years, with the privilege of renewing it within six months before it lapses for another fourteen years. There is no reason why it should not be perpetual, but all we are asking is that it shall continue during the life of the author and fifty years thereafter. That will give him and his family all the protection required. Why, under the present law, I won't be in heaven but a few years before my children will lose my royalties and be going hungry, and the publishers will be getting the benefits which should accrue to them."

Newspaper Cutting Bureau

HERALD

WASHINGTON, D. C.

DEC 8 - 1906

Two of the best known composers in America, John Philip Sousa and Victor Herbert, arrived in the city last night and left their autographs on the Willard register. They are here on delegation from New York to appear before the Senate and House Committees on Patents, to present reasons why copyright law should be extended to musical authors should be protected against the piracy of their creations by the way of reproduction by phonographs and other self-playing instruments.

Victor Herbert would never be mistaken for an Irishman, but the truth is that he was born in Dublin and still more interesting is the fact that he is the grandson of that famous Irish novelist, Samuel Leaver, who wrote what good people have pronounced the best Irish novel ever printed, "Handy Andy." Mr. Herbert, who is a handsome man in the prime of life, has but little of the Irishman accent, due probably to the fact that he has spent much of his life on the continent of Europe, yet he is loyal to Old Sod, and in full sympathy with the people. His first big hit in the operatic production was the "Nile," which has been followed by other successful works, his latest, the "Red Mill," which has been running all the season in New York.

"The best recreation in life," said John Philip Sousa to a Washington Herald reporter, "is quail shooting, and I have come from a delightful hunt in the state of old Mecklenburg County, Va., with the dogs in a country where there are birds in sufficient quantity to keep a man on the qui vive is the most sport known to civilized man. That is one reason that I keep young, and the best recipe against the ravages of Father Time."

"I am here to again present before Congress the arguments in favor of a copyright law that will protect composers. Our productions are taken by the use of mechanical musical devices, and not get one cent of compensation. The injustice of it is glaring. The man who plays one of my compositions on a piano or the gramophone does not get one cent of compensation. It is on his lips that the music lives, and the man who plays it is the only one who can give it life."

Newspaper Cutting Bureau in the world

POST

WASHINGTON, D. C.

DEC 7 - 1906

"I should like to talk to you, but I have just retired and am bound for sleep," said Samuel L. Clemens, better known as Mark Twain, at the Willard last night. Mr. Clemens had just arrived from New York, and had gone immediately to his room after registering.

"I never felt better," he declared. "I came here to attend the copyright hearings which take place at the Congressional Library to-morrow and Saturday. Don't ask me anything about copyrights. I don't know much about them, but I suppose I'll learn when I get before the committee."

A distinguished party accompanied Mr. Clemens, among them being William Dean Howells, Albert B. Paine, Victor Herbert, Nathan Burkan, Leo Feist, Jay Witmark, and John Philip Sousa.



**A** AUDITORIUM which will accommodate in the neighborhood of 6,000 persons and to be situated at the Point, is among the possibilities of the not distant future. The movement was begun on Monday night at a dinner given at the Country Club, and among those present were men prominently identified with civic and musical organizations of the city. For some years it has been apparent to all those interested in the betterment of Pittsburgh that a hall adapted for the use of political conventions, public lectures, religious assemblies, musical entertainments, grand opera, May festivals and public meetings of all kinds was greatly needed and the present movement will no doubt meet with the hearty approval and support of all those who have the welfare of the city at heart. According to the proposed plan which includes the enlargement of the present Exposition Music Hall, an expenditure of \$500,000 will be involved in carrying out the scheme and 1,000 citizens, who are known to have the civic progress and artistic success of the city at heart, are to be asked to contribute to the project.

The present movement was started by A. M. Jenkins and who has had the idea in his mind for a number of years. The new hall was planned by Mr. Jenkins and the members of the Exposition Society, and no detail tending toward its perfection will be overlooked. The idea is to have a hall that will be located in the downtown section and the selection of the Exposition building could not be improved upon. There are various reasons for this. In the first place, to purchase property centrally located would cost not less than a million dollars and such an undertaking would be out of the question. The music hall at the Exposition building is little less than 45 weeks in the year and the present plan to make it useful throughout the year is most commendable. If reconstructed, Pittsburgh will have one of the finest music and convention halls in the country.

It is conservatively estimated that to heat, ventilate and decorate the present hall; move the stage back to the wall with proper sounding board over it, taking care always to make the acoustic properties the very best; to erect a gallery, and to place proper and comfortable seats in the gallery and main hall will cost in the neighborhood of \$200,000, which is a small amount when the general advantages are considered. For the Exposition Society to undertake this expense is an impossibility and will be for many years to come. The Exposition has always been a paying investment and its admirable location has had much to do with its success.

Mr. Jenkins has suggested that 1,000 Pittsburgh citizens each subscribe \$500 to the project, which would give the necessary capital to rebuild the present hall and put in the necessary improvements. At a recent meeting of the directors of the Exposition Society, Mr. Jenkins was chosen to conduct the campaign for the new hall, and he has been working enthusiastically on the project ever since. In his appeal to the citizens of Pittsburgh, he says:

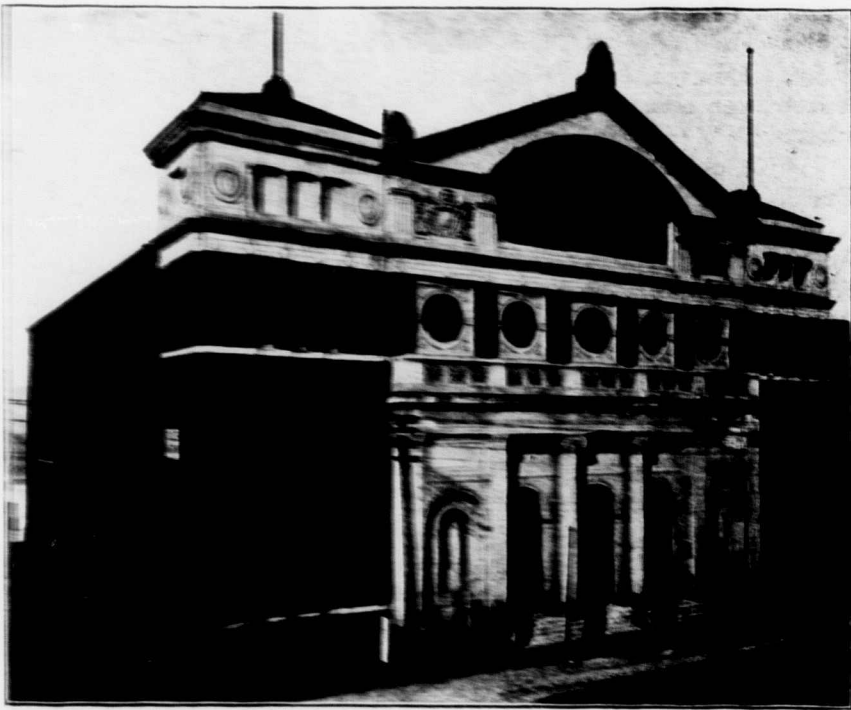
"Nineteen years ago the Exposition was made a possibility by the fact that 1,200 citizens of Pittsburgh, actuated by civic pride only, became life members of the Exposition Society, each paying \$100 for that privilege, and obtaining for the outlay nothing but an annual pass and the right to vote at the election of a board of directors. In the intervening 19 years no attempt has been made to increase the number of these. My plan is therefore to try to add 1,000 new life members at \$500 each, and my field is practically Pittsburgh, as it is today. Think for a moment, Pittsburgh as it is today in point of prosperity and population with Pittsburgh 19 years ago! What therefore I want, and my committee wants, the Pittsburgh Orchestra and the

City of Pittsburgh want, is 1,000 life members of the Western Pennsylvania Exposition Society."

The present building of the Exposition Society is one of the finest of its kind in the country, and was paid for with money borrowed from the different banks in Pittsburgh, bonds of the Society being placed with the banks as collateral. While the Exposition has always been profitable, the profits, since the erection of the building, have gone toward the partial payment of the indebtedness incurred in putting up the structure. Granting that future seasons will be as profitable as those in the past, it will be many years before the directors can make further improvements on the property, their legal bond issue being already exhausted. Such being the case, there is but one way to obtain money by which they can completely fit up the music hall at present part of the Exposition building. That is by an increase in the life membership list of the Exposition Society.

There is every indication that public-spirited men will respond to this civic movement, and the auditorium project will be a brilliant success.

**C**HARLES DONNELLY, the Pittsburgh capitalist and art patron whose death was chronicled Thursday, was a splendid type of the successful Pittsburghers who have by varied activities built



Handsome facade of the present Exposition building

### KEEPS COMMITTEE LAUGHING.

Mark Twain Illustrates Argument with Humorous Stories.

Literary, musical, and legal talent of a high order were represented yesterday at the hearing before the Joint Committees on Patents of the Senate and House, on the bill to amend and codify the copyright laws. It was held in the Senate reading room of the Congressional Library, and among those who were present were Mark Twain, William Dean Howells, Thomas Nelson Page, Edward Everett Hale, John Philip Sousa, Victor Herbert, Albert Bigelow Payne, Herbert Putnam, and a number of prominent librarians and lawyers from different cities.

In the afternoon Mr. Clemens argued for the extension of the term of the copyright. He made an earnest plea for the protection of authors and their works, and kept the members of the committee and his audience in constant good humor by a series of stories told in his inimitable style to illustrate the points which he made. Rev. Edward Everett Hale talked, along the same lines.

Thomas Nelson Page discussed the question of changes in the present copyright law with reference to the importation of foreign books. Incidentally, Mr. Page told a story of the first publication of "Marse Chan" in England, in which there appeared an illustration showing "Marse Chan" clad in the blue uniform of a Union officer, and wrapped in the Stars and Stripes. When he saw that picture he ceased wondering why the book failed to receive press notices, and why it had not met with the sales he expected.

The hearing will be continued to-day, and the committee will make up its mind on the bill.

### A GREATER EXPOSITION

**T**HE movement started to reconstruct the music hall in the Exposition building so that it can be used as a meeting place for conventions and other large assemblages as well as by the Pittsburgh Orchestra to give popular concerts, is a subject worthy of earnest consideration, and of hearty co-operation.

Pittsburgh has made rapid progress in many ways during the last decade, but it is sadly in need of a commodious auditorium in the downtown section of the city. Such an institution would make it possible to bid for some of the big conventions which heretofore have gone elsewhere, as the facilities here are inadequate to take care of bodies of this description. The opportunity to entertain the conventions of prominent state and national organizations should not be overlooked as they always bring large crowds and the various industries of the city are vastly benefitted by becoming known to people representing these organizations. The resultant effect is not only an advertisement for the city, but a stimulus to trade. Pittsburgh occupies a unique position in the commercial world and as a center for the iron, steel, glass and coal trades, it is particularly conspicuous. To get these wonderful industries before visitors from afar is of paramount importance and the building of an auditorium would be a decided boon in the right direction.

The location for the proposed building could not be better as it is in the downtown section to which all car lines lead. For political meetings, public lectures, grand opera and other affairs requiring accommodations for large crowds an auditorium is necessary and the present movement comes none too soon. The Pittsburgh Orchestra is very much in need of a place to give popular concerts, and if the new music hall becomes a reality this organization will probably be the first to take advantage of it. Popular concerts have been very successful despite the fact that they could not be given under the most advantageous circumstances, but with the music hall at the Exposition as the place of entertainment, the advantages would be manifold.

The Exposition has attracted millions of people, and during its last season, which covered a period of seven weeks, 434,000 persons paid admission to the grounds, and on three different occasions over 20,000 persons paid admission in a single day. This in itself speaks volumes for the desirability of the location and a number of other illustrations might be given to show that the auditorium project, if carried out, will meet with the most gratifying success. Aside from all monetary considerations the present movement is one that ought to appeal to civic pride as the auditorium as outlined, would not only add to the popularity of the city but provide a place for the exploitation of artistic musical endeavors.

### HEARING ON COPYRIGHT LAW

#### IMPORTANT TESTIMONY GIVEN BY LIBRARIANS

Special to the Transcript:

Washington, Dec. 7—Distinguished authors, publishers and librarians appeared today in the Senate reading room of the Congressional Library, where today and tomorrow the Joint Committee on Patents of the House and Senate will conduct hearings on the new copyright bill now pending. This morning was given over largely to librarians who opposed certain sections of the bill which complicate the method by which libraries may obtain copies in England of copyrighted works which are out of print in this country. This afternoon it is expected that several distinguished authors will be heard. Mark Twain, William Dean Howells, Thomas Nelson Page, John Philip Sousa and John Brisbane Walker, were among the well-known men at the hearing today. Strong arguments were made by librarians this morning on behalf of the general reading public. Expecting to hear Mark Twain, a large crowd was at the hearing today. He is scheduled to speak this afternoon.

Two of the strongest arguments against certain features of the bill were made by H. C. Wellman, of the Springfield Public Library of Springfield, Mass., and W. P. Cutter, librarian of Southampton, Mass. They declared that the pending bill had been drawn in the interest of the American Publishers' Association and the American Book Sellers' Association. They charged that these two associations had entered into a combination to put up the price of fiction. This combination, they declare, controlled the price of ninety per cent of the books of fiction sold in this country. The uniform price of fiction has, until now, been \$1.00. It is said the combination has decided to raise the price to \$1.20. These serious charges, made just before adjournment for Christmas, were the feature of the morning hearing.



recognized. For some years she has been from time to time an extraordinary success object of Elvyn, who has achieved an unprecedented feat of gaining the approval and praise of the masses. It is customary for the masses to regard the younger generation on the market, and disapprove a word or two of faint approval of them altogether. German people are prone to make special people's efforts. There is a connoisseur as Prof. Schellin was pleased to find that a wonderfully developed long elastic touch and poetic feeling it might be taken for Miss Elvyn was much above the average pianist. When, however, she discovered that "Her music carried in expression and in melodic meaning and that further had tremendous power as a sense of touch," then indeed it was, for Lessmann is to be any pianist, young or old. The terror of Germany and members of her family have taken a personal interest in the career of this gifted girl. In all, can claim that the her education were obtained from her performances abroad. Her universal praise from the masses, German, Dutch and

Viennese papers, all of whom write in unison concerning her musicianship and technique, which is declared to be of masculine ability, while at the same time remarking upon her feminine grace and charm. She will be heard in a piano recital at the People's church the first week of February.

Olga Samaroff is another American woman who is ranked among the big pianists. She was heard last year as soloist with the St. Paul Symphony Orchestra, and achieved a great success. While possessing the immense technique necessary to a modern virtuoso, her work is pervaded by a feminine charm, which her personal appearance enhances. She is American by birth, although she received the greater part of her musical education in Europe. Her first American tour was made in 1906-1907, when she appeared with the most prominent orchestras in the country. When she played with the St. Paul orchestra last December, she was heard in a Liszt Concerto, and a small group of piano numbers, while this season she will be heard in an entire recital. The concert will be held at the People's church the evening of Feb. 28, 1908.

Few singers before the public to-day have the natural musical gifts of Nellie Melba. She was born in Australia and spent her younger days in that country. Both her parents were intensely musical.

Her mother, who was of Spanish descent, and from whom Madame Melba inherits her beauty, was an accomplished pianist, and the child sometimes spent hours hidden under the pianoforte listening while the mother played for her own amusement, wholly unaware of the wee audience concealed under the instrument. While still a mere child she studied violin, piano and organ playing, thus laying a magnificent foundation for her future musical career. She was one of those fortunate beings who are born with a beautiful natural voice correctly placed by nature. In her school days her fellow students would often ask her to make what they termed, "the funny noise in her throat." That funny noise is now recognized as the most perfect trill possessed by any singer. She was a pupil of the famous singing teacher, Mme. Marchesi, who regards her as the most brilliant of her pupils. The announcement that Oscar Hammerstein had engaged Mme. Melba for his grand opera company created quite a furore last winter, and it was hoped that this year the country would have the opportunity of hearing her en tour. Mr. Hammerstein, however, will not take the company on the road, but Madame Melba will sing several recital programs in the spring. Her only appearance in the Twin Cities will be in a concert recital at the People's church in April.



# MY CONTENTION.

## Being the Copyright Situation from the Composers' Viewpoint.

Specially Written for the 1906 Christmas Issue of THE MUSIC TRADES, by

JOHN PHILIP SOUSA, New York

[Editor's note.—John Philip Sousa's views on the copyright question are particularly interesting for many reasons. He has made an exhaustive study of the copyright situation not only in this country, but also abroad. Being



JOHN PHILIP SOUSA.

in close touch with composers here and in Europe, where he has often toured with his band, he knows their views and that of many governments, how in the relation of the composer to the state, one protects the brain of the other. As the writer of some of the largest selling musical compositions written and published in this country, numbers which are played everywhere by mechanical instruments and have been whistled by the nation, Mr. Sousa has been particularly interested in the copyright fight that was waged in Washington during the last session of Congress, and is to be renewed when Congress convenes again.—Editor THE MUSIC TRADES.]

### MY CONTENTION.

Article 1, Section 8, of the Constitution of the United States provides:

"The Congress shall have power to promote the progress of science and useful arts, by securing for limited times to authors and inventors the 'exclusive' right to their respective 'writings' and discoveries."

On this section in general, and upon the words "exclusive" and "writings" in particular, I base my contention that the American composer of music is fully and amply protected in the absolute control of that of which he is author, against any and every appropriation, whether by human agency or by purely mechanical device. And I fail to see how there can be any disagreement with this contention, provided one be fair enough to place an interpretation only reasonably broad and generous upon the words "exclusive" and "writings," as they appear in the section of the Constitution quoted:

Why do I raise this contention? Because my compositions are being reproduced for profit to the manufacturers on their mechanical players and talking-machines, and not one penny of this profit is vouchsafed to me. To aggravate matters, the courts to date have refused all relief.

On Friday, January 8, 1790, President Washington, in an address to the two houses of Congress assembled, said:

"Nor am I less persuaded that you will agree with me in opinion that there is nothing which can better deserve your patronage than the promotion of science and literature."

On Monday, January 11, 1790, just four days later, there was introduced in the House of Representatives, "A bill to promote the Progress of Science and Useful Arts, by securing to authors and inventors the exclusive right to their

respective writings and discoveries."

This bill became a law on May 30, 1790, and thus was enacted the first general copyright law that gave protection to authors and inventors. Numerous amendments and supplements have been adopted since that date, but, strange to say, this Act has given rise to so much litigation and has been so variously interpreted by the courts, that it has been deemed necessary to introduce a new bill in Congress.

#### What the Present Copyright Law Provides.

The present copyright law provides, Sec. 4952, (3—The) "author, inventor, designer, or proprietor of any book, map, chart, dramatic or musical composition, engraving, cut, print, or photograph or negative thereof, or of a painting, drawing, chromo, statue, statuary, and of models or designs intended to be perfected as works of fine arts, and the executors, administrators, assigns of any such person shall, upon complying with the provisions of this chapter, have the sole liberty of printing, reprinting, publishing, completing, copying, executing, finishing and vending the same; and, in the case of a dramatic composition, or publicly performing or representing it, or causing it to be performed or represented by others. And authors or their assigns shall have exclusive right to dramatize or translate any of their works, for which copyright shall have been obtained under the laws of the United States."

#### Circuit Court of Appeals Ruling.

The Circuit Court of Appeals recently rendered the following decision, on a claim for infringement of a composer's copyright:

"These causes come here upon an appeal from a decree of the United States Circuit Court for the Southern District of New York dismissing bill alleging infringement of copyright. The facts are stated in the opinion of the Court below, 139 Fed. 427.

"Per Curiam. The questions raised in these cases are of vast importance, and involve far-reaching results. They have been exhaustively discussed in the clear and forcible briefs and arguments of counsel. We are of the opinion that the rights sought to be protected by these suits belong to the same class as those covered by the specific provisions of the copyright statutes, and that the reasons which led to the passage of said statutes apply with great force to the protection of rights of copyright against such an appropriation of the fruits of an author's conception as results from the acts of defendant.

"But in view of the fact that the law of copyright is a creature of statute and is not declaratory of the common law, and that it confers distinctive and limited rights, which did not exist at the common law, we are constrained to hold that it must be strictly construed, and that we are not at liberty to extend its provisions, either by resort to equitable considerations or to a strained interpretation of the terms of the statute.

"We are, therefore, of the opinion that a perforated paper roll, such as is manufactured by defendant, is not a copy of complainant's staff notation, for the following reasons:

"It is not a copy in fact; it is not designed to be read or actually used in reading music as the original staff notation is; and the claim that it may be read, which is practically disproved by the great preponderance of evidence, even if true, would establish merely a theory or possibility of use, as distinguished from an actual use. The argument that because the roll is a notation or record of the music it is, therefore, a copy, would apply to the disc of the phonograph or the barrel of the organ, which it must be admitted, are not copies of the sheet music. The perforation in the rolls are not a varied form of symbols substituted from the symbols used by the author. They are mere adjuncts of a valve mechanism in a machine. In fact, the machine, or musical playing device, is the thing which appropriates the author's property and publishes it by producing the musical sounds, it is conveying the author's composition to the public.

"The decree is affirmed with costs."

#### Cannot Reconcile Constitution with Court Ruling.

Now, I take it that no copyright law passed by Congress can give less of protection than the section of the Constitution—"The Congress shall have power—to promote the progress of science and useful arts, by securing for limited times to authors and inventors the exclusive right to their respective writings and discoveries," and every copyright law, past or future, must be interpreted in the light of this same section, and, therefore, I cannot reconcile the wording of the Constitution with the decision of the Circuit Court of Appeals.

According to Johnston's "History of the Library of Congress," the directors of the Library Company of Philadelphia tendered to the President and Congress, after the latter's removal to that city in 1784, "The use of the books in their library in as full and ample a manner as if they were members of the company," and President Washington, through his secretary, Tobias Lear, returns thanks for the attention. The dictionaries in this library were Johnson's, Bailey's, Ash's and Phillips's, and it is fair to assume that these were used by the Federal Convention in framing the Constitution of the United States.

Ash defines "exclusive" as having the power of excluding, debarring, excepting.

Johnson defines "exclusive" as having the power of excluding, denying admission, debarring from participation.

Surely there is no occasion for quibble on the meaning of this word "exclusive." Its intent is clearly that of absolute proprietorship, to the barring out of all foreign interference or participation. In case of the word "writings" results are even more interesting and instructive.

Ash defines "writing" as "playing the author."

Johnson defines "writing" (from writ) as a composure—a book—for example: "Chaste moral writing we may learn from hence."

"Write"—to produce as an author; for example: "Men's evil manners live in brass, their virtues we 'write' in water."

"Writ" (past tense of write) he says, means "to engrave, to impress," as for instance:

"So plain was it 'writ' in  
The hearts of all mankind."

Is it not perfectly clear that the words: "Write in water" and "writ in the hearts" mean more than a record, that can be seen and visibly recognized, and refer to ideas, thoughts and their impressions? And if these words were thus broadly significant at the time of the Federal Constitution, by what course of reasoning or interpretation can they be made to mean less to-day?

Logically and inevitably, then, when the Constitution authorizes Congress to secure "to its authors the 'exclusive' right to their respective 'writings,' it contemplates nothing short of protection to their 'ideas,' to their 'thoughts' and not merely to the visible record of the thoughts and ideas. And this is the sum and substance of all my claim.

John Philip Sousa

NEW YORK, NOV. 25, 1906.

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NEW YOF

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SS  
DEC 6 - 1906

F. S. Key Smith, a member of the local bar, who is the great-grandson of the poet, says that his family will gladly lend the Memorial Association many valuable heirlooms in their possession, provided the house is preserved.

When the United States was requested some years ago to furnish several foreign Governments with a copy of its National air, there was mild consternation among officials when it came to the point of deciding which was the National air. John Philip Sousa, to whom the matter was referred, threw out "America" because its immortal words had been wedded to the British air of "God Save the King." He said he thought "Hail Columbia" should be designated. President Roosevelt declared for "The Star Spangled Banner," which thus received official recognition as the National air.

From  
Address  
Date

SOUSA'S BAND.  
One child is chosen to represent Sousa. He assigns to each player the names of some familiar air, and waves names some familiar air, and waves his baton while they hum the air and play on their imaginary instruments. All meanwhile march in place. When Sousa lowers his baton to his side all stop immediately. Failure to do so causes the offenders to be removed from the band. When there are but few left they march about the room. Sousa in front and sometimes walking backward. He does not stop advancing when he lowers his baton, and the difficulty in keeping close watch of his movements while advancing soon causes others to drop out of the line. The last one left in line becomes Sousa next time. If the last few performers are equally matched choose a new conductor by counting out rather than picking the name.

From  
Address  
Date

CALENDARIALY the great Holiday Issue of Town Topics, now a week old, may be counted as history, even though the continued, unprecedented demand proves it to be a number receiving more than passing notice. You who have read it will understand the many appreciative comments on its literary and artistic excellence which have come to the publisher, for you have found it to be a publication unique, brilliant and entertaining. Pleasant as is such praise, the reading public, surfeited by the multitude of holiday publications, in a measure suspends judgment until the appearance of the periodical, making an extra word of acknowledgment due to those keen-sighted business men who, knowing the Town Topics Holiday Issue of years past, showed their confidence in advance by advertising in it. No holiday publication has such a uniform high grade of advertising as Town Topics. And deservedly. What Town Topics does for its contributors it also does for its advertisers, presenting their wares to a discerning public in concise fashion, easily observed and quickly digested. Every page of "ad" matter was considered by itself, and only the highest grade of advertising admitted. What Mucha, DuMond and Ashe represent in art, what the Baroness von Hutten, John Philip Sousa and others represent in their individual spheres, the Town Topics advertisers represent in theirs. Throughout, the advertising columns introduce what is clean, legitimate and best; in a word wares it pays to advertise to discriminating readers.



# Le COURRIER de la PRESSE

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## ECHO DE PARIS

Journal :

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Signé :

CONCERT CHEVILLARD. — Souza et les divers cake-walks étaient les seuls articles d'exportation du Nouveau-Monde; Anton Dvorak a voulu changer tout cela. Dans son ample et bruyante *Symphonie en mi mineur*, il a tenté d'exprimer l'âme chantante des Yankees. Se réclamant de l'inspiration populaire, il a confié à tous les timbres successifs de l'orchestre de petites chansons nègres, sosettes et joviâles, qu'il a morcelées, altérées, démembrées pour donner l'illusion d'un développement. Et c'est, au premier temps, une menue gigue sur quatre notes, avec un gai souvenir de la « Casquette du Père Bugeaud » qui vient de la flûte et retourne au tambour en passant par les violons et le piccolo; et c'est au largo une mélodie aimable, copieusement ressassée par le cor anglais sur tenues de violons-sourde, déformée en fanfare par deux cors enlacés en intervalles de tierce-quinte-sixte suivant les plus pures traditions cynégétiques, et agonisant enfin au Sechiari-solo pour former, avec deux violoncelles complices, une rentrée bien sirupeuse sur la quarte augmentée; et c'est un scherzo qui tourne rapidement autour de trois notes et s'appuie sur un accompagnement de tous les instruments à vent, évoquant, à s'y méprendre, la sonorité des orgues à vapeur de Limonaire ou de Gavioli. Tout finit par l'allégresse de l'Oncle Sam grisé de sons et de mouvement. En résumé, c'est encore du cake-walk, mais écrit pour l'orchestre, au lieu d'être confié à un piano mécanique; le résultat ne change guère. Chevillard ajoute encore à l'illusion en se trémoussant allègrement sur son estrade et en saluant le public tout d'une pièce à la façon de Little Tich.

Le Tchèque Dvorak connaît ses classiques (Prague dans le coin) et cite avec agrément tantôt un petit bout de Liszt, tantôt une miette de Saint-Saëns, transcrits, assurent les érudits, soit dans une gamme majeure employée sans quartie, soit dans une gamme mineure avec la septième diminuée... Car ce compositeur est polygame! Le malheur, c'est que les thèmes dus à son inspiration personnelle rappellent la manière plate des *Armaillis*, relevée d'harmonies docilement tétralogiques. De sorte que sa gamme de prédilection me paraît être *Doret, mi, Fasolt*, etc.

Après cet échauffant divertissement exécuté à ravir, nous fûmes conviés par M. Trémisot à une *Halte divine*. Vrai! si le ciel nous ménage de semblables réjouissances, je vais de ce pas m'accorder un joli stock de péchés mortels! Pour ce jeune musicien que, depuis quelques années, messieurs Chevillard et Colonne semblent considérer comme un champion autorisé de l'Art moderne, le sens du « divin » consiste essentiellement dans les pâmoisons de violons unis plus sonores que distinguées... Prends-moi, dis!

Et l'*Invitation à la valse*, rétablie en rébémol par Weingartner se déroula avec une somptuosité de timbres et une finesse d'arrangement quelque peu fumiste... Si un Français se permettait jamais de malaxer les thèmes de Weber aussi tripatoüilleusement, qu'est-ce qu'il prendrait!

L'OUVREUSE.

## GOOD HUNTING AT CHASE CITY

Gunners Plan Banner Month Over Mecklenburg Preserves — Phenomenal Abundance of Quail. Many Coming for Christmas.

Special Despatch to "The Press."

Chase City, Va., Dec. 8.—The management of the Mecklenburg here regards November of this year as a banner month in the record of hunting seasons, both as to the number and the personnel of the guests and the success of the hunters in the field has made them most enthusiastic over the preserves of the Mecklenburg, in which the abundance of quail this year is phenomenal.

Even with the suggestions of Christmas in the air many linger and many more come. The unusual number of Northern and Eastern hunters who have registered here during this season justifies the name which the Mecklenburg has gained of the Hunters' Paradise.

Mrs. John Philip Sousa left on Saturday for a brief run to New York and will then join her husband at Pinehurst, N. C., for the annual field trial races of the American Pointer Club. Mr. Sousa in the meantime is continuing his visit here and expresses himself as delighted with the conditions combined here. His beautiful Llewellyn setter, "Ranger" which was presented to the bandmaster in Scotland by a native, who as Sousa modestly puts it, "fell in love with his band," has proven himself in the field quite worthy of his blood and the combination of his own and his master's skill has brought most satisfactory results. Sousa is a fine shot and has had excellent sport as well as most beneficial stay here.

Newspaper Cutting Bureau in the World

## WOODRUFF AT WHITE HOUSE.

State Chairman Calls to Discuss State Politics.

Chairman Timothy Woodruff, of the New York Republican State Committee, in accordance with a previous engagement, called at the White House yesterday and conferred with the President about political matters in the Empire State. Mr. Woodruff arrived at the executive offices at 11 o'clock, accompanied by Representative Calder.

One of the matters considered is said to have been the selection of a Federal judge for Brooklyn to fill the vacancy created by the election of Judge Thomas to the State Supreme Court. Before going to the White House, it is said a practical agreement was reached between the four Brooklyn Congressmen and Mr. Woodruff to recommend the appointment of Thomas I. Chatfield, the United States attorney for the Eastern district.

Among other visitors yesterday was Senator Platt, who called at the White House for the first time this season. The object of his visit was to inquire about the nomination of Alford W. Cooley to be Assistant Attorney General. Mr. Cooley comes from Westchester County, and as he is a personal friend of the President, Senator Platt was not consulted in the appointment. When he came from the White House the Senator said: "Mr. Cooley will be confirmed. There was a little difficulty about the nomination, but it is all right now."

Mark Twain, Victor Herbert, and John Philip Sousa called on the President yesterday to pay their respects.

The President received a call yesterday from Oscar Straus, of New York, who will be the next Secretary of Commerce and Labor. Stuyvesant Fish, formerly president of the Illinois Central Railroad, also saw the President.

The first ESTABLISHED Newspaper Cutting Bureau in the World

## TOO BLEAK FOR MARK

Twain Sheds Snowy Suit for Black Raiment.

### BLAMES THE THERMOMETER

Humorist Sees the President, and Finds Him in Favor of Copyright Bill—Sousa and Herbert March to White House and March Out Again. Brings Around Little Harmony.

"It's black," Mark Twain said yesterday morning when he arose, meaning his suit for the day.

"It's bleak," he said, when he stuck his head out of a New Willard window, meaning the weather.

Mark Twain has changed clothes every day since he has been in Washington. He has been here two days. He denies that he has a different suit for every day in the week, or the month, or the year.

There was a sudden change in the weather yesterday. The thermometer got down to 20 above zero. There was also a sudden change in the wearing apparel of Samuel Clemens. And there was a contrast in the change. In white he appeared on Friday, and yesterday his attire was black. A real comfortable-looking outfit. In addition, he wore an overcoat.

But Mr. Clemens isn't here to show his clothes. It is real business with the President, with Congress, and with its various members. And the Speaker, to be sure.

He was a caller at the White House yesterday, on business, of course. Approaching Maj. Loeffler, the President's doorkeeper, Mr. Clemens said:

"I want the usual thing—I want to see the President."

Mr. Roosevelt saw him, and within a few minutes the humorist came out.

"The President is one with us on the copyright matter," he said.

A correspondent for a Boston paper asked Mr. Clemens if he would make a few remarks on the subject of simplified spelling. "I've written an article on that subject for a magazine," he replied. "I am afraid your paper won't pay me thirty cents a word for the stuff, so I guess I won't say anything." And he didn't.

The novelist expects to remain in Washington at least a week, during which time he will consider himself and act as a real lobbyist.

With a swing and go, John Philip Sousa and Victor Herbert marched to the White House yesterday, marched right in (they had an appointment), saw the President, turned around and marched right out again.

"We just came around to bring a little harmony," said the march king when he came out. "The newspapers, I notice, make a little discord around here occasionally, and it is a good thing to have a little harmony to counteract it."

Speaking of people in the amusement line who have big incomes, but seem to hanker for bigger ones, there's John Philip Sousa. His income must be so large that he is in position to lie back and do only those things he really wants to do, and do them so well that his own conscience and intelligence will tell him he can do them no better. This being true, why on earth did Sousa permit himself to compose the music for such a libretto as Harry B. Smith has jumbled together under the name of "The Free Lance?" Putting respectable music to a dull, stale, pointless mess of this sort is like enmeshing a second-hand stoneware cup in silver filigree. Sousa's music wouldn't make the thing a go, catchy as some of the music is. Only the foolery of Joseph Cawthorn and his co-laborers—they have to work and work hard, all right—has kept "The Free Lance" in circulation up to date.

## MISS SOUSA A MANAGER.

Bandmaster's Daughter Conducts a Farce Played by Vassar Girls.

POUGHKEEPSIE, N. Y., Sunday.—Two fraternities of Vassar girls gave two chapter plays at the college yesterday.

The first was a farce, "Freezing a Mother-in-Law," by Theta Chapter, under the management of Miss J. Priscilla Sousa, daughter of John P. Sousa; Miss Catherine Moren, Miss Elizabeth T. Ladd and Miss Rachel K. Peck. The Misses F. Bennett and Maude Leppert took prominent parts in the cast.

The second play was "Who's Who?" in which the mistake of a father in supposing his new butler to be the well recommended suitor for his daughter's hand made no end of a comedy. Mr. Brambleton, the

## PLEAD FOR COPYRIGHT

Distinguished Authors Make Appeal to Committee.

### MARK TWAIN DAY'S ORATOR

Venerable Man of Letters Asks for Approval of Bill Extending Life of Copyright Fifty Years After Death of Author—Wants His Daughters to Have Income from Product of Brain.

In the Senators' room of the Congressional Library, men distinguished in literature, music, and art, appeared yesterday, led by Samuel L. Clemens, before the Joint Committee on Copyright of the Senate and the House. Mark Twain was the feature of the occasion, but he was surrounded by a coterie of literary lights that burn but little dimmer than himself.

Among those men present who have had much to do with filling the libraries, the music racks, and the art galleries of the nation, and who are demanding greater protection to their product, were John Philip Sousa, the composer; Frank W. Millet, the artist; Edward Everett Hale, the venerable dean of the literary cult; William Dean Howells, Albert Bigelow Paine, Victor Herbert, and Thomas Nelson Page.

Mr. Clemens spoke at some length and in his most pleasing vein. He commented on the impossibility of understanding the legal phraseology of the copyright bill, and said he allowed all credit to "the trained legislators" who were wrestling with it.

### Concerned with Own Trade.

"I am particularly interested in the portion of the measure which concerns my trade," he continued. "I like that extension from the present limit of the life of copyright from forty-two years to the life of the author and fifty years thereafter. I think that ought to satisfy any reasonable author, because it will take care of his children—let the grandchildren take care of themselves. It will satisfy me, because it will enable me to take care of my daughters. After that, I don't care. I shall have long been out of the struggle, independent of it, and indifferent to it."

"It is not objectionable to me," he continued, "that all the trades and industries of the United States are in the bill and protected by it. I should like to have the oyster culture added, and anything else that might need protection. I have no ill feeling. I think it a just and righteous measure, and should like to see it passed."

### No Limitation Is Needed.

Mr. Clemens argued that there was really no legitimate ground for making any limitation to the life of a copyright.

"But," he added, "I understand it must have a limit because that is required by the Constitution of the United States, which sets aside that prior constitution we call the decalogue. The decalogue says you shall not take away from any man his property—I will not use that harsher word—but the laws of England and America do take away the property from the author. They all talk handsomely of the literature of the land, then they turn around to crush it and wipe it out of existence."

The expiration of a copyright, he explained, did not inure to the benefit of the public, but to the publisher who lives forever and rears families in affluence and enjoy from generation to generation these ill-gotten gains.

### Could Invent Many Trades.

Mr. Clemens added: "My copyrights produce to me a great deal more money than I can spend. However, if I did not have them I could take care of myself. I know half a dozen trades, and if those ran out I could invent half a dozen others. But, for my daughters, I hope Congress will extend to them the charity which they have failed to get from me. You cannot name twenty persons in the whole United States," he declared, "who in the past one hundred years have produced books which have outlived the copyright limit."

A bill was before the committee that proposed the extension of the copyright fifty years beyond the death of the author, and this bill met with the approval of all the authors, musicians, and artists yesterday present. The hearing will be continued to-day.



JOHN PHILIP SOUSA.



Famous Musician Is in Washington, Like Mark Twain, to Get the Copyright Laws Fixed Up.

TOWN TOPICS  
NEW YORK CITY

CROCHETS AND QUAVERS

GIVING THE DEVIL HIS DUE

"WHY should the Devil have all the good tunes?" asked a gentleman named Rowland Hill, who lived some time in the eighteenth century. The devil has not all the good tunes in Berlioz's "Damnation of Faust," nor has anyone else any good times in that heterogeneous composition. Let us shame the cloven-footed personage and tell the truth. Berlioz helped himself to some scenes from Goethe's "Faust," set them to solo, choral, and orchestral music, added his Hungarian "Rakoczy March" to the mixture, and called the whole product "The Damnation of Faust." Conductors who gave concert performances of the work called it variously a "dramatic legend," a "lyric drama," an "oratorio," a "concert cantata," etc. No one called the work an opera until Raoul Gunsbourg tried to make it one. He is the manager of the Monte Carlo Opera, which caters to the most cultivated and at the same time the most blasé public in the world. Gunsbourg needed novelties for his theatre, so he began to tamper with masterpieces. One of them was Berlioz's "Faust" fantasy, and our friend from Monte Carlo put into it a few connecting links meant to make the story clearer and its sequence of events more cohesive and logical. Through a curious oversight, both Goethe and Berlioz had failed to stumble on the improvements which the inspired Gunsbourg conceived so easily, but then his experience at Monte Carlo probably had taught him to take a chance at anything.

The things sung about in Berlioz's work were enacted on the stage together with the missing links supplied by Gunsbourg; the orchestral numbers were supplied with incidental dances and posturings on the stage, and presto, changes!—the "Damnation of Faust" was an opera! Its flying ballet soon became the talk of Europe and the Metropolitan Opera House director, always remembering his famous "Parsifal" coup, negotiated successfully with Gunsbourg for a production in New York. From Monte Carlo to Broadway! It's a far cry, but what's the odds? "Parsifal" or a flying ballet! Is there any real difference so long as the nimble dollar is sent spinning into the Broadway box-office? The spectacle-opera-ballet-oratorio was produced here last week, and proved to be a phantasmagorical hodge-podge, a processional pot-pourri of peasants, soldiers, students, angels, devils, sylphs, hobgoblins, horses, prehistoric birds, gnomes, skeletons, elves, and songs about rats and fleas. And, oh, yes, *Marguerite*, *Faust*, *Mephistopheles* and *Brander* ramble through some incomprehensible scenes and sing snatches of song when they

Newspaper Cutting Bureau in the World

From

Address

Date

DEC 1 1906

PLEAD FOR COMPOSERS.

Music Publishers Argue for Proposed Copyright Bill.  
James F. Powers, president of the Music Publishers' Association, and George W. Furness and B. F. Wood, music publishers of Boston, appeared before the Joint Congressional Committee on the Library yesterday.

All spoke in favor of that section of the proposed copyright bill which is designed to protect composers and publishers from unauthorized reproductions of music by mechanical devices.

Later in the week John Philip Sousa and Victor Herbert will appear before the committee in the interests of musicians.

Every effort is being made by those who consider unrestrained reproduction too great a burden on composers to have any great influence on the new law which the same law will.

are not dodging the scenery which keeps shifting constantly through the twenty scenes or so of the "opera." But the ballet really flies, and that's something gained for art at the Metropolitan. Miss Farrar, as *Marguerite*, had small opportunity to better the lukewarm impression she made as *Juliette*, but on the whole, her voice seemed to take on a more sympathetic quality in the music of Berlioz, and her acting was more natural and more modest. Plançon was the same perfumed and pomaded *Mephistopheles* as he used to be in Gounod's opera. A devil with an immaculately trimmed beard *à la Henri IV* is like John Philip Sousa's conception of his Satanic Highness, in the march-king's novel, "The Fifth String." Rousseau as *Faust* is better than Rousseau as *Romeo*. The ways of Verona did not seem to suit the French tenor's voice or acting. A new singer named Chalmers sang the part of *Brander* with as much intelligence as it would allow. *Faust's* ride to Hades reminded one forcibly of the horrors encountered in the dark tunnels of the Coney Island rollercoaster establishments. Taken all in all, however, there is more fun at Coney Island than at Berlioz's "Damnation of Faust" as given at the Metropolitan.

When Giordano chose Sardou's swiftly-moving drama "Fedora" as the libretto for an opera, he followed logically in the footsteps of the other young Italian composers, Puccini, Leoncavallo, Mascagni, Cilea, etc. "Fedora" belongs in exactly the same school as "Cavalleria Rusticana," "Pagliacci," "Tosca," "Madame Butterfly," "Zaza" and "Adrienne Lecouvreur." Giordano's earlier opera, "André Chenier," had revealed him as a composer fully versed in the sketchy modern Italian musical manner which seeks to combine the melody of Verdi with the verism of Wagner. In "Fedora," Giordano has brought his method to perfection, and succeeds in knitting his music so closely into the action of the piece that once having heard it as an opera, the listener will never again be quite satisfied to sit through Sardou's drama as a spoken play. The love-duet, the tête-à-tête accompanied by incidental piano music (in the form of a solo played by a Polish pianist), the intermezzo and the beginning of the third act are musical moments which rank with the best opera-writing that has been done since Wagner's death. Giordano orchestrates with a lighter hand than the German master, but like him he is particularly felicitous in finding the right phrase for each mood and situation in the story. There are some who will smile at this comparison between Giordano and Wagner. Let them smile. I, for one, never understood why Wagner's methods could not be applied to opera dealing with human beings as well as to opera concerning itself with gods, half-gods, and fabled creatures of the air and earth. In choosing modern subjects the young Italian opera-composers are merely following out the Wagner theories to their logical end. Present-day audiences have arrived at a point where they refuse to sit seriously through works which depict dying tenors who declaim fifteen-minute arias with their last breath, dragons which sing through megaphones, and blink red and green incandescent globes in place of eyes, and flying horses which hurtle through space lamely on creaking pulley wires. Blessings be on the head of Giordano and all his tribe. Too much of any one thing is good for nothing, as old Ben Franklin remarked wisely, and too much Wagner now would be as bad as were too much Bellini, Donizetti, Rossini, or Verdi, before the coming of Richard the Liberator. Of the "Fedora" cast, Cavalieri and Caruso easily earned the chief honors, and they were well deserved. Cavalieri is a hauntingly beautiful woman with a voice of melting charm. If those inducements are not sufficient, her pompadour, ivory back, and ineluctable eyes will attract the male Opera-goer. She is essentially a man's prima-donna. The second and third acts, as sung and acted by Caruso, are the best things now being offered at the Metropolitan.

At the Manhattan Opera there were no new works, but plenty of new singers, and together with the sensational chorus and conductor of that institution, they are holding aloft the Hammerstein banner imposingly, and, let us hope, successfully. While *Faust* was being damned at the Metropolitan on Monday, he was being glorified by Dalmore at the Manhattan. The young French tenor has a voice of beautiful quality and impressive range. His partner, Miss Donald, was a *Marguerite* of rare charm in appearance, song, and action. The quality of her voice reminded me very much of Eames in her younger days, but Donald is already a better actress than the stately singer from Maine could ever hope to be. Arimondi sang like the devil—that is, he did the part of *Mephistopheles* to perfection. His drinking-song was a bit of *bravura* that no other living basso could duplicate. Seveilhac, the *Valentine*, sang with rare taste and refinement. Mme. Giacomini, as *Siebel*, was all legs, but very little else. The "Puritani" and "Rigoletto" performances, with Bonci as the star, more than confirmed me in my first hurried estimate of Caruso's rival. I feel that I can conscientiously call the phenomenal little tenor of the Manhattan Opera the most wonderful exponent of *bel canto* in all the world. His profound art must be heard in order to be appreciated, for no written words suffice to do it justice. He positively ennobles such tawdry and faded music as the "I Puritani" tenor airs, and to hear him sing "La Donna e mobile," and the "Questa o quella" in "Rigoletto" is, in a certain sense, to hear those hackneyed melodies for the first time. Bonci comes here in the nick of time, for New York was beginning to think that the loudest tenor singing is as a matter of course the best. Hammerstein could easily "star" his chorus. It is a phenomenal body of singers, for it knows how to do a *pianissimo*, and it moves about with human motions.

The Pied Piper.



# The Washington Times

WASHINGTON, SUNDAY, DECEMBER 9, 1906.

## Gridiron Club Rules in Cuba And Cabinet

Newspaper Men at Annual Dinner Tell Shaw to Beware of Bad Money.

JOKE THE PRESIDENT FOR CHANGING MIND

Joke Fun at Statesmen, Financiers, and the Great Questions of the Day.

Watch out, Leslie! Take this tip before you go: Keep warm, Leslie. Weather man's predicting snow. The Bad Money folks will try to get you. While you roam. Who us, Leslie. If you have to walk back home.

This verse is what the Gridiron Club and Secretary Shaw and his President boom at the club's annual fall dinner at the New Willard last night. However, a stable government was set in Cuba. Perhaps, if the President, of the guests, had had the entire question of the matter, he would not have appointed William Randolph Hearst for governor and a number of the ducks, made so by the last election, as the cabinet for Mr. Hearst, but none done.

The guests were greeted by the President, who, in flashing the electric gridiron, started the fun of the evening. The Gridiron Club makes it its business to entertain its guests instead of the guests entertain them. From oysters to coffee there is continual entertainment, and after singing song, to which cocktails are served, one of the members announced that a message had just received from the White House, and the following message:

**Garfield Gets a Rest.**  
The President has received a bulletin from the White House, which I am requesting to be read for the information of the newspaper men. Weather indications are unfavorable, the White House

### THE LEMON OF THE EVENING

Several prominent men having been requested to stand up to signify their willingness to make speeches, the club sang to them:

We greet you gentlemen tonight, and bid you welcome here, Where form and dignity are barred by humor and good cheer.

We cannot hear you all orate, or tell your stories new— Such happiness would be too great, so this we'll have you do:

Chorus:  
Please all stand up, then turn around, then sit right down again.

It's seldom that we entertain so many noted men. You'll not offend us in the least, if you are silent through the feast—

Please all stand up, then turn around, and sit right down again.

tennis court will be closed, and 'Jimmy' Garfield is released to take office as Secretary of the Interior at once. Mr. Hitchcock has kindly consented to retire on January 1—official reason given, private business. No further Cabinet changes are contemplated.

When he finished, the chorus of the club sang the following refrain: "No more Cabinet changes, No more Cabinet changes, 'Till Roosevelt changes his mind." Things began to move lively and, before the fish was eaten, a party of lawn tennis players came into the room and, setting up a tennis net in a court, started to play tennis. When President Fearn asked them what they were doing, he was told that this was the White House Tennis Cabinet and it had assembled to fill the vacancies in the Cabinet caused by the retirement of two of the members. Then the tennis players began to suggest candidates for the vacancies, one of them stating that the lawn tennis cabinet had lost Moody, who could not play tennis in the Supreme Court room and "Jimmie" Garfield was out, because he goes into the real Cabinet.

### Straus Men Distributed.

When Oscar Straus was suggested for one of the vacancies, objection was made and the question asked:

"Why did the President pick Oscar Straus for the Cabinet?"

One of the tennis players answered: "Because he had to do something for the Straus family. Cleveland captured Isidore, Hearst got Nathan, so Roosevelt had to take Oscar."

A number of names were mentioned, those selected being guests at the table, but all were rejected until the two baby members of the club were named and they were brought in. One was dressed in the uniform of a soldier and announced as recently from Brownsville, Texas. When asked if he was a candidate for admission or dismissal he said he was an officer and not an enlisted man in the 25th Infantry.

The candidate was examined and among the questions asked were to tell why Taft rescinded his own order suspending the President's order, and the baby Gridiron member, Mr. Williams, answered:

"Because he found that Fairbanks had beaten the coons."

### A Sad Fate.

Then the second baby member was brought in and introduced as a reform muckraker, who had written a book and presented a copy to the President. The candidate, Mr. Thompson, was then obliged to bring forth his book and read what he had written about the prominent men. Extracts from the sketches on Vice President Fairbanks, Senators Aldrich and Spooner were read, all of them being roasts, and finally, when he read what he had written about the President, it was so complimentary that he was at once accepted as a member of the lawn tennis cabinet.

While the diners were enjoying the fillet, a cowboy in full costume bounded into the room and sang the following song, to the tune of "Cheyenne."

In Arizona, not so long ago, Whence Rough Riders came out and made a show, A cowboy's lusty voice rang out "Hello! I think I'll make you wed New Mexico." "Rats," the maid said, "you must think I'm awful green. Why should I myself so much demean?" Said he: "Tush, child, you don't know what is good for you, So take it easy and do not attempt to buck or chew." Then she just winked her eye, She was so very fly, So fly; oh, my, and then he made reply:

Oh! Oh! Oh!

Ar-i-zo-ny Hop on this pony, There's room here for two, dear, But after the ceremony, You'll both ride back home, dear, as one, So be good to New Mexico."

### Cabinet News.

Another message was read from the White House, and this time it read: "Attorney General Charles J. Bonaparte will retire at once to accept the office of legal political boss of the First

Congressional district of Maryland, to which he has been unanimously elected."

Again the chorus chanted: "No more Cabinet changes 'Till Roosevelt changes his mind."

A noise in one of the ante-rooms brought the query from the president as to the cause of it and it was announced that a colored man outside was trying to get in to the dinner. He stated that he had called at the White House to see the President, but hearing that he was at the Gridiron he had come to the Willard to see him.

### Caller Admitted.

It was decided to admit the stranger and the colored man, dressed in the well-known costume worn by Dockstader in the minstrel show, appeared. He announced that he came from near Tuskegee and had a son who had gotten in trouble at Brownsville, Tex., and he wanted to see the President about it.

After looking around and making inquiries, some of the members of the club declared that the intruder was no one else than Lew Dockstader, the minstrel himself. When "Lew" acknowledged his identity, the club declared that he must be punished by singing a song, and Dockstader then, accompanied by the Marine Band, sang an entirely new coon song written by him for this occasion.

Another bulletin in regard to Cabinet changes was read announcing that by the promotion of Secretary Shaw to the Department of Agriculture, Pierpont Morgan would be made Secretary of the Treasury and once more the chorus of:

"No more Cabinet changes, 'Till the President changed his mind."

### That Flying Trip.

A song was sung in regard to the President's trip to Panama, the following being the first verse and chorus: Our President to Panama sailed in a warship big,

To see what progress had been made, and watch the workmen dig. Shonts, Stevens, and the rest of them all got a hustle on,

But they dropped their shovels, spades, and picks, the moment he was gone.

### CHORUS:

He sailed right in and turned around, then sailed right home again, His trip across the Isthmus strip, took him only hours ten.

He asked his questions on the fly, and scarcely stopped to say good-by, He sailed right in and turned around, then sailed right home again.

Just before the President was called upon to speak, the Gridiron quartet sang the following song to the tune of "Dearie:"

### I.

The World has its ear to the ground, It is listening to every sound That comes from the White House over the way Where Roosevelt works, both night and day.

Oh! we dream of you all the day long, You run through the hours like a song, What precedent is about to be broke? Who are you just about to soak?

Chorus: Roosevelt Song.  
Roosevelt! Oh! Roosevelt! Our Country's full of dream of you, Thanks you can make every dream come true, Roosevelt! Oh! Roosevelt! Get Congress in hand, do you understand, Roosevelt!

### II.

You have trotted all over the globe, Sometimes with and sometimes without Loeb, And things have been done with the ship of state That makes Billy Bryan hes-i-tate. We hope that you'll keep going fast, We'll stay with you long as you last; You've set a pace in this year of grace, That warms the blood of our sturdy race.

Chorus:

### A Word in Secret.

The President made one of his characteristic speeches, but as one of the rules of the Gridiron prohibits the publishing of any speeches at its dinners, nothing can be said more than it was greatly enjoyed by all who heard it and it received a perfect ovation as he finished.

It was quite late when the skit of the evening was brought on. After the applause had died away a stout member of the club, resembling greatly Secretary Taft, was noticed making his way to the well in front of the President, and in his hands he carried what looked like a red-hot stove, labeled "Cuba." President Fearn rapped for order and inquired of the make-believe Secretary what he was going to do with the "junk" he was carrying.

The member replied: "This is the Cuban situation, and I am going to leave it on the front steps of the White House," and added "I have got to go back to more peaceful things, such as suspending orders about negro troops, and I guess I'll leave the Cuban situation for you to settle." So saying, he put the red-hot stove down on the floor and escaped before he could be stopped.

### Cuba on Their Hands.

President Fearn, with a sigh, declared:

"Here we are in the middle of a quiet evening with Cuba on our hands."

A member suggested it seemed "Rather a horse on the club, but it could meet the emergency by establishing a stable government."

The club then went to work and placed Judge Magoon, represented by a member, on the stove to sit on the lid, and satisfy the Cubans.

A band of Cuban patriots, yelping and howling, burst into the room and danced around Judge Magoon. Every time he tried to satisfy them they were divided as to what they wanted, and, finally, it was announced that a number of lame ducks of the last election were organizing a Washington branch of the Down and Out Club, and that they might be induced to take office in Cuba. Members of the club, representing William Randolph Hearst, Representatives Babcock, Grosvenor, Wadsworth, and others who were defeated last November, were brought in. Mr. Hearst was made governor, although he declared he would never run for office again, except for President.

### Another Revolution.

Just as everything seemed to be settled, the Cuban papers started another revolution and the new officials, not daring to face such a state of affairs, fled, while Judge Magoon cried loudly for Secretary Taft, while the Cubans set off firecrackers around him. The pseudo Taft came in with a fire extinguisher and restored peace. Then the real Secretary Taft was brought out and made a speech, and when he finished, the Gridiron quartet sang the following song, to the air, "Bullfrog and the Coon":

There is a modest hero, of world-wide fame whom we know As William, As Peaceful Bill, He's made a reputation in every part of the station.



He has been a working man since never leaving.

For he knows just what to do.

#### Advice to Shaw.

When Secretary Shaw was called upon to speak, before he could begin the Gridiron quartet sang the following song to him to the air: "So Long, Mary."

And so you're really going back To fix up for the race.

So long, Leslie!

We wonder if you understand

The making of the pace—

Do you Leslie?

Can you fix the tariff up to date?

Can you make two and four equal eight?

Are your fences h-o-g-tight and high,

So Cummins can't get by?

#### CHORUS.

So long, Leslie,

Leslie we will miss you so.

So long, Leslie,

How we hate to see you go.

And we'll all be longing for you, Leslie,

While you roam.

So long, Leslie,

Don't forget to come back home.

## "Gridiron Dikshunary" Makes a Notable Hit

The combined wit and wisdom of the club or more properly speaking of a committee of the club, which drew upon the whole club's mental resources, was well and befittingly displayed in "The Simple Speller and Gridiron Dikshunary: Being a Kompilation of Wordz now Properly Spelt for the First Time in History with their Korrekt Definishunz."

This publication was duly "Entered under Akt uv Kongress in the VI year uv the rane uv Theodore Rozavelt and uv the Gridiron Club the XXIII."

The "introdukshun" explained its purpose and its reason as follows:

"The Undersigned, self konstituted a Kommittee on the dismantling uv the English Langwidj, have endeavored in this Volume to gather the Wordz most kommonly misspelt and erroneously defined during the long period of Intellek-tual Darkness presiding the Assumpshun uv Universal Supervizhun by Theodore Rozavelt. They have felt that such a kollekshun would be of value historikally, besidz serving az a guide to the Young and otherz Mentally Im-mature.

"In order to give Permanentz to their Laborz they have dilligently set down not only the korrekt Spelling which 'z hereafter to prevail, but also the Definishunz which must be aksepted by Rekognized Authoritez.

"In order to bring the Text within the Komprehenshun uv the Meanest Intelligence, they have kalled into service the Genius uv an Illustrious Artist to illuminate it with Kutz.

"A feature which will appeal to the

Serious Minded iz the inserashun at suitable intervalz uv popular and unpoplar Quotashunz 'from Great Writfz together with Proverbz and Makzimz komprizing the wizzard uv all ajez. Thez Makzimz are kwaintly prezerved in the anshent orthografy.

"A literary Kuriosity will be found at the End of the Volume in an 'Exact Reprodukshun of the Menu uv the Annual Fall Dinner uv the Gridiron Klub, held on December 8, 1906, spelt in akord-arse with the Barbarous methodz which have now become obsolete.

"L. A. COOLIDGE,

"H. L. WEST,

"W. E. CURTIS,

"R. V. OULAHAN,

"J. H. CUNNINGHAM,

"C. W. THOMPSON,

"C. ARTHUR WILLIAMS."

Here and there throughout the publi-



cation were illustrations, some of which, with some of the more striking features

of the "Dikshunary" are herewith re-produced:

**ADMINISTRASHUN.** (n) 1. A nebulous thing kwoted by the noozpaper korrespondent when he thinkz he thinkz what the Prezident thinkz.

2. The akt uv administering—medisun, punishment, advise. See Rosavelt.

**AFLIKSHUN.** (n) 1. A kawz uv kontinued pane. (La Follette.)

"Aflikshun sore

Long time we bore."

—John C. Spooner.

2. State uv being hit by an adwers majority.

**ANTI-IMPERIALIST.** (n) 1. A transe medium.

2. A pre-Rozaveltian expreshun signifying "agin the government."

**AKSIDENT.** (n) A turm uzed in politiks in explanashun uv how it happened.



**BOODLE.** (n) 1. Money spent by one's opponent in a politikal kampagne.

2. An invizible element in legislashun.

**BOOMERANG.** (n) See statehood bill.

Do not see Speaker Kannon unless armed.

**BRINEIZM.** (n) From brine, sour; a lemun. The state uv being rite at the rong time and rong at the rite time.

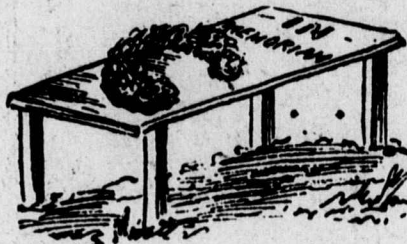


**BUREAU CHIEF.** (n) A rest kure drakton.



BUTT-IN. (v) To forsiibly enter. See noozpaper reportz uv late Neo York state kampagne.

#### IN MEMORIAM



Andru Karnegie and the simplified spelling order hav obliterated this letter.

**DAMFINO.** (n, v, a, adj, adv, pron, part.) A kustomary respons in Washington.

Q. "What iz going to happen next at the White Hous?" A. "Damfino."

**DEMOKRAT.** (n) 1. An individual representing the Nth degree uv politikal hopelessness.

2. One who votez the Republikan tiket.

**DENATURED.** (adj) Spoiled.

**DEPARTMENT.** (n) A hospitul for decayed and indijent politishunz.

**DOWNANDOUT.** (a) The state or being uv disagreeing with the Prezident; see duck, lame.

**EXEKUTIVE.** (n) An offishul who lookz after lejislashun in Kongress and instruktz the federal kortz.

**EXEKUTIV SESSHUN.** (n) A mith.

**EXPANSHUN.** (n) Looking for trouble.

**EXPLOZHUN.** (n) One of the adjunktz of a kabinet meeting.

**FILIPEENETUS.** (n) A diseze that haz not bin epidemik in the United Statez sinse November, 1904.



**FONOGRAF.** (n) A meanz uv reproducing kand speachez. See Sekretary of State.

**FOOLISH.** (n) To give up a good thing.

**GRAFT.** (n) 1. Australian kollektivializm meaning to work hard. 2. The reward which a man getz for doing awl he kan.

**GROSVENOR.** (n) One who takez to the grovez.

**HARVARD.** (n) A skool for statezmen.

**HASBEAN.** (n) A bean served without pork.

**HISTORY.** (n) A sentur from Alabama who iz versed in kanal lore. "History repeetz itself."

**HONORABLE.** (adj) A sticky adjective which, once prefixt to the name uv a sentur is never removed, even

**HOUS.** (n) Abbreviashun for Hous uv Representativz, a body in which praktikal awl uv the kuntry exsept Philadelphia iz represented.

**INGRATITOOD.** (n) See Oklahoma. "How sharper than a serpent's tooth are the returnz from Oklahoma."—A. J. Beveridge.



**INSUR-GENT.** (n) A gent who thinks he iz a majority. See Speaker.

**ISTHMUS.** (n) A body uv land which gets the kanal in the nek.

**JALE.** (n) The last home uv kareless statemen.

**KANNON.** (n, kollektiv) 888.



**KARNAGIE.** (n.) Modern or simplified form uf the wurd formerly ritten "carnage."

**KLARK.** (n.) Maskuline. In England, a Klerk; in Montana, a Millionaire.

**KLUB.** (n.) A weppun. Obsolete sintz the appearance uv the Big Stik.



**KONSTITOOSHUN.** (n.) Obsolete.

**KONTRIBUSHUNZ.** (n.) Amowntz blasted out uv korporashunz with dinimite, or kut out uv them with an ax; formerly none az "voluntary kontribushunz," but subsekwently simplified.



RED LIGHT DICK

**KROKER.** (n.) One who ritz interviewz with himself.

**KORPORASHUNZ.** (n.) Bizness kombinashunz which are uv no earthly use to treasurerz uv kongreshunal kommitteez.

**KORT, TENNIS.** (n) The only kort that kan not revu railway ratz.

**LARK.** (n) A burd which arizez altogethier too late for thoz who deize to get ahead uv your Uncle Jozeph.



**LOBBYIST.** (n) 1. One who, by existing, refutz the fallasy that exershun is necessary to existents.

2. Kommon or Kapitol variety: A noosantz.

**NERVE.** (n) A substitoot for Statesmanship.



**OBEDIENTZ.** (n) A kwaliakashun for the Supreme Kort.

**OFIS.** (n) A persistent searcher.

"The ofis seekz the man."



One (n) A lemon. "He handed me one."

## BLYTHE, OF NEW YORK, GRIDIRON'S PRESIDENT

At the annual election of the Gridiron Club yesterday the following officers were chosen:

**President.** Samuel G. Blythe, New York World; vice president, James S. Henry, of the Philadelphia Press; secretary, John S. Shriver, re-elected; treasurer, Louis Garthe, re-elected. Executive committee, Col. Charles A. Boynton, re-elected; Scott C. Bone, re-elected, and James R. Young.

C. K. Berryman, Washington Post, was elected a limited member of the club. A vote of thanks was tendered Mr. Fearn, the retiring president.

#### GRIDIRON DINNER

December 8, 1906

#### MENU

Anchovy Leaves  
Cherrystone Oysters  
Consomme Imperial  
Celery Olives  
Salted Nuts Radishes  
Potomac Bass Menniere  
Cucumbers  
Filet Mignon, Melba  
Terrapin, Maryland  
Gridiron Punch  
Roast Quail  
Orange and Romaine Salad  
Biscuit New Willard  
Assorted Cakes





PASS, RALEROAD. (n) Obsolete. That which waz, but iz not.

PEEPUL. (n) Malz over 21 yearz uv aje who do not rezide in the Distrikt uv Kolumbia or on Indian reservashunz.

PLUNDERBUND. (n) 1. A major-ity uv the voterz uv the state uv Noo York. 2. The common peepul; see Noo York elekshun returnz.

POPULIST. (n) A hairy biped, now extinct; formerly numerous in Kansas.

QUIT. (n) Something an ofisholder never docz unless he iz compelled to.

QUORUM. (n) Kollektive) Kannon, Grosvenor and Dalzell.

REFORMER. (n) A politishun who dunt not work for hiz party—only for himself.

REPEESHUN, WHITE HOUS. (n) A funkshun for the disseminashun uv untruthfulness among the masses.

REKOMMEND. (v) To akquiesce. "The Senitor rekommended the ap-pointment."

REKOUNT. (n) A subjekt sure to be menshuned by Mr. Hearst on the day of judgment unless Gabriel iz kwik on the trigger.

REZINE. (v) In buzinness life, to vol-untarily giv up a pozishun; in ofishul life, 6+5+4+8; see Skidoo.

RESIPOSITY. (n) Getting sum-thing for nothing.

REVISION. (re-vision.) (n) A rekur-ring vizion. Appearz frequently to tariff reformerz who smoke opium or eat rabbitz.



SEAT. (n) An unokupled plase. "Mr. Hearst's seat in the House."

SERVANT, PUBLIK. (n) An ofis-holder in kampane yearz.

SIMPLIFY. (v) To hit on the head with an ax.

SINNONIM. (n) The presise ekwiv-alent for another wurd; as Kannon for House of Representativz, languidge for Beveridge, Damon for La Folette, Pythias for Spooner.

SIVILIZE. (n) To kill or korrupt.

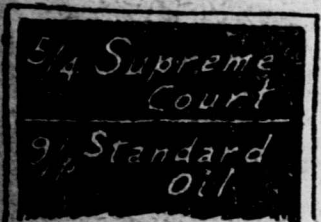
SPEEKER. (n) A majority.

SPOONER. (n, maskulin) One born with a silver spoon in hiz mouth; the silver tung wuz akquired later.

STAND PAT. (n) A turm which some-times meenz to get a pat on the back, and at otherz, a jolt in the nek.

STUNG. (v) See J. W. Babcock.

SUPREME KORT. (n) A five to four shot.



TAFTER. (n) One who becomez en-gaged to marry. See Longworth, Sher-ley and Kokran.

TOWNEY. (n) 1. A dull yellow kolor. 2. A watchdog that likez pork.

THE. (A definite artikle) Abbrevia-shun uv Theodore.

TIFOID. (n) A diseaz which kan not be prevented by million dollar filtrashun plants.

TREAZON. (n) That of which the other statezman iz guilty.

TRIAL MARRI. (n) A dastardly at-tempt to divert attenshun frum the grate ishue uv rase suicide.

TRUST. (v) Inexperiance; innosense; videntz of a konfiding natur.

"Being of a ripe aje, I trust no man."

TRUST. (n) The oppozite of the verb, to trust.

TRAP. (n) A prezidenshul tempta-shun furnished with a spring.

UNUSUAL. (adj.) A demokratik vik-ary.

WIND. (n) See Kongreshunal Record.

WIRELESS. (adj.) The inability to pull down; see stivil servis kommission.

YANKEE. (n) One from whom a thing is konfirmed (as kontrasted with yankee).

"Moran iz a Yankee."

YAWN. (n) A spesiez of applauze re-ceived in Kongress as a speshal honor for the Prezident's message only.

YELL. The sound which prosceeded from Mr. Hemenway az he heard La Folette read that roll kall.

YOUNG. (n) See Hous of Representativz.

YOUNG. (n) Taft's belt.

# The Club's Dinner Guests

The President of the United States.  
The Vice President of the United States.  
The Italian ambassador.  
The British ambassador.  
The Russian ambassador.  
The Japanese ambassador.  
The Speaker of the House of Representatives.  
R. P. Ahrens, Cleveland, Ohio.  
Eugene E. Alles, Nome, Alaska.  
Milton E. Alles, Washington, D. C.  
Nelson W. Aldrich, Senator from Rhode Island.  
Frederick I. Allen, Commissioner of Patents.  
Joseph W. Babcock, Representative from Wisconsin.  
Robert Bacon, Assistant Secretary of State.  
Frank N. Barksdale, Pennsylvania railroad.  
John Barrett, minister to Colombia.  
Perry Belmont, New York.  
Phyllander Betts, Washington, D. C.  
Joseph C. S. Blackburn, Senator from Kentucky.  
Arthur Blanchard, Washington, D. C.  
Frank S. Bright, District of Columbia.  
R. C. E. Brown, New York Tribune.  
W. A. Brown, Washington, D. C.  
R. E. L. Bunch, Norfolk, Va.  
Jean L. Burnett, Canandaigua, N. Y.  
John C. Burrows, Lake Toxaway, N. C.  
Asher G. Caruth, Louisville, Ky.  
H. R. Charlton, Grand Trunk railway, Montreal.  
S. H. Church, Pittsburg, Pa.  
Walter Eli Clark, New York Commer-cial.  
Meyer Cohen, Washington, D. C.  
B. B. Comer, governor-elect of Ala-bama.  
W. H. Coolidge, Boston.  
Henry C. Corbin, lieutenant general, U. S. A. (retired).  
W. Murray Crane, Senator from Mas-sachusetts.  
H. H. Darnelle, Washington, D. C.  
H. Bradley Davidson, Maryland.  
Charles G. Dawes, Chicago.  
Beman G. Dawes, Representative from Ohio.  
Lew Dockstader, New York.  
Elmer Dover, secretary Republican National Committee.  
Charles A. Edwards, Washington, D. C.  
John H. Edwards, Assistant Secre-tary of the Treasury.  
George W. Elkins, Philadelphia, Pa.  
John J. Esch, Representative from Wisconsin.  
V. G. Fischer, Washington, D. C.  
Stuyvesant Fish, New York.  
Rev. M. Ross Fishburn, Washington, D. C.  
Joseph B. Foraker, Senator from Ohio.  
David R. Francis, St. Louis, Mo.  
James R. Garfield, Commissioner of Bureau of Corporations.  
Charles G. Gates, New York.  
John W. Gates, New York.  
W. H. Gibson, New York.  
John Gill, Representative from Mary-land.  
George L. Gillespie, major general U. S. A. (retired).

C. C. Glover, Washington, D. C.  
Benedict J. Greenhut, New York.  
Charles H. Grosvenor, Representative from Ohio.  
Charles Roswell Hall, New York.  
Conde Hamlin, St. Paul Pioneer Press.  
Dr. T. V. Hammond, Washington, D. C.  
Dr. W. S. Harban, Washington, D. C.  
Edward W. Harden, Chicago.  
Edward H. Harriman, president of the Union Pacific railroad.  
Count von Hatzfeldt-Wildenberg, Ger-man embassy.  
Weldon B. Heyburn, Senator from Idaho.  
William B. Hibbs, Washington, D. C.  
George Griswold Hill, New York Tri-bune.  
Dr. D. Percy Hickling, Washington, D. C.  
F. S. Hight, Washington, D. C.  
Ethan Allen Hitchcock, Secretary of the Interior.  
Edward M. Hood, Associated Press.  
James C. Hooe, Snicker's Gap, Va.  
Beale R. Howard, Washington, D. C.  
R. L. Hoxie, colonel U. S. A.  
Alvin Hunsicker, New York.  
Charles M. Ireland, Washington, D. C.  
Jerome Jones, Boston.  
D. J. Kaufman, Washington, D. C.  
Sigmund Kann, Baltimore, Md.  
Franklin R. Kenny, lieutenant U. S. A.  
A. B. Kittredge, Senator from South Dakota.  
John L. Kuser, Trenton, N. J.  
James F. Lacey, Representative from Iowa.  
Herman Lang, Kansas City, Mo.  
George M. Laughlin, Pittsburg, Pa.  
E. G. Lewis, Lewis Publishing Co., St. Louis.  
Lucius N. Littauer, Representative from New York.  
William Loeb, jr., Secretary to the President.  
Dr. Henry P. Loomis, New York.  
H. C. Loudenslager, Representative from New Jersey.  
Frank O. Lowden, Representative from Illinois.  
W. E. Lowes, Baltimore and Ohio railroad.  
A. F. Lucas, Washington, D. C.  
Dr. Thomas L. Macdonald, Washing-ton, D. C.  
Robert Mackay, Success Magazine, New York.  
J. H. Maddy, Erie railroad.  
Dr. A. S. Maddox, New York.  
D. Pratt Mannix, lieutenant U. S. N.  
James Martin, Newark Advertiser.  
A. D. Martin, Frankfort, Ky.  
James T. McCleary, Representative from Minnesota.  
Charles McDermott, Washington, D. C.  
Alexander McKenzie, Washington, D. C.  
George X. McLaughan, Washington, D. C.  
Donald McLean, New York.  
Robert M. McWade, Woman's Na-tional Daily.  
Ernest H. Merrick, Washington Her-ald.  
Seth Mendall, Youth's Companion.  
B. S. Minor, Washington, D. C.  
John E. Monk, Washington, D. C.

J. Hampton Moore, Representative from Pennsylvania.  
Willis L. Moore, chief of Weather Bureau.  
James S. Morrill, Vermont.  
Paul Morton, New York.  
Lawrence O. Murray, Assistant Sec-etary of Commerce and Labor.  
Charles Newbold, colonel, U. S. A.  
S. Osgood Nichols, New York.  
Charles P. Norcross, New York Am-erican.  
Charles F. Norment, Washington, D. C.  
Tom C. Noyes, Washington Star.  
J. Callan O'Laughlin, Chicago Tribune.  
W. J. Oliver, Knoxville, Tenn.  
Walter H. Page, World's Work, New York.  
Herbert Parsons, Representative from New York.  
F. R. Pemberton, New York.  
Samuel L. Powers, Massachusetts.  
W. D. Purdy, Assistant Attorney Gen-eral.  
Fred B. Pyle, Washington, D. C.  
Stacy B. Rankin, South Charleston, Ohio.  
Everett E. Rapley, Washington, D. C.  
Frank P. Reeside, Washington, D. C.  
William F. Roberts, Washington, D. C.  
Edward C. Robinson, Washington, D. C.  
Victor Rosewater, the Omaha Bee.  
N. B. Scott, Senator from West Vir-ginia.  
Dr. Sterling Ruffin, Washington, D. C.  
Don C. Seitz, New York World.  
Edwin R. Sharp, Columbus, Ohio.  
Albert Shaw, Review of Reviews, New York.  
Leslie M. Shaw, Secretary of the Treasury.  
James S. Sherman, Representative from New York.  
Theodore P. Shonts, chairman Isth-mian Canal Commission.  
Dr. J. C. Simpson, Washington, D. C.  
James Speyer, New York.  
John C. Spooner, Senator from Wis-consin.  
J. N. Steele, New York.  
E. J. Stellwagen, Washington, D. C.  
J. W. Stoddard, Baltimore American.  
Oscar S. Straus, New York.  
John A. Sullivan, Representative from Massachusetts.  
William H. Taft, Secretary of War.  
James A. Tawney, Representative from Minnesota.  
W. S. Thomas, Baltimore, Md.  
Gilbert G. Thorne, New York.  
Benjamin R. Tillman, Senator from South Carolina.  
Charles A. Towne, Representative from New York.  
E. B. Townsend, Washington, D. C.  
Connelly F. Trigg, Virginia.  
H. St. George Tucker, president Jamestown Exposition.  
F. L. Underwood, New York.  
Frank A. Vanderlip, New York.  
Robert Van Iderstine, New York.  
John I. Waterbury, New York.  
John W. Weeks, Representative from Massachusetts.  
John J. Welch, New York.  
Jerome J. Wilber, Associated Press.  
James Wilson, Secretary of Agricul-ture.  
Timothy L. Woodruff, New York.  
J. William Zevely, Muskogee, I. T.

From  
Address  
Date

## SOUSA RIDES AFTER VIRGINIA FOX HOUNDS

Famous Bandmaster in Chase With Mecklenburg Guests—Dr. Shoemaker to Speak

(Special to the Daily Press.)

CHASE CITY, Va., Dec. 3.—Thanks-giving's Day was characterized down Mecklenburg way by glorious weather, a large and congenial company, and splendid sport for the hunters of the various kinds of game which the large preserves here afford.

The day's sport was ushered in by the sound of the fox-horn at 6 A. M., when the rosy countenance of "Jocund day" gave greeting and good cheer to the large mounted party which to the music of the hounds and horns, started in quest of the little animal whose name is legion and whose tribe is gray. The hunt was to the westward from the hotel, and a trail was soon struck by old Johnston, the unerring one. The chase was long and the riding hard resulting in the capture of another large gray fox whose splendid coat was added to those of his departed brethren.

Those who followed the hounds were Mr. and Mrs. John Philip Sousa, Col. and Mrs. Hughes, Dr. A. H. Boyd, of Charleston, W. Va., Miss Irma Rosenbaum, of Richmond, Va., Mr. W. T. Jones, Fredericksburg, Va., Mr. and Mrs. M. V. Hoosier, of New York, Miss Bagley of Jack-son, N. C., Miss Plummer, Newport News, Mr. Harry Davis, Norfolk, Va.

The quail-shooters also had a most successful and delightful day. The abundance of quail is constantly remarked upon and daily shipments are made to the markets, and to friends of the successful sportsman.

cing some of the intricate figures was remarked upon and made a beautiful picture. Those dancing were: Miss Elizabeth Locke of Birmingham, Ala.; Miss Frances Boyd of Charleston, W. Va.; Miss Mary Whittaker, of Raleigh, N. C.; Miss Marie Hoosier, of N. Y.; Masters: William Davis of Norfolk, Va.; Buell Cook of the Mecklenburg, Charles Locke of Birmingham, Ala.; Wm. Whittaker, of Raleigh, N. C.; Mirabaugh Hughes of the Mecklen-burg.

The figures of these little people were gracefully led by Mrs. J. H. Werner, of Pottsville, Pa., and the older beaux and belles of the place were permitted to come in later.

Invitations have been issued to the reception and banquet given here on the evening of December 13, to Dr. Hno. V. Shoemaker, of Philadelphia, under the auspices of the Mecklenburg County Medical So-ciety. A large number of accept-ances have already been received by Dr. Walton, secretary and treas-urer of the society, and the occasion promises to be one of great pleas-ure and interest to those whom Dr. Shoemaker will address on the sub-ject of "The Mineral Water Resour-ces and Climatology of the Virginia and North Carolina."

The management here is very much gratified indeed, by the receipt of the following telegram, which explains itself:—

Mecklenburg Mineral Springs Co., Chase City, Virginia.

Owing to the great medicinal value of your waters we have the pleas-ure in stating that the Jamestown Hotel Corporation, has to-day, select-ed your waters for exclusive use in the Inside Inn at the Jamestown Exposition, and will need not less than seven hundred gallons per day. We feel that our patronage will be greatly increased by the use of your waters.



# The Gridiron Club OF WASHINGTON, D. C.

December 15, 1906

The President announces the following



## Committees for 1907:

Vice-President HENRY and Secretary SHRIVER  
*ex-officio* members of all committees.

### Entertainment

BONE, Chairman  
LINDSAY  
COOLIDGE  
FEARN  
OHL  
OULAHAN  
JOHNSON, P. C.  
MESSENGER  
THOMPSON  
SHRIVER  
BROWN  
MILLER, J. P.  
BUSBEY  
O'BRIEN  
CORWIN  
BENNETT

### Initiation and Inauguration

BARRY, Chairman  
HENRY  
HALL  
GARTHER  
PATTERSON  
KAUFFMANN  
JOHNSON, S. E.  
WILLIAMS  
ROUZER  
DUNN  
SNYDER  
RANDOLPH  
WALKER  
JERMANE

### Reception

LEUPP, Chairman  
SCHROEDER  
BOYNTON  
CARSON  
NOYES  
RICHARDSON  
DEGRAW  
STRALEY  
CLARKE  
HANDY  
YOUNG  
MCKER  
SECKENDORFF  
HOSFORD

### Music

WEST, Chairman  
NOLAN  
MORSELL  
KAISER  
MOSHER  
XANDER  
HENRY  
KAUFFMANN  
RANDOLPH  
YOUNG  
STOFER  
SMALL  
CUNNINGHAM  
SOUSA

### Menu, Medal and Souvenir

OULAHAN, Chairman  
JOHNSON, P. C.  
THOMPSON  
COOLIDGE  
CURTIS  
CARPENTER  
CUNNINGHAM  
BERRYMAN

The Annual Winter Dinner of the Gridiron Club will be held at the New Willard Hotel, on Saturday evening, January 26, 1907.

*John S. Shriver*  
Secretary

# 1885---MEMBERS OF THE GRIDIRON CLUB---1906



First Row, Reading from Left to Right—Frank G. Carpenter, Reginald Schroeder, R. V. Oulahan, J. Ohl, Henry Litchfield West, David R. McKee, Henry Hall, Louis Garthe, E. B. Hay.

Second Row—W. W. Jermane, N. O. Messenger, John M. Carson, C. W. Knapp, Walter E. Adams, David S. Berry, Arthur J. Dodge, Ernest G. Walker, Arthur Dunne, George W. F. A. Richardson.

Third Row—Robert B. Lerner, John Philip Sousa, Frank H. Hosford, Frank A. De Puy, Francis E. Leupp, Richard Lee Fearn, John S. Shriver, R. L. O'Brien, William E. Curtis, S. Brown, F. A. Handy.

Fourth Row—Edgar C. Snyder, O. O. Stealey, Robert B. Wynne, Raymond Patterson, P. V. De Graw, L. A. Coolidge, Perry S. Heath, Albert Miller, Henry Xander, C. Arthur Williams.

Fifth Row—Charles A. Boynton, J. Henry Kaiser, James S. Henry, L. White Busbey, Scott C. Bone, Alfred J. Stofor, John Adams Corwin, Samuel G. Blythe, E. W. Barrett.

Sixth Row—H. V. Boynton, Walter A. Stevens, Charles C. Randolph, E. J. Gibson, Frank V. Bennett, Rudolph Kauffmann, Crosby S. Noyes, Richard H. Lindsay, James Young, J. Henry Cunningham.

Seventh Row—J. Henry Small, Jr., M. E. Seckendorff, Alexander Machan, Philander C. Johnson, John P. Miller, George E. Walker, C. W. Thompson, R. Conquest, John S. Shriver.



"Here stands today as of yore"—the word is Emerson's—"our little city of the rocks; here let it stand forever, on the man-bearing granite of the North! Let her stand fast by herself! She has grown great. She is filled with strangers, but she can only prosper by adhering to her faith. Let every child that is born of her and every child of her adoption see to it to keep the name of Boston as clear as the sun; and in distant ages her motto shall be the prayer of millions on all the hills that gird the town, 'As with our fathers, so God be with us.'"



## THE YEAR IN MUSIC.

(By John Philip Sousa, in Holiday Town Topics.)

The year in music has been rich in promise and prodigal in fulfillment. The time is pregnant with harmonic happenings, and reincarnated art is nestling in the lap of Melpomene. During the season no less than 23,023 new talking machine conservatories have been established throughout our broad country, and—to paraphrase slightly—"the time of the pumping of pedals is here, and the voice of the phonograph is heard in our land."

The advantages of the new conservatories are manifold. The inability to tell a barcarole from a boiler explosion, a rallentando from a railroad smash-up, is no barrier to matriculation or graduation. Thirty seconds constitute a semester, and sixty, a full course. Diplomas are awarded when the students are able to decipher the titles of the compositions on disk, roll or cylinder. The claim of the school is: fixed routine of mechanical ingenuity triumphs over the idiosyncrasies of mere man, and automatic action proves the usefulness of eyes and hands and soul.

Tis well.

Fiddles and flutes, cornets and contraltos are to be no more, and the chaste solicitation of the shy bassoon will be heard but by memory's ear. The boundless domain of human endeavor gives way to the Harlem flat of a wax cylinder. The soul-laden song of the daughters of man is supplanted by the whirling disk of the gramophone. The phonograph's horn is the trumpet of Fame, and Melody's life is a cog and a wheel. Judging by the progress made by the champions of self-playing instruments, it will be but a short time when every man, woman and child of our ninety-odd million will own a talking machine, and life in America will be one grand, sweet song.

The first important musical function of the year was the great concert given on January the second, by the New York Phonograph Symphony Orchestra, under the auspices of Mrs. W. Wing Sweeps and the ladies of the Dust-pan Social Coterie. At the hour of the performance the main hall of the Penny Vaudeville Phonograph Galleries was crowded to suffocation. As Professor Punk, conductor of the famous body of young and ambitious phonographs, made his appearance, he was received with vociferous applause, and, rapping for attention, he admonished the audience in a few well chosen words not to forget to drop the usual penny in the slot; the guests carefully adjusted the hearing tubes in their respective auditory meatuses and waited for the orchestra to begin the performance. Professor Punk rapped attention for the second time, there was a jingle of countless pennies, and the body of talking machines was launched into the intricacies of Beethoven's immortal Ninth. A look of ecstatic joy suffused the face of each listener; the immortal Ninth, played as Beethoven himself would have played it—on the phonograph—was ringing in their ears. It was grand, it was marvelous, it was awe-inspiring!

Mr. Sweeps held the watch and timed the entire field, the run being made in 4:10; the allegro non troppo was done in 52 seconds, the molto vivace in 1 minute 8½ seconds, the adagio molto e cantabile reached the three-quarter post in 1 minute 26 seconds, and a glorious rush down the homestretch was made in 43½ seconds, thus establishing a new record for the Beethoven stable of symphonies. Strong men wept and proud beauties, oblivious of Mrs. Grundy, hugged Professor Punk and the better looking of the phonographs. It was an evening long to be remembered in the art life of the metropolis.

The mastodontic affair of February 13, when Haydn's mighty work, "The Creation," was given by the Choral Organgrinders' Society and the Phonograph Orchestra combined, made lovers of oratorio sit up and take notice. Nothing like it was ever heard before. Although the pure Italian school of organgrinding seems almost too emotional for the stately numbers of the great school of sacred music, still there was a leaven and a recompense in the beautiful work of the four solo self playing pianos—Style N. G., price one twenty-five. The great chorus, "The Heavens Are Telling the Glory of the Phonograph," which was encored seven times, was given this up-to-date alteration in the line by the celebrated author of "Everybody His Own Poet."

It has been a banner year in prodigies. From every section of the country have come reports of discoveries of musical geniuses that have taxed the credulity of the most trusting. Early in the season a most sensational story emanated from Frog Hollow, Kans.; it appears that a newly married man, without any previous knowledge of music or the comforts of home, played the Lohengrin "Wedding March" on the pianola with one foot, while he kicked the stuffing out of his mother-in-law with the other. This wonderful feat was for a time accepted *cum grano salis*, but a published diagram showing the position of the pianola and the mother-in-law dispelled all doubts. The memory of this most artistic achievement still lingers as an example of the possibilities of the pianola at the feet of the earnest student.

The leading metropolitan journals of February 23 contained intensely interesting dispatches from Squash Run,

Arizona, anent an astounding exhibition by a child of seven. This little Algernon Augustus, the offspring of Mr. and Mrs. John de Smith, well known social leaders of that city, had evinced an intuitive knowledge of harmonic structure and melodic grace that mystified alike the savant, the scientist and the dilettante. Until February 22, the child had never heard or seen a phonograph. On that eventful day he accompanied his mother to the talking machine recital, given by Miss S. Sudds, of Rattlesnake Gulch, where the little tot fairly drank in the performance of the contributing artists. After the plaudits for the efforts of Miss Sudds subsided, Baby Algernon was strangely silent; a far away look appeared in his bright blue eyes and he rose and walked toward the phonograph, as if in a dream. Every one present realized that there was something doing. Dressed in his little knickers of white, his blond curls forming a halo around his head, little Algernon Augustus slowly mounted a chair and stood breast-high before the instrument. The morning glory shape and variegated coloring of the searchlight horn appealed to the love of nature in him; with a resistless impulse he "hollered" into it as if it were a rain barrel, then waited. Suddenly his eyes spied the crank, quickly he turned it, once—twice—three times, then, with his chubby little hand, he moved the lever, and forth gushed a limpid stream of melody, printed on the disk as the "Intermezzo from 'Cavalleria Rusticana,' by Pietro Mascagni. The stillness of death pervaded the room; nothing was heard save the sounds called into being by little Algernon Augustus. At the conclusion of the composition there was one mighty burst of applause, the child was smothered with kisses and every one present realized that a new and transcendental star had appeared in the musical firmament.

In making an investigation into the ancestry of little Algernon Augustus, it was discovered that his great-great-grandfather had occupied the most responsible position of organ-grinder-in-chief to the first Akoond of Swat. At the same time it came to light that Algernon's mother, three months before the birth of this wonderful child, had accidentally swallowed a toy music box, which had been wound up to run for an indefinite period. It is, therefore, not difficult to understand that the power of the little genius to bring out the soulful and the temperament qualities of the phonograph was the result of combined hereditary and prenatal influences. It is the intention of Mr. and Mrs. de Smith to allow little Algernon Augustus to be heard in concert at a later date, assisted by agents of the various talking machine companies.

The very oldest theatergoer in New York cannot recall a sense of greater brilliancy and enthusiasm than was witnessed at the closing performance of the opera. The grand Palace of Automatic Music contained the most fashionable gathering of the winter. The audience and the performance were the finest of a season that stands alone in the annals of the lyric drama. No single event, since Melody meandered down the corridors of Time, can trot in the same class. The magnet that drew beautiful women and gallant men to the home of the Automatic Opera was the all-star phonograph cast in Gounod's "Faust," a gem performance of a gem work. The cast:

## THE CAST.

Marguerite ..... Mme. Columbia Cylinder  
Siebel ..... Mlle. Victor Disk  
Martha ..... Mlle. Zeno Phone  
Faust ..... Sig. La Voce del Suo Padrone  
Mephistopheles ..... Duplex Two-horn Phonograph  
Valentine ..... M. Graphophone

Mme. Columbia Cylinder's performance of "Marguerite" was poetical in the extreme and brought tears to the eyes of every automatic player in the audience.

She sang without a scratch.

In the scene where the fair heroine first meets her betrayer, Faust, a slight mistake happened the human musical director, with all the faults of omission and commission common to his species, adjusted the wrong cylinder for Marguerite, and in reply to Faust's well known pleading, "High born and lovely maid," instead of "No, my lord, not a lady am I," came in rasping tones "If you ain't got no money, you needn't come 'round." A few of the less musical in the audience suppressed a titter with difficulty, but were quickly shamed into silence by a warning hiss from the students and music lovers present.

At the meeting of Valentine and Mephistopheles, after the former smashed Mephistopheles' guitar, a most appropriate bit of dramatic effect was produced by a ten inch disk's playing "Throw him down McCluskey," and in the prison scene there was a beautiful domestic touch added to the evening, for at the closing measures, in response to repeated demands on the part of her audience, Marguerite and Faust sang with beautiful blended voices "Baby Mine."

To quote the words of the eminent critic of the Phonograph Operagoer, the performance was the finest rendition of "Faust" ever given in New York. The critic continues: "However, we should like to inform the musical conductor that when Valentine was carried off dead at the end of the fourth act, we do not consider it in good taste to allow a chorus cylinder to say, 'Rattle his bones, over the stones,

he is only a pauper whom nobody owns.' We are willing to admit that the line has a certain musical value, is euphonious and very direct in its meaning, but if it was necessary to add to that which Gounod had already written and the phonograph had improved upon, it would have been more in sympathy with the audience assembled if a song such as "Climbing Up the Golden Stairs," or "Is There Room Among the Angels" had been used as the climax of the scene."

"Mephistopheles' work was unusually fine and places him in the very first rank of phonographs. It is true that his crank slipped once or twice and that a careless stage hand dropped a brick on his diaphragm, which slightly interfered with his lower notes, but even that detracted but little from the unusual excellence of his performance. Certainly, after his song, 'The Calf of Gold,' which was rendered with force, power and temperament, nothing could have been more realistic and appropriate than his encore, 'The Cows Are in the Corn,' which was given with bucolic power and bovine playfulness. Siebel was forced to omit the solo, 'In the Language of Love,' owing to her sounding box being warped. New York's climate is so treacherous.

"It was due to the generosity of the managers of the performance that the owners and publishers of Gounod's work were offered seats at half price, but not having the half price, they were unable to attend."

With a passing notice and a few remarks about the minor affairs of the year, it may be necessary to mention the Conried Opera Company, consisting of men and women, which gave some performances at the Metropolitan Opera House during the season. While these representations were not entirely devoid of melodic and harmonic traits, they were sadly lacking in that unchanging perfection so noticeable in the work of the artists of the Palace of Automatic Music. There were also some performances given with what are fast becoming archaic instruments, such as the violin, flute, clarinet, trombone, etc., in combination, by organizations styling themselves the Boston Symphony Orchestra and the New York Philharmonic and others not necessary to mention. When it is considered that a whole man is necessary to manipulate each separate one of these nearly obsolete instruments, the waste of space and energy seems appalling. These primitive orchestras may have satisfied the audiences of unmechanical days, but they show only too palpably the limitations of hand made music as opposed to the perfection of the automatic machine.

From

HOME JOURNAL

Address

ADELPHIA, PA.

Date

DEC - 22 1906

## The Most Notable Series of Music by the Most Popular American Composers

ever given in an American magazine will be presented by THE JOURNAL in 1907. This year we gave the great European composers, such as Grieg, Eduard Strauss, Paderewski, Moszkowski, Richard Strauss, etc. Hence, in 1907, we will show the strength of American composers, and by a special arrangement made between THE JOURNAL and the old-established music publishing house, The John Church Company, we shall be able to present John Philip Sousa's new march; Reginald de Koven's newest composition; Walter Damrosch's new song; a song by Ethelbert Nevin never before published by itself; C. B. Hawley's new song; an exquisite song by Charles Willaby, and, with others of equal note, bringing together an array of American composers never before attempted by a magazine.

THE MORNING TELEGR.

NEW YORK CITY

DEC 22 1906

## IMITATIONS OF MAURICE LEVI

Bandmaster to Introduce Burlesque of Himself at Sunday Concert.

Maurice Levi, who has just completed the organization of a band of seventy-five, which he will take to Paris next Summer, announced a unique feature for his band's debut at the Hippodrome Sunday evening, December 30.

Miss Fay will give an imitation of Mr. Levi in the act of conducting his band, similar to the imitation which she gives of John Philip Sousa. Two big musical acts from the vaudeville field have been signed to lend variety to his Happy New Year programme.



# RUSSELL'S SINGERS WELL RECEIVED

New Orleans Much Impressed by  
Miss Nielsen and Others of  
San Carlo Company.

## FRAU COSIMA IN THE SOUTH

By ALGERNON ST. JOHN-BRENON.

The San Carlo Opera Company, now at New Orleans, under the directorship of Henry Russell, has made a deep impression. The singing of Miss Alice Nielsen, of the tenor, Florencio Constantino, and above all the excellent ensemble upon which Mr. Russell, with all his ideas as musician has insisted, have been single out by New Orleans press and amateurs for especial praise.

Mr. Constantino is described as a handsome man, a brilliant artist, richly endowed with the graces and talents of a true singer.

The audiences are enthusiastic, and the artistic element in the city aroused to the highest pitch of interest in the undertakings of the young impresario, whose methods are so audacious, unusual and invigorating.

John Philip Sousa, goaded to madness by the prevalence of "canned music"; that is to say, music mechanically produced by mechanical means, has written a satirical article dealing with the whole question. The article is

marked by a considerable amount of humor.

Mr. Sousa announces the following as a possible opera programme in the near future:

"FAUST." All-Star Phonograph Cast.  
Marguerite.....Mlle. Columbia Cylinder  
Marta.....Mlle. Zeno Phonos  
Siebel.....Mlle. Victor Disk  
Faust.....M. The Voice of His Master  
Mephistopheles.....M. Daplex Two Horn Phonograph  
Valentine.....M. Graphophone

12/29/06

### Levi's Advancing Steps.

The management of the New York Theatre has decided not to resume the Sunday night concert tomorrow night, and evidently the prospective patrons of that house have turned to Maurice Levi's concert at the Hippodrome as the next best bet.

The sale of seats opened yesterday and fully one-half of Broadway's best known citizens were represented in the line in front of the box office window. Nearly every box in the huge structure has been sold to intimate celebrities.

Joe Weber's company in its entirety will be on hand, and unless indications are worrisome, Levi will tomorrow night receive a reception equal to the most boisterous ever won by his distinguished colleague, John Philip Sousa.

Dress

### "WHO'S WHO" OF BROADWAY.

Turned Out to Hear Maurice Levi's Band at His First Concert.

All the folks in the Actor's Boarding House simply boiled their cold ham hurriedly at sundown last evening and hurried up to the Hippodrome to give Maurice Levi a flying start as a bandmaster. Here Levi, it will be remembered, invented the practice of leading the whistling gallery gods back in the early days when the Rogers Brothers burst into Weberfieldian legit from vaudeville. For a couple of seasons he has been leading the orchestra and composing the rat-tat-tat for Choe Weber, but now he intends to raise black whistlers and go into the hiton business.

All the girls were in the house, which was filled so far as the orchestra and balcony were concerned. Topsy Siegrist came early with Edna Wallace Hopper. George Cohan came all the way from Boston to whoop'er up and sat in G2, extreme right. Ethel Levey sat with some of her own friends over in Q1100. Lillian Russell wore that black velvet outfit with the shoulder straps of jet, and Dorothy sat beside her.

The next number was the entrance of Daniel V. Arthur and his wife, Marie Cahill, with Roy Atwell of the "Murmuring Mary" carrying the fan. Gerie and Edith Moyer had a box. Twenty members of the "Fantana" roadsters trooped in and probably worked the doors as Ray Constock, who with Morris Gest ran the concert, owns the road rights to "Fantana." In the horseshoe sat Mr. Eddie Burke in a white white dress shirt, accompanied by Mr. Julius Kaufmann, the prominent wine agent. Mr. George Considine was adjacent. It was said that Mrs. Aimee Angeles Considine was to have come also, but some one had to stay home to mind the house.

Marie Dressler had two or three seats in a box in the centre of the horseshoe, and as she leaned on the brass railing that separated the boxes and talked in her impulsive way with Senator Pat McGarren the pair suggested the well known Gibson picture. Far above Marie in the gallery were two colored persons that some thought were Williams and Walker, but this could not be verified.

The next number was the advent of Cecilia Loftus, Bonnie Maginn, Jimmie Powers and three of the Hippodrome Indians in war paint, who work the door on Sunday nights no matter who is playing. When Press Agent Will Page saw the "Fantana" group he sent for Miss Omena and gave her the omnibus box, with instructions to bring a band of performing gorillas, which was done.

There was also a concert. Until three weeks ago the organization was known as Sousa's Band, and about that time Her Levi got hold of it and whipped out any links that John Philip had left in it. It was a good band.

"That Quartet" was loaned for the occasion by Willie Hammerstein, and Elsie Fay broke up the last number by giving an imitation of Maurice Levi and Sousa all rolled into one. Herbert L. Clarke, soloist with Sousa for many years, played the cornet till his encores petered out. The band numbers were made up of some Leslie Stuart, some Strauss and all the rest was Levi. There were two encores to every number and four encores to each encore.

Newspaper Cutting Bureau in the World  
CHICAGO, ILL.  
DEC 16 1906

The program arranged by Adolf Rosenhecker for the orchestral concert this afternoon at 3 o'clock in North Side Turner hall includes Sousa's "Spirit of Liberty" march, the overture to Offenbach's "Orpheus," sections from "It Happened in Nordland," the second Hungarian Rhapsody of Liszt, an "Oriental Dance" by Herbert, and a vocal solo by Mrs. Ida Gray Scott.

NEW YORK PRESS  
DEC 22 1906

Maurice Levi, who has just completed the organization of a band of seventy-five which he will take to the Frintina in Paris next summer, announces a unique feature for his band's debut in the Hippodrome on Sunday evening, December 31. Miss Elsie Fay will give an imitation of Mr. Levi in the act of conducting his band, similar to the imitation which she gives of John Philip Sousa, engaged in the same pursuit. Two big musical acts from the vaudeville field have been signed to lend variety to this Happy New Year entertainment.

### APPLAUD MR. MAURICE LEVI.

Former Director of Weber's Scores a  
Hit in Hippodrome in Debut  
as a Conductor.

Mr. Maurice Levi made his debut as the leader of his own brass band at the Hippodrome last night, and he marched and waltzed into the affections of a great crowd that had gathered to welcome him to the ranks of Sousa and Creatore.

In the audience were hundreds of old friends whom Mr. Levi gained while directing the music at Weber's Music Hall, and they made him play over and over again the airs that have made him famous. Before such a throng no leader could do less than make a hit, and if a half dozen recalls for each selection are any criterion, that is what Mr. Levi has done.

It would be useless to describe Mr. Levi's actions while directing as anything less than humorous, for that is what he attempted, and with high success. From the opening number to the moment when he resigned the baton to Miss Elsie Fay, he was creating chuckles and laughs by his eccentric poses and at the same time winning admiration for the way he kept his excellent band in hand. The band is a splendid one in all seriousness and it plays with a verve worthy of an older and better rehearsed organization. Mr. Herbert L. Clarke, long with Sousa, performed a couple of solos on the cornet; Miss Elsie Fay gave imitations and "That Quartet" sang.

NEW YORK WORLD

### NEW BANDMASTER'S DEBUT.

Players Trained by Sousa and Pryor Bring Levi Success.

Maurice Levi, formerly musical director at Weber's Theatre, made his debut as a bandmaster at a concert given at the Hippodrome last night. Mr. Levi conducted a band made up of players in the organizations of John Philip Sousa and Arthur Pryor, and as they would have performed without a leader as well as with one, the status of Mr. Levi as bandmaster was not established.

The concert was a capital one, to whomever the credit belongs; and William Hammerstein was so impressed that he engaged the band for the Victoria Theatre during the week of Jan. 14.

Only popular airs were given, and these were loudly encoored by a typical Broadway crowd. Herbert L. Clarke, cornetist for Sousa, was the instrumental soloist, and created his usual impression. As additional features, "That" quartette was presented, and Elsie Fay gave her impersonations. These included one of the new bandmaster.

NEW YORK WORLD  
Maurice Levi made a successful debut at the Hippodrome with his own brass band. He was warmly welcomed by a host of friends. Elsie Fay made a hit by her happy imitations of the conductor's mannerisms.

Newspaper Cutting Bureau in the World  
WASHINGTON, D. C.  
DEC 16 1906

### THE NEW COPYRIGHT BILL.

The new copyright bill which has been urged upon Congress by Mark Twain, William D. Howells, John Philip Sousa, and other famous authors is of such a sweeping character that it calls for careful consideration by Congress. It purports to "amend and consolidate the acts respecting copyright," but it goes much further, and is practically a new and drastic copyright system. It proposes to give to the owner of a copyright the right "to sell, distribute, exhibit, or let for hire, or offer or keep for sale, distribution, exhibition, or hire, any copy of such work." This, it is claimed, not only gives the exclusive right to make the copyrighted article and place it on the market, but creates an ownership in the physical object which is the subject of copyright, such as a book, magazine, or talking machine. It is argued that no person, under such a law, could become the exclusive owner of a copyright book, in the sense that he could sell it or bequeath it by will. He could merely retain the book on his shelves, with the right to read it.

The bill proposes to make infringement of copyright punishable by very severe penalties. No other kind of property would be as well protected. Not only is the copyright proprietor entitled to recover damages for infringement, but upon his allegation that his copyright has been infringed, the person so infringing is required to "deliver up on oath, to be impounded during the pendency of the action, all goods alleged to infringe a copyright." This leaves to the discretion of the copyright proprietor all questions of intention, and could be made the means of excessive hardship and injustice in cases of unintentional infringement.

The particular portion of the bill which interests Mark Twain and other authors is that which grants a copyright for fifty years after the author's death. It may be questioned whether it is public policy to grant exclusive ownership of copyrights for such a long time. If an author should produce a masterpiece at twenty-five years of age, the copyright might be made to cover a century. Is it generous in Mark Twain or any other author of imperishable works to limit the good which might be done to the world? Should not works which are of incalculable benefit to mankind be made public property after the author has received a reasonable protection? The dead hand should not clutch too long the words of life. The author whose works are worth preserving is a debtor to the world, as well as a benefactor. It is the world which makes him famous. He should give freely of the gifts which the gods have bestowed.

It is argued that less than 5 per cent of copyrighted works live to the end of the present copyright period, twenty-eight years, and that only two works have been protected for the additional fourteen years allowed by law. Why, then, seek to prolong the life of works that are foredoomed to die? Would not the author profit more by giving his rights to mankind? When a book of pre-eminent benefit to the world is produced, there should be a law of eminent domain which would give it to the world after the producer has been suitably rewarded. Forty-two years' exclusive ownership, it seems to us, is long enough for such rewards, and perhaps the world should not be deprived so long of the words that breathe and the thoughts that burn.

### QUAIL IN PLENTY.

John Philip Sousa Forsakes his Band for the Hunting Field.

Good bags continue to be the rule among the quail hunters, and many are enjoying the sport. Prominent among those who have been in the field was John Philip Sousa, the famous bandmaster and a shot of international reputation as well, who spent a portion of the week here, devoting most of his time to shooting, Mrs. Sousa accompanying him on his trips.

Dr. Hemingway Merriman and William Henry White of New York, carried off the honors with a big kill, leaving for home after a successful trip.

Cyrus A. Taft of Whitinsville, is back for his annual sojourn, bringing with him three fine dogs, Lacy, Dick, and Nell; all products of the Pinehurst Kennels.

Hobart J. Park and David T. Kennedy of New York, spent a portion of the week here.

First Established and Most Complete  
Newspaper Cutting Bureau in the World  
PHILADELPHIA, PA.  
DEC 23 1906

### PINEHURST PISTOL SHOOT

Tournament of Season Held at  
Resort.

Special Despatch to "The Press." Pinehurst, N. C., Dec. 22.—The week here has been a busy one for the large number of sportsmen who are here for the holiday sports and pleasures. Among the pleasant affairs of the week was an old-fashioned dance and an evening of German whist at the Holly Inn. The outdoor features included a monkey golf tournament, ball sweepstakes foursoms and the first pistol tournament of the season. Horseback riding is much enjoyed, and the quail hunters are finding much sport.

The coming week will be filled to the brim with entertainment, the event of special interest being the annual holiday golf tournament, which will fill in the time from Thursday until the following Monday, and for which the entry has already been large. The trophies will be the president's, secretary's and treasurer's cup for the division winners, silver cups for the runner-up in the division and the winner of the consolation division, and silver medals for the runner-up and winners of consolation division. There will also be prizes for the poor children of the village and vicinity.

Among the week's arrivals are Mr. and Mrs. John Philip Sousa, here for quail shooting.

TELEGRAPH  
PHILADELPHIA, PA.  
DEC 26 1906

Best Combination of Talent.  
Algermon Star: "The manner in which W. D. Howells, and John Philip Sousa have been brought together interests suggests great possibilities for future comic opera collaboration."



PITTSBURGH, PA.

DEC 23 1906

## ALL OFFICERS WERE ELECTED

W. L. Mayer Chosen President of Local No. 60, American Federation of Musicians

NOW HAS 1,200 MEMBERS.

PLAYERS FORCED TO PAY FOR INSTRUMENTS ON STREET CARS.

CLAIM LIFE IS VERY HARD.

During the week the annual election of the officers of Local No. 60, American Federation of Musicians, was held with the following result: President, W. L. Mayer; vice president, Louis H. Mueller; treasurer, John Todd; financial secretary, Edward P. Kaltenbach; trustees, Charles V. Long, William Minto and Edward J. Davies; executive committee, Charles Gernert, Gus. Hennig, Charles F. Scheuring, Harry B. Miller, Charles B. Stelzender, Isaac M. Allen, William Berger; delegates to Iron City Trades Council, Gus. Hennig, Harry B. Miller and Edward P. Kaltenbach.

The newly elected president of the organization is a native of Richmond, Va., and is well known as an organist. For the past seven years he has been supervisor for the organ donations of Andrew Carnegie. Mr. Mayer was elected to the office of president by nearly a two-thirds vote of the membership.

The organization, which was established in 1897, with a membership of from 45 to 50 musicians, has been thoroughly reorganized during the past two months and now has a membership of 1,200. Strange as it may seem to most people, the musical profession is one of the poorest paid in existence. In one of the bands which is considered high-class and is well known to the people of this country, the musicians are paid as low as \$10 to \$12 a week. Most of these men are foreigners who escape the immigration laws under the clause relating to artists, and the money they are paid here they expect to carry to their own countries, where it will buy twice as much as it will in America. Unfortunately for them and the musicians in this country, the cost of living is so high here that they often never get back to their own countries, but are stranded here and work for low wages. The American Federation of Musicians desire to have immigration laws made broad enough to include these men, but so far it has not succeeded in accomplishing this end.

### MUST PAY EXPENSES.

A thing that makes it harder for a musician to get along on lower wages than for most other men, is the fact that they are required to pay many of their expenses, and musicians who play on harps, base drums and instruments of similar bulk, are required to pay for them on the street cars and on the trains. Conductors on the street cars charge the musicians from 10 to 25 cents for each instrument.

Mr. Mayer, in speaking of the life of a musician, said: "The life of an artist is hard and he must practice continually. This practice, while required of him wears out his fingers, his muscles, his lips or whatever part of his body is called into play, and it is not many years before he finds that he is beginning to get too old to secure employment. The musician must play according to the music no matter how he may feel, whether he has a child dead at home or not. If the music is gay, he must be gay. I know a man who was the leader of a large band in Germany and would not play for less than \$20 a night, and afterwards led a band in this country, who has become old and eeks out a living in this city by playing in a restaurant."

The organization is a union in every sense of the word. Last fall a certain band that was on the unfair list on account of paying the men too small wages, came to the Exposition and when the officers of the organization heard of it, they went to the manager of the Exposition and told him that if the band was brought back to play at the Exposition the resort would be placed on the unfair list by the American Federation of Musicians. This would mean that the company could get very few bands to play, for almost all the prominent musicians of the country are members of the national organization. Among its members it includes such men as Victor Herbert, Walter Damrosch, Fritz Stock, John P. Sousa and Emil Paur.

### GREED FORCES LOW PRICES.

The officers of the organization show their intelligence by admitting that they are forced into acts that flavor of coercion and that it is not right, but say that it is the only way they can make a living, and that they are forced into it.

In good times the musicians do fairly well. Music is considered a luxury and many people feel able to afford it, but after hard times set in, the profession is almost entirely forgotten by the public.

## Maurice Levy and His Band to Entertain Paris.

Broadway Leader is Engaged to Play American Airs at the Printania, a Concert Garden of the Parisian Boulevard—His Seventy-Six Musicians to Play at Hippodrome Next Sunday Evening.



After all, the gods have a way of striking a balance even in the case of disgruntled musicians. When Maurice Levy learned that he was to be temporarily supplanted in the position of composer extraordinary to Weber's little music hall, he called upon high heaven to witness the injustice of the thing. Yesterday he was engaged to teach all sibilant Paris the latest American tunes.

In other words, Levy and a representative American band have been engaged through the offices of H. B. Marinelli for an all summer's run at the Printania, one of Paris' liveliest concert gardens. Paul Ruez, manager of numerous music halls in the gay city, has forwarded a contract to Levy after receiving Mr. Marinelli's report that Weber's conductor was the one best American bet.

For several seasons Paris has hugged American jingles and rhythms to its heart of hearts and dispensed them

through its lips. Sousa's inspiring marches first recommended American tunes, and then the syncopation of our "coon" songs tickled the fickle fancy of the gay boulevardier. George M. Cohan's melodies are whistled on every street corner. M. Ruez requires an American conductor with a good natured personality and a comprehensive repertory of the latest American tunes. A leader who will lead not only his band, but several thousand agitated whistlers as well is what he asked for, and assuredly Levy fills that bill.

The conductor and his band will begin their foreign engagement May 1. They will remain abroad at least three months. Maurice Levy's band of seventy-six musicians will give its first big concert December 30 at the Hippodrome. Herbert L. Clarke, the cornetist, will be the chief soloist.

### MAURICE LEVI.

MAURICE LEVI, who rose from plain musician to orchestra leader at Weber's Theatre and then to the ranks of the composers, rose again last night, making his debut as a real contortionistic bandmaster. All of Maurice's friends in lay life, together with a host of actors, actresses, and near-actors who have twinkled to other side of the footlights from Levi at "Choe" Weber's, and a score of other Broadway favorites, turned out at the Hippodrome last night to greet Maurice as a rival of Sousa, Creatore, Liberati, Contorno, and the rest of the hypnotic dispellers of music.

John Philip Sousa "laying off" for the winter, turned his musicians over to Levi, and Maurice—baton, gloves and waxed mustache—a dream à la Delsarte—shone in splendor. For sinuous movements and gyrating muscular evolutions Maurice far outclassed Creatore. He was a show in himself and in two particulars established a new custom for bandmasters. He threw kisses to his applauding friends and twice indulged in osculation—close and legitimate—with his principal aid—Elfie Fay. She seemed to enjoy it, too. The "Belle of Avenue A" cut up dido on the stage, sang the song that made her famous, and led the band in her inimitable impersonations of Sousa and—Levi! "That quartette" loaned by William Hammerstein, also contributed to the program. The musical potpourri included a Strauss dance, a Leslie Stuart "Belle of Mayfair" song, one or two other "outsiders" selections and all the rest was Levi, numbers, encores, and encores encores.

Everything ever played at Weber's Theatre was given and enjoyed and the fun lasted till nearly eleven. Maurice was handed a gigantic New Year's cake. Herbert L. Clarke, cornetist, and his band, were kept "soloing"

### Press

#### Levi's New Band Gets Much Applause

Maurice Levy, whose favorite photograph represents him in the act of plucking melody from the high heavens with his thumb and index finger, appeared for the first time in the Hippodrome last night at the head of a good band of wind instruments in what was announced as a "Festival of Popular Music." Popular it certainly was in the estimation of the good-sized audience, for from the time the concert began until it was ended the great auditorium resounded with noises of two varieties—one furnished by the instruments, the other by the clamorous applause that filled the intervals between the regular numbers and the many encores. There were ten regular numbers on the programme, five of which were the leader's own compositions. As in the case of the Irishman who played the fiddle, they were worked out by main strength. The others were by Rowley, Strauss, Thurban, Ellis and Stuart, the Thurban number having the classical title of "Dream of a Rarebit Fiend." Herbert L. Clarke played a cornet solo of his own and Elfie Fay sang. The vaudeville singers who are called That Quartet also sang, but one would scarcely recognize the difference between their efforts and those of the ordinary quartet in that field of art. Levi has formed his fashion of conducting on a composite of Sousa and Creatore, to which he adds a personal touch in which the modesty of the poet's gentle violet has no part. If this were not his first appearance it would be banal to remark that he has "a way with him."

### Mail

#### Maurice Levi's Band a Hit.

Maurice Levi, known on Broadway as "the man who taught the gallery gods to whistle with the band," presented a programme of purely popular music at the New York hippodrome last night. The occasion marked the debut of Mr. Levi's new band, which he will take with him to the Printania, in Paris, next summer.

This band is an organization of sorts. Mr. Levi's method of conducting was eminently suited to the style of the music of which his programme was composed.

All of Broadway was there, actors, actresses, turfmen and many of the regular patrons of Weber's theatre, where Mr. Levi officiated for three seasons as composer and orchestral conductor. His programme was principally made up of his own compositions.

Several surprises were provided. One of these was Miss Elfie Fay, who added to her other imitations a highly amusing burlesque on Mr. Levi conducting, hitting off all the familiar mannerisms of the composer-conductor to a nicety.



## BANDMASTER DEAD HONORED BY KINGS.

Louis Schneider, Member of Legion of Honor, Was First Director of the Marine Band.

Louis Schneider, one of the greatest of bandmasters, who died of heart failure Friday, November 25, was sixty-five years of age. He carried with him to his grave more badges of honor than have ever decorated the breast of a great musician. He was chosen as the first director of the Marine Band at Washington, where Sousa played under his leadership for many years. In Europe he was decorated by Napoleon III, the King of Italy, Emperor of France, King of Belgium, Pope Leo XIII, and the Archbishop of New Orleans. He was the leader of Emperor Napoleon's band at the surrender of Sedan.

He was a member of the Legion of Honor and was also a member of the Scientific Institute, France. His manager was about to close arrangements for the engagement of Schneider's New York Concert Band to play during the Jamestown Exposition.

## PATRICK CONWAY "A YANKEE DOODLE."

Director of the Ithaca Band Was Born on the Fourth of July and Glad of It.

Patrick Conway, director of the Ithaca Band, was born of Irish parents, but his claim as to American citizenship was not lessened by the fact that he was born in Troy, N. Y., on the Fourth of July, and that on the next recurrence of the nation's birthday he will be forty years old.

"As a boy," said Mr. Conway, "I worked in a factory. Among the men was a musician. I had a knack at whistling, was always catching up tunes. He advised me to make use of this talent, to take up music seriously. On this hint, when seventeen years old, I began on the cornet. The first organization with which I became connected was a country band at Homer, N. Y. This band, by its enthusiasm and its ambition to play a good class of music, attracted the attention of the great bandmaster Gilmore while he was conducting a music festival at Syracuse, N. Y. This Homer band was at that time one of the best bands in New York State.

"From this band I went to Des Moines, where, in 1891, I played cornet in the Iowa State Band. Then I went to Cortland, N. Y., and organized a band which made considerable reputation. From there, eleven years ago, I went to Ithaca and organized this present band, of which I have been the leader ever since. I also took charge of the Cadet Corps Band of Cornell University, and conducted both organizations. The Cadet Corps Band numbers twenty-five members and is a winter organization. The Ithaca Band numbers forty members, and most of its work is in the summer. So one does not conflict with the other.

"Ithaca is a great musical centre. This band of forty members began touring regularly in 1901, though we had played engagements in Boston in 1895, and at other places. Following this we played at the Pan-American Exposition at Buffalo; three seasons in succession at Willow Grove Park, Philadelphia, the finest park engagement in the country; two seasons at Atlantic City. We were at Pittsburg and Cleveland last year. This is our first Western engagement. From here we go to Chicago for two weeks at Riverview Park; then to Atlantic City for the remainder of the season.

"We have something, believe, no other band in this country has—a soloist on the English horn, an instrument which belongs to the oboe family, the French name of which is 'cor Anglais.' The performer on this instrument is Eugene de Vaux, a Frenchman, who has been connected with a number of the best orchestras of this country.

"We also have A. P. Stengler, who for seven years was solo clarinet with Gilmore and for five years with Sousa. We have two cornet soloists, John Dolan and Ross Millhouse, and a trombone soloist, Gardie Simons. These three are young and ambitious and fine performers.

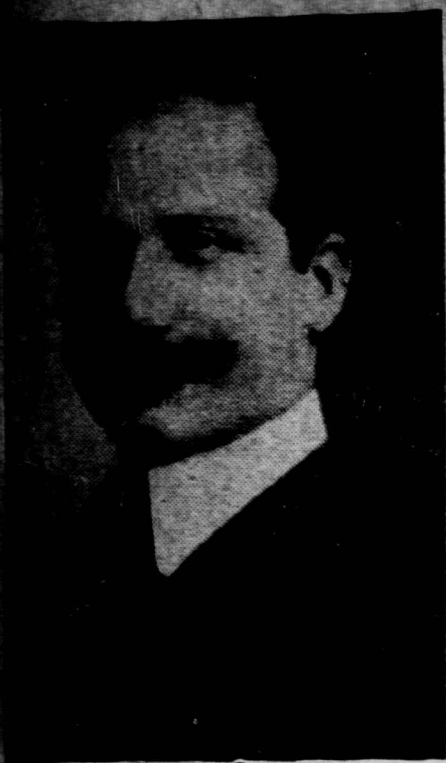
"The president of the Ithaca Band is a wealthy man of that city, E. M. Treman. He backs the band when financial backing is needed. Besides this, we have a subscription among citizens that amounts to between \$3,000 and \$4,000 yearly. With this backing assured we are able to keep the musicians together for rehearsals during the winter."

Herman Bellstedt, of Cincinnati, does all of the arranging for Sousa's Band. His comic arrangements of "Everybody Works But Father" and "The Tearing of the Green" were well received.

Sousa's Band closed for the winter season with the concert at the New York Hippodrome October 28. The popular bandmaster sacrificed winter engagements to be able to devote his entire time to his latest opera, "The Free Lance," and some other composing. Nearly all of the members of the band remained in New York City.

"Mike" Lyon has been a member of Sousa's Band, as trombonist, since 1892. On September 12, of that year, he joined the band and played every concert since. The first concert was given at Plainfield, N. J., on September 26, 1892. The band then numbered fifty men. During his travels "Mike" has collected many amusing anecdotes. In a later issue THE AMERICAN MUSICIAN will publish some very interesting reminiscences.

## MAURICE LEVI.



Who Made His Debut as a Bandmaster With His Own Band Last Night.

## MAURICE LEVI'S BAND IS GREAT.

Gives a Big Concert at the Hippodrome and Makes a Hit.

ENGAGED BY HAMMERSTEIN

Our set was certainly out in its best bib and tucker last night at the debut concert given by Maurice Levi and his band of sixty musicians at the Hippodrome.

The concert was a success from the minute the lively conductor raised his baton the first time, and he demonstrated that not only is he in a class all by himself as a leader, but that no better band has ever been heard in this town. The new instrumentalists, ranged in tiers and with their neat and handsome new uniforms, made an imposing sight on the stage of the Hippodrome. They are well trained as if they had been playing together for years, and the general effect of unity and precision is a credit to Mr. Levi that shows for itself.

Maurice Levi is just about the liveliest and most nimble of band masters. His gyrations, however, have nothing of the wild and maniac-like posturings of Creatore nor are his mannerisms anything like those of Sousa. He is as graceful as can be and he does nearly everything but execute a pas seul on his little platform, but he is thoroughly original in his gestures, and not once does he give you the idea that he is affecting anything.

### Enjoys It All Himself.

Mr. Levi so keenly and obviously enjoys his own music; his suggestion of jigging, his wagging of his head and shrugging of his shoulders make you think that he is so filled with the ecstasy from the music that he is just about tickled to death over it, and you find yourself coming to the same state of mind.

With his new band he has more room for cutting up these didoes than he had with Weber's and he takes advantage of it. He will caper over the little platform, then he will stop and will appear strolling leisurely and in calm enjoyment over the face of creation. He moves like a sapling in the wind, his arms fly out and seem to pluck the melody from the band, and when he stops so that you can see his profile his curling mustachios seem to be waving up on each side of his nose. Broadly as he is smiling, while his eyes are as if it were impossible for him to contain the jollity that is in him at the moment.

In a minute he will appear to be coaxing the notes from the strings, another he will be flicking the keys, or he will be speaking, with his baton in his hand, who handles the cymbals, or the other funny instruments, and you will find him as good as a Svengali and his men to play as he

The audience, which nearly filled the big theatre, could not have been more cordial to Mr. Levi. When he appeared he was given a round of applause that the President might be proud of, and after each number he was compelled to play two or more encores. His programme was a well chosen one, and the number which found greatest favor with the audience were those of Mr. Levi's own composition.

The old "Reuben" songs were played again and again, and the familiar tunes of the Weberfield pieces were applauded until the Hippodrome welkin seemed in danger of cracking. The "Ethiopian Mardi Gras," which the conductor wrote, was one of the best of the selections, and the peculiar "Mi Maratucci," with its funny steamboat whistles, brought cheer after cheer.

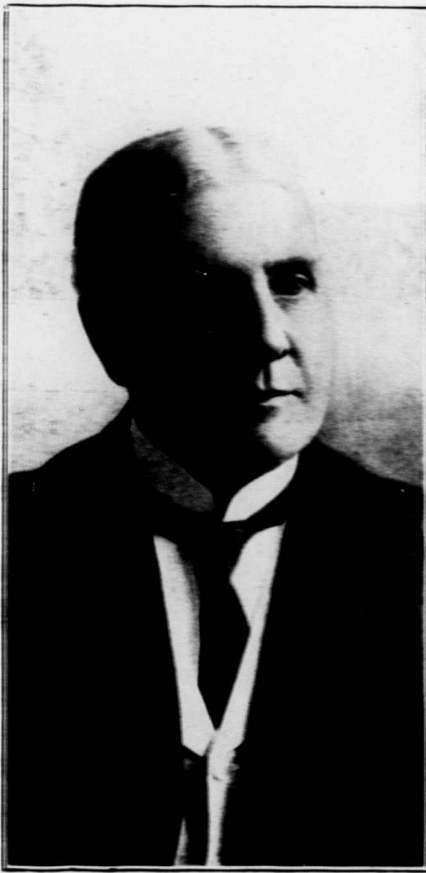
The cornet playing of Herbert L. Clarke was one of the most enjoyable features of the evening. Miss Elsie Fay concluded the programme and put everybody in a better humor than they were before she sang to them, and That Quartette sang well.

The success of Mr.

ACCORDING to Leslie Stuart, the composer, who only a few short years ago had the world liltting sextetishly to the haunting strains of his "Tell Me, Pretty Maiden" song in "Florodora," and who has again caught the public ear with the rollocking air of "Come to St. George's," one of the song hits in "The Belle of Mayfair," it is ten times more difficult to compose what is called a "haunting melody" than a sonata.

The gifted composer of "popular tunes," who prior to writing the liltting, catchy airs that have made him famous on both sides of the Atlantic, was the organist in the Manchester (England) cathedral, in a recent letter to Mr. Thomas W. Ryley, says that there is more cant and hypocrisy in music than there is in religion, and that he has no use for the music hypocrite who turns up the whites of his eyes at the very thought of a catchy melody.

"One of our composers has declared that the English-speaking people do not care for music, but prefer sound and melody to any music worthy the



CHARLES A. STEVENSON,  
RE-ENGAGED AS LEADING MAN FOR  
MRS. LESLIE CARTER.

name," writes Mr. Stuart. "He is one of the canting hypocrites who regard it as vandalism because popular music finds a greater place on musical programmes where Wagner figures.

"The 'popular song' will ever be the butt of the superior person, and yet there are thousands of struggling composers writing suites, symphonies or cantatas who would give their ears to write just one tune that would reach the street organs. I have known clever men of budding genius who have deliberately suppressed or distorted a definite and 'ear-haunting' melody because of the fear of being labeled commonplace. While this cant microbe exists the fate of suppression will be the lot of many who would otherwise gain prominence."



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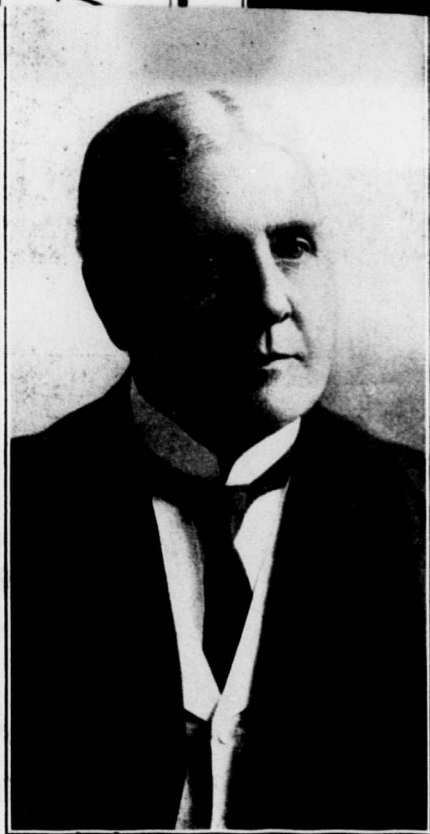
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The cornet playing of Herbert L. Clarke was one of the most enjoyable features of the evening. Miss Elsie Fay concluded the programme and put everybody in a better humor than they were before she sang to them, and That Quartette sang well.

So pronounced was the success of Mr. Levi's band that Oscar Hammerstein engaged it last night for the week of January 14 at the Victoria. This will be one of the very few engagements the band will fill before leaving for a run at the Printinina in Paris.

Among the well-known persons present at the concert were: Miss Marie Dressler, Miss Bonnie Magin, Miss May Monfort, Miss Kittie Wheaton, Miss Vernie Wadsworth, Miss Lillian Russell, Miss Odette Tyler, Miss Bessie McCoy, James Buchanan Brady, Jesse Lewisohn, Sam Bernard, Congressman Joseph L. Rhi-nock of Kentucky, Arthur Bradish, Dick Bernard, Joe Weber, Mock Weber, Eddie Pigeon, Louis Newgass, George Con-sidine, Eddie Burke, Joe Immerman, Robert Cummings, Mark A. Mayer, Julius Kaufman, George Kessler, Ben Gar-son, Thomas F. Shea and Roy Taylor.

Washington Soc



CHARLES A. STEVENSON,  
RE-ENGAGED AS LEADING MAN FOR  
MRS. LESLIE CARTER.

name," writes Mr. Stuart. "He is one of the canting hypocrites who regard it as vandalism because popular music finds a greater place on musical programmes where Wagner figures.

"The 'popular song' will ever be the butt of the superior person, and yet there are thousands of struggling composers writing suites, symphonies or cantatas who would give their ears to write just one tune that would reach the street organs. I have known clever men of budding genius who have deliberately suppressed or distorted a definite and 'ear-haunting' melody because of the fear of being labeled commonplace. While this cant microbe exists the fate of suppression will be the lot of many who would otherwise gain prominence."

BANDMASTER DEAD HONORED BY KINGS.

Louis Schneider, Member of Legion of Honor, Was First Director of the Marine Band.

Louis Schneider, one of the greatest of bandmasters, who died of heart failure Friday, November 25, was sixty-five years of age. He carried with him to his grave more badges of honor than have ever decorated the breast of a great musician. He was chosen as the first director of the Marine Band at Washington, where Sousa played under his leadership for many years. In Europe he was decorated by Napoleon III, the King of Italy, Emperor of France, King of Belgium, Pope Leo XIII, and the Archbishop of New Orleans. He was the leader of Emperor Napoleon's band at the surrender of Sedan.

He was a member of the Legion of Honor and was also a member of the Scientific Institute, France. His manager was about to close arrangements for the engagement of Schneider's New York Concert Band to play during the Jamestown Exposition.

PATRICK CONWAY "A YANKEE DOODLE."

Director of the Ithaca Band Was Born on the Fourth of July and Glad of It.

Patrick Conway, director of the Ithaca Band, was born of Irish parents, but his claim as to American citizenship was not lessened by the fact that he was born in Troy, N. Y., on the Fourth of July, and that on the next recurrence of the nation's birthday he will be forty years old.

"As a boy," said Mr. Conway, "I worked in a factory. Among the men was a musician. I had a knack at whistling, was always catching up tunes. He advised me to make use of this talent, to take up music seriously. On this hint, when seventeen years old, I began on the cornet. The first organization with which I became connected was a country band at Homer, N. Y. This band, by its enthusiasm and its ambition to play a good class of music, attracted the attention of the great bandmaster Gilmore while he was conducting a music festival at Syracuse, N. Y. This Homer band was at that time one of the best bands in New York State.

"From this band I went to Des Moines, where, in 1891, I played cornet in the Iowa State Band. Then I went to Cortland, N. Y., and organized a band which made considerable reputation. From there, eleven years ago, I went to Ithaca and organized this present band, of which I have been the leader ever since. I also took charge of the Cadet Corps Band of Cornell University, and conducted both organizations. The Cadet Corps Band numbers twenty-five members and is a winter organization. The Ithaca Band numbers forty members, and most of its work is in the summer. So one does not conflict with the other.

"Ithaca is a great musical centre. This band of forty members began touring regularly in 1901, though we had played engagements in Boston in 1895, and at other places. Following this we played at the Pan-American Exposition at Buffalo; three seasons in succession at Willow Grove Park, Philadelphia, the finest park engagement in the country; two seasons at Atlantic City. We were at Pittsburg and Cleveland last year. This is our first Western engagement. From here we go to Chicago for two weeks at Riverview Park; then to Atlantic City for the remainder of the season.

"We have something, believe, no other band in this country has—a soloist on the English horn, an instrument which belongs to the oboe family, the French name of which is 'cor Anglais.' The performer on this instrument is Eugene de Vaux, a Frenchman, who has been connected with a number of the best orchestras of this country.

"We also have A. P. Stengler, who for seven years was solo clarinet with Gilmore and for five years with Sousa. We have two cornet soloists, John Dolan and Ross Millhouse, and a trombone soloist, Gardie Simons. These three are young and ambitious and fine performers.

"The president of the Ithaca Band is a wealthy man of that city, E. M. Treman. He backs the band when financial backing is needed. Besides this, we have a subscription among citizens that amounts to between \$3,000 and \$4,000 yearly. With this backing assured we are able to keep the musicians together for rehearsals during the winter."

Herman Bellstedt, of Cincinnati, does all of the arranging for Sousa's Band. His comic arrangements of "Everybody Works But Father" and "The Tearing of the Green" were well received.

Sousa's Band closed for the winter season with the concert at the New York Hippodrome October 28. The popular bandmaster sacrificed winter engagements to be able to devote his entire time to his latest opera, "The Free Lance," and some other composing. Nearly all of the members of the band remained in New York City.

"Mike" Lyon has been a member of Sousa's Band, as trombonist, since 1892. On September 12, of that year, he joined the band and played every concert since. The first concert was given at Plainfield, N. J., on September 26, 1892. The band then numbered fifty men. During his travels "Mike" has collected many amusing anecdotes. In a later issue THE AMERICAN MUSICIAN will publish some very interesting reminiscences.



## Maurice Levi and His Band "Made Good"

LIKE a gigantic Weber and Fields' was the Hippodrome last night. Maurice Levi (Maurie) made his debut as a bandmaster and everybody came to see him do so. The word had gone forth that Maurice was to lead with his mustache and otherwise utterly eclipse all such as Sousa and his kind. The great house was filled and the performance was one of the "screamingest" on record.

Ellie Fay came along to help, and "That Quartette" was also on the list. Miss Fay, besides kissing "Maurie" full on the

lips in sight of the audience, imitated him as bandmaster and also "did stunts" like Sousa. She sang, too, and danced and otherwise was entertaining.

The programme—well, there was one printed, and possibly it was followed, but this was Maurice Levi's night and the encore person went after all there was in sight. The result was a rattling, rousing evening, at the end of which everybody decided that Levi has a tip-top band, is an enthusiastic leader, knows how to be pleasing to the eye and ear, and in short "made good" in all respects.

Newspaper Cutting Bureau in the World

From

Address

Date

### To Whom It May Concern

I HAVE an ear for music—I can even make a bluff at listening to Wagner and to other classic stuff. The harp that once through Tara's halls, the fiddle, fife and drum.

Excite a jubilation within my tympanum.

O, yes, my taste is catholic, yet I venture to protest

Against the sort of melody that's labeled "By Request."

I'm not averse to opera—I rather like the score

As offered by Herr Corried for the thousandth time or more;

And when the prima donna is sick or on a strike

I worship Fraulein Frumpsy from Freiburg-on-the-Pike.

But appetite deserts me, and dessert will not digest,

When the band puts by the programme for something "By Request."

To adjust the jaws to ragtime is a feat of which I boast,

I can sip my soup to Sousa, chew "Das Rheingold" with the roast;

An entree with "Aida" it is my delight to munch,

While a liqueur with a largo is a musical free lunch.

Adagio, andante, allegretto—Oui, mais peste!

Ach! Himmel! Dieu! Sapristi! Police! It's "By Request."

Last night I had a vision: I had reached the golden shore—

"It would have been a beautiful dream if it had been no more."

I heard the herald angels sing, a harp was in my hand,

Beethoven waved his baton to direct the heavenly band—

When suddenly I shouted, "Am I really damned or blest?"

For there, in flaming letters, burned the legend, "By Request."

No matter. Retribution will o'ertake him, soon or late,

The tables of the table d'hôte be turned. Attend his Fate:

In the lowest pit of Limbo he shall call for food and drink,

From a marvel of a menu that would make Lucullus blink.

But for soup they'll serve salpeter, and the liquor he loves best

Will be ladled out as lava—"By Unanimous Request."

William Trenchbridge Larned.

### SOUSA AS THE CARTOONIST SEES HIM.



The above is a reduction of a large cartoon which appeared in the American Musician and Art Journal, recently, which shows the "March-King" at his best. Observe the medal annex in the background.

Newspaper Cutting Bureau in the World

THE MORNING TELEGRAPH

NEW YORK CITY

### Shuberts to Book Levi's Band.

One result of the concert given by Maurice Levi and his band at the Hippodrome Sunday night is an arrangement whereby the musical organization becomes one of the regular attractions booked from the offices of the Shuberts.

The policy to be followed will be similar to that employed by the Sousa band. All the big clubs where the Shuberts are represented will be visited, and the tour will be continued until the departure

Newspaper Cutting Bureau in the World

### NEW YEAR'S WINNERS INVADE GLOUCESTER CITY

Great Preparations for Celebration of Event in New Jersey Town.

The New Year's Day parade in Gloucester City will be the biggest in the history of the city through the efforts of the two clubs and business men who have combined together to give the residents some attraction to stay at home on the first day of the year. The city has offered \$50 in prizes and business men from one end of the city to the other have offered cash prizes, and residents cakes and other articles.

The parade is scheduled to start at 8 o'clock, and will pass the City Hall at 11 o'clock, where the women judges, the wives of the members of City Council, will decide the winners, after which the clubs will continue and parade over every street in the city. The home clubs are the Harry Cook New Year Association, of which William Deane, of Philadelphia, is captain, and the Gloucester New Year Association, of which William Lane is captain. The Cook Association will have the Gloucester Brass Band, Yankee Kid Fife and Drum Corps, and "Sousa's" Band, and nearly 200 men in line besides a dozen floats and two brigades.

The Gloucester Association will have the Arion Cornet Band, and more than 100 men walking, four floats, a score on horseback, and other varieties. On Monday night the Cook Association will hold its annual reception in the City Hall, and at midnight will parade over the city.

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### The Artistic Value of Band Music.

Why do critics pay no attention to band concerts such as Sousa's? Are they not as artistic in their way as orchestral concerts? R. O. A.

They are not so artistic as orchestral concerts. The great masters of music did not provide immortal compositions for brass bands. There is no Beethoven, Bach, Mozart or Schubert of the brass band. Certain instruments do not lend themselves readily to the performance of artistic music. For examples may be mentioned the cornet, the mandolin, the guitar, the banjo, the fife and the Jew's-harp. The brass band is better than any one of these, but it is not quite good enough. For certain outdoor effects it is the best instrument. W. J. H.

Newspaper Cutting Bureau in the World

HERALD

John Philip Sousa has written an article full of withering sarcasm on "tinned music," as music produced by mechanical means is called. He ironically gives a cast of "Faust" of the future, in which Mlle. Columbia Cylinder is down for the role of Marguerite and M. Duplex Two-Horn Phonograph appears as Mephistopheles.

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In a satirical article recently written by John Philip Sousa dealing with the question of "Music Mechanically Produced by Mechanical Means," Mr. Sousa offers the following as a possible opera program in the near future:

"FAUST." All-Star Phonograph Cast.  
Marguerite.....Mlle. Columbia Cylinder  
Martha.....Mlle. Zeno Phone  
Siebel.....Mlle. Victor 1664  
Faust.....M. The Voice of His Master  
Mephistopheles.....M. Duplex Two Horn Phonograph  
Valentine.....M. Graphophone

\* \* \*

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CONCORD

APPEAL

MEMPHIS

"The Year in Music" is the subject of a breezy article in Holiday Town Topics by John Philip Sousa.

There is a certain dash and spirit about the article that makes it interesting from start to finish. It is filled with the fire of the March King. He says it has been a banner year in prodigies.

"The leading metropolitan journals of February 23," so writes the band leader, contained intensely interesting dispatches from Squash Run, Arizona, about an astonishing exhibition by a child of seven. This little Algernon Augustus is the offspring of Mr. and Mrs. John de Smith.

Until Feb. 22 the child had never heard or seen a phonograph. On that eventful day he accompanied his mother to the talking machine recital given by Miss S. Stubbs, of Rattlesnake Gulch, where the little tot fairly drank in the performance of the contributing artists. After the phonists for the efforts of Miss Stubbs subsided, Baby Algernon rose and walked toward the phonograph as if in a dream. He slowly mounted a chair and stood breast-high to the instrument. The morning glory shape and variegated coloring of the searchlight beam appealed to the love of nature in him; with a resistless impulse he "holered" into it as if it were a rain barrel. Suddenly his eyes opened, twice—three times, then, with his chubby little hands he moved the lever and forth gushed a limpid stream of melody, printed on the disk as the intermezzo from Cavalleria Rusticana. At the conclusion of the composition there was one mighty burst of applause and the child was smothered with kisses.

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AMERICAN

NEW YORK CITY

Address

Date

JAN 4 - 1907

Mr. Maurice Levi made his debut as the leader of his own brass band at the Hippodrome last Sunday night, and he marched and waltzed into the affections of a great crowd that had gathered to welcome him to the ranks of Sousa and Creator. In the audience were hundreds of old friends whom Mr. Levi gained while directing the music at Weber's Music Hall, and they made him play over and over again the airs that have made him famous. Before such a throng no leader could do less than make a hit, and if a half dozen recalls for each selection are any criterion, that is what Mr. Levi has done.

Ans. America 1/2/07

### EMIL MOLLENHAUER CHOSEN.

Will Conduct Noteworthy Band Concert in Boston Next Month.

Boston, Jan. 6.—It has been definitely decided that Emil Mollenhauer will conduct the greatest military band ever assembled under one director, on the occasion of the concert to be given under the auspices of the Boston Musicians' Protective Association in Mechanics' Hall, Sunday evening, February 10.

This orchestral band will consist of 325 pieces, each member being a professional player, and, in most cases, a Boston musician. Mr. Mollenhauer has secured the services of the popular cornetist of Sousa's Band, Herbert L. Clark, as soloist. The concert will be unique in the musical history of the country.