

JAN 10 1907

# DELAWARE HAS EFFICIENT BAND

## Distinguished Bandmaster Now Instructs First Infantry Organization

While the First Infantry Band of this city has for several years been recognized as one of the best musical organizations in this country, not excepting the Marine Band of Washington, Sousa's Band and the others with national reputations, the members and officers in charge are not satisfied to rest on the results of the work already obtained, but have decided to still further enhance their efficiency and to this end they have secured the services of Frank R. Seltzer of Philadelphia.

Mr. Seltzer is one of the best cornetists in the country, and is also a band master of enviable repute. For years he had charge of the plant of the Edison Phonograph Company, and it was through his ability that the records of that company are famous. He now comes to Wilmington every Sunday afternoon and gives the members of the First Infantry Band instructions. These are of the greatest value and there is not the least doubt that the band will improve under his tutelage. By the time he is through with the members each and every man will be a master of his own particular instrument and altogether the band will be unsurpassed anywhere.

Delaware's infantry is fortunate in having such an efficient band and as such an organization is of the greatest value at all times the guardsmen should feel proud of the band. There are twenty-eight enlisted men in the organization which is all the State will allow, but the total membership numbers about forty men.

If this State is to have an exhibit at the Jamestown Fair, one of the best advertisements obtainable it is thought, would be to send the First Infantry Band to the fair and have them give concerts on the grounds for a month, at least. Such a fine musical organization at the fair is coming from Delaware, would undoubtedly reflect great credit on the State and attract more attention than anything else the State could spend its money on. This matter has not been brought up officially but if the Legislature makes an appropriation for the State exhibit, some action may be taken to have the band fully equipped and, with its entire membership, sent to Jamestown.

Newspaper Cutting Bureau in the World

NEW YORK CITY

JAN 17 1907

## TO DINE WITH DRAMATISTS.

### Many Have Accepted Invitations for Sunday's Banquet.

Many persons of prominence in the social, literary and theatrical life of the city have accepted invitations to the annual dinner of the American Dramatists' Club at Delmonico's next Sunday evening, at which Charles Klein will be the guest of honor.

Among those whose acceptances have been received are Colonel George Harvey, Miss Grace George, W. A. Brady, Miss Marbury, Marshall P. Wilder, Edmund Breese, Miss Rachel Crothers, Mr. and Mrs. George Broadhurst, Mr. and Mrs. Bronson Howard, Mr. and Mrs. Hermann Klein, Mr. and Mrs. Richard A. Purdy, Miss Marguerite Merrington, Miss Alice Ives, Mrs. Lottie Blair Parker, Mr. and Mrs. Theodore Burt Sayre, Harry Dole Parker, Mr. and Mrs. Sydney Rosenfeld, R. C. Megrue, Mr. and Mrs. Louis V. De Foe, J. H. Tooker, J. Cook, Mr. and Mrs. W. C. DeMille, Mr. and Mrs. Barbour, Roscoe Crosby Galge, Mr. C. DeMille, Miss Florence Aythya, Edward Van Zile, Harris, Herbert H. Winslow, Mawson and Mr. and Mrs. ...

From WILMINGTON, DELOUVER  
Address NEW YORK CITY  
Date JAN 2 1907

## FROM THE NATIONAL CAPITAL.

WASHINGTON, D. C., December 21, 1906.

Last week, in one of those erratic musical spurts of which Washington is alone capable, there was music galore—in one instance such attractions as the Philadelphia Est Symphony Orchestra and Madame Schumann-Heink coming together. This week there is a dearth. Beyond a Bischoff concert at the Congregational Church, with Baltimore singers, and "The Messiah" nothing has been offered.

The second concert of the United States Marine Band was given Sunday, December 9, in which Arthur Witcomb, a talented cornetist, recently abstracted from the famous English Coldstream Guards' Band, was the soloist. Saint-Saëns was among the audience and applauded very heartily, particularly the "Tannhäuser" overture, in which the Venusburg theme usually carried by the violins was very cleverly taken by the saxophones. The arrangement for band is originally English, but Lieutenant Santelmann has rewritten and revised it until it is practically his own. First rendition was given "Le Papillon" by Oscar Gareissen, originally composed for the piano, but arranged for band by one of the members. It was splendidly played, though at times the parts seemed a little heavy for so delicate a composition. Other selections heard for the first time were Sousa's "Free Lance" march and the prelude to Mascagni's "Iris." The introduction to the latter was played on the contra-fagott, an instrument heard for the first time in connection with the Marine Band, and most somber and weird sounding it was, not alone suggestive of the night, but of gloom and tragedy. Most obliging was the leader in the matter of encores, there being as many of these given as there were numbers on the program. The fact remains that, while we may have to borrow symphony orchestras from other cities, in military bands we stand foremost in America, if not in the world!

From WILMINGTON, DELOUVER  
Address NEW YORK CITY  
Date JAN 2 1907

## SOUSA USED AS AD. COPY

### National Company in its January Advertising Quotes Bandmaster who Scored Talking Machines

John Philip Sousa, the bandmaster who attracted some attention recently thru an article on "Canned Music" in which he dealt somewhat severely with the talking machine, is being given more prominence by the National Phonograph Co. in its January magazine advertising. In part the advertisement reads:

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.

Mrs. Courrier 1/16/07

The London Telegraph, in commenting on the profitableness of writing popular music, boasts that 300,000 copies were sold of Penn's "Pansy Faces." That record seems childish compared to the 1,000,000 copies of Sousa's "Stars and Stripes" sold in the United States alone; and Orpheus only knows how many millions of copies have been and are being sold all over the globe of the same composer's "Washington Post" and "High School Cadets." Next to the waltzes of Johann Strauss, no other popular music ever had such wide and lasting vogue as that of John Philip Sousa.

NEW YORK CITY

JAN 7 1907

## DRAMATISTS WANT A PENAL CLAUSE

### Hold Meeting and Bastinado Play Pirates With All Their Might and Main.

### TO MOVE ON WASHINGTON

#### Playwrights Ready at Any Time to Appear Before Committee on Copyright Law.

After bastinadoing the play pirates and all enemies of the copyright law for a couple of hours at their meeting Saturday night, the members of the American Dramatists' Club rose in all their might and gallantry and passed a resolution to admit women to their annual dinner the evening of January 20 in Delmonico's.

This dinner is to be in honor of Charles Klein, which was not given as a special reason for the innovation of having feminine guests, although there is no doubt that the idea pleased the author of "The Lion and the Mouse." The plan sprang from the massive thought-dome of J. I. C. Clarke and it had a supporter in every man present.

The club is very determined in its intentions to seek the passage of the penal clause in the copyright law. This provides for the imprisonment of any one who produces a copyrighted play without permission, and it now holds in fourteen States. The club wants it made national in its effect, and the committee was instructed to hold itself in readiness at any minute to go to Washington and testify and argue and plead when the matter comes up before Congress again.

The committee, or certain members of it, have already appeared several times at the capital, and they only await the chance to appear again. General plans were made, the keynote of which was to work together in this important matter and do everything possible to bring about the passage of the law.

The Committee on Copyright Law of the club is composed of Bronson Howard, Milton Royle, Charles Klein and J. I. C. Clarke.

In addition to pledging themselves to work so determinedly, the dramatists went over a good deal of the evidence which they have collected showing their unprotected condition, and which they intend submitting to the Congressional committee. John Philip Sousa made a statement, telling of his appearance before the committee in Washington, and said he thought the prospects were bright. He and Victor Herbert were both thanked for their co-operation with the club.

There was also a general debate, or rather experience meeting, so to speak, in which many opinions were aired regarding "The Rights of Authors Concerning Productions." But these utterances were of a private nature, as the managerial dignity is understood to have been more or less assailed, and that is a matter to keep strictly under the rose.

The dinner in Mr. Klein's honor will be one of the most elaborate the club has ever held. He has always been prominent in the workings of the organization, and has given much of his time to its advancement.

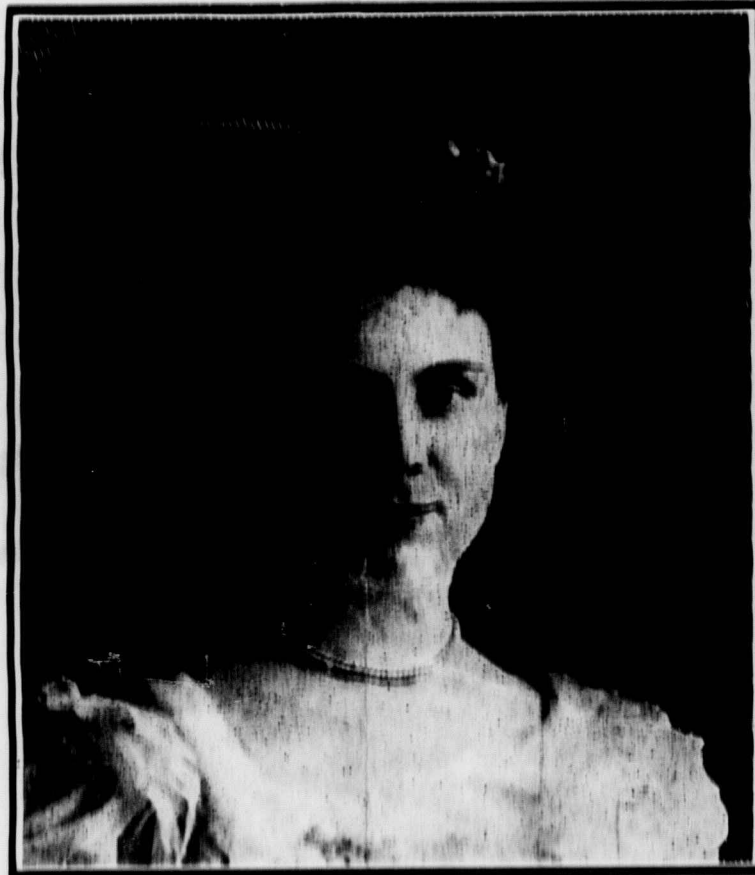
Mr. Klein, by the way, is now engaged in writing, on contract, a play for next year, for which many of the actors have already been engaged. All he will say about it, however, is that it will not be a problem play.

NEW YORK CITY

JAN 17 1907

The acceptances for the annual dinner of the American Dramatists' Club, at which Charles Klein will be the guest of honor, at Delmonico's Sunday evening, Jan. 20, at 7 o'clock, include Colonel George Harvey, Grace George, W. A. Brady, Miss Marbury, Marshall P. Wilder, Edmund Breese, Rachel Crothers, Mr. and Mrs. George Broadhurst, Mr. and Mrs. Bronson Howard, Mr. and Mrs. Hermann Klein, Mr. and Mrs. Richard A. Purdy, Marguerite Merrington, Alice Ives, Mrs. Lottie Blair Parker, Mr. and Mrs. Theodore Burt Sayre, Harry Dole Parker, Mr. and Mrs. Sydney Rosenfeld, R. C. Megrue, Mr. and Mrs. Louis V. De Foe, J. H. Tooker, J. Cook, Mr. and Mrs. W. C. DeMille, Mr. and Mrs. Barbour, Roscoe Crosby Galge, Mr. C. DeMille, Miss Florence Aythya, Edward Van Zile, Harris, Herbert H. Winslow, Mawson and Mr. and Mrs. ...

SOCIETY AT HOME AND ABROAD.



MISS MARIE LOUISE PECKHAM  
Of New York.  
(Photo by Marceda.)



THE DUCHESS OF SAXE-COBURG-GOHA.  
Princess Adelaide, eldest daughter of Duke Frederick of Schleswig-Holstein-Sonderburg-Glücksburg,  
and Princess Mathilde, eldest sister of the German Emperor.



MISS HELEN SOUSA,  
Daughter of Mr. and Mrs. John Philip Sousa.  
(Copyright, 1906, by Marceda.)



MRS. JAMES B. GARFIELD  
(Photo by Underwood & Underwood.)



MRS. JULES J. VATABLE  
(Photo by Alden & Co.)



**Herman Belsted**  
 arranged the following:  
 "The Music Master"  
 "The Lion and the Mouse"  
 "The Daughters of Men"  
 "Everybody"  
 "Works: But Father"  
 "Waiting at the Church"  
 "He Walked Right In, Turned Around and Walked Right Out Again"  
 All played by SOUSA.  
 Music arranged by SOUSA.  
 BY D. P. E. S. S.  
 Editor, Evening Cincinnati, Ohio.



### PLAYWRIGHTS EAT FOR ONCE.

**FITCH AND THEODORE KREMER AMONG THOSE ABSENT.**

**Central Announces That the Women Are to Have a Club of Their Own - J. I. C. Clarke and Charles Klein Among the Talking Authors Present.**

Without the presence of Augustus Thomas, George Ade, Theodore Kremer, Charles E. Fitch or Clyde Fitch one would imagine that not enough American playwrights could be gathered together for a feed to make the waiter's tip worth while. Nevertheless there were almost 150 diners present last night at Delmonico's at the annual dinner of the American Dramatists' Club.

For the first time in the club's dinner the leading lady authors were also among those present. Charles Klein was the guest of honor, and Bronson Howard presided. Mrs. Martha Morton Conrad, who said she wasn't allowed to own up to the title of dean of the women dramatists, sat at Mr. Howard's left and made the cleverest speech of the evening. She announced that only the day before the women playwrights had formed an organization to be known as the Society of Dramatic Authors.

Requires as to the reason for holding the dinner on Sunday night brought forth the information that Sunday is the only night on which Clyde Fitch isn't bringing forth a new play or two. As Mr. Fitch wasn't present a rumor gained ground during the evening that he had thought of another play while passing the Grand Central Station and had been so late in finishing it that he missed the coffee. Nevertheless one of the guests read a message to the effect that the truth is that the girl who has everything is on the straight road to the house of death. It made an awful hit.

In an extended review of the achievements of American play makers of the past two years by J. I. C. Clarke almost everybody in the house got a chance to get up and make a bow. Miss Rachel Crothers, all in white, got her cue when Mr. Clarke referred to "The Three of Us" as a play that "inspired, but still avoids the usual." (Cries of "Author, Author?") "Oh, isn't it sweet," murmured Mr. Clarke when Miss Crothers subsided tremulously. "So beautiful, so fairylike a creature to do these things!" (Appreciative sighs of "O-o-o-o-o.") William Vaughn Moody got a bow for "The Great Divide" and the youthful looking James Forbes was invoked all afternoon.

THE MORNING TELEGRAPH  
NEW YORK CITY  
JAN 20 1907  
JAN 20 1907  
Levi and his hand make their...  
Theatre to-morrow. This is...  
with that of John Philip Sousa...  
on the bill are the Russell...  
and company, Elmore Sisters...  
and Gribner & Stoll...

by the applause that greeted the mention of "The Music Master." Others who won a mention were Henry Blossom, Sydney Rosenfeld, Marguerite Merrington, W. C. DeMille, John Philip Sousa, Elizabeth Marbury, Edwin Milton Royle, Wilton Lackaye, (four younger brother), Percy Mackays, Avery Hopwood, George Broadhurst and, of course, Charles Klein, who got so many congratulations on him that there was danger of his supply petering out. Mr. Klein bore his honors easily, as he has acquired the habit of honor habit of late.

Mrs. Martha Morton Conrad in speaking of the new club of women dramatists said that these women playwrights had long needed something of the sort, so that after a success they too might seek the seclusion of a clubhouse and have a fellow-or sister dramatist come in and with a slap on the back say, just like the men:

"Great, my girl! Why, that was so good I might have written it myself."  
"I began writing plays twenty years ago," continued Mrs. Conrad fearlessly, "and I say that without a tremor because I was very, very young then [laughter], so young that I wrote dramas. Since then I have been treated just like a man dramatist. I've had successes, I've been inside of the stage by the stage manager, I've been re-acted till I frizzled and I've had one little failure from which I learned much. To-night I have reached the zenith of success—I've at last been invited to the dramatists' dinner. All there is left for me to live for now is the hope that someday I may be permitted to write a play for the Ladies."

George Ade wrote that he was sorry he couldn't be present to "help honor the king pin of dramatists." Mr. Ade expressed a wish also that Mr. Klein would stop for a while to give the rest of us a chance to catch up. A letter of regret was also read from Augustus Thomas. Among others in attendance were Col. George Harvey, Mr. and Mrs. Fred Thompson, Marshall P. Wilder, Mrs. Bronson Howard, Mrs. Lottie Blair Parker, Mrs. H. C. DeMille and Mrs. W. C. DeMille, Henry B. Harris, Herbert Hall Winslow, Mr. and Mrs. W. A. Brady (Grace George), Mrs. John Philip Sousa, Edward Sims-Wan Zide, Edwin Harboure, Selma Fetter Royle, Edmund Breese and a number of others connected with theatrical writing and production.

NEWSPAPER CUTTING BUREAU IN THE WORLD  
JAN 20 1907

### ONE MAN IN WOMEN'S CLUB.

Charles Klein Being One American Dramatist Dine at "Del's."  
The women dramatists of America have formed a club of their own and have called it "The Association of Dramatic Authors." The fact was made public last night at the dinner at Delmonico's of the American Dramatists' Club. Charles Klein is the only man in the women's club. He was made a charter member.

The dinner was too kind and to the women dramatists. Bronson Howard presided. There were 250 guests. Master of Ceremonies, Charles Klein, Harrison, William Lackaye, Paul Armstrong, Sidney Rosenfeld and J. I. C.

NEW YORK NY  
JAN 21 1907

### WOMEN DRAMATISTS FORM NEW SOCIETY

They Spring Surprise on Their Men Colleagues at Dinner Given for Mr. Charles Klein.

ALL ARE INVITED TO JOIN  
The Makers of Plays Exchange Views Across Delmonico Tables and All "Ends Happily."

Invited to attend one of the annual dinners of the American Dramatists' Club for the first time in its fifteen years of life, the women playwrights turned the tables on their hosts at Delmonico's last night, when Mrs. Martha Morton Conrad, author of several successful plays, announced that a new organization had been formed the day before, to be called "The Society of Dramatic Authors," and the charter membership of which consists of thirty women and one man—Mr. Charles Klein. There was a murmur of surprise when she conveyed this information, but any possible asperities were avoided when she invited all the male dramatists to join the new society.

Mr. Klein, who is best known as the author of "The Music Master" and "The Lion and the Mouse," was the chief guest at last night's dinner, but the feature was the presence of the women, and the distinctive "hit" was made by Mrs. Conrad, who called herself the "dean" of the women playwrights. She said she had begun writing twenty years ago and that her only consolation in being able to look back so far was that she was very young at the time. After narrating some of her experiences and vicissitudes in the profession she said she had almost reached the zenith of her ambition in being present at the dinner, and all else she could look for from life was to have the Ladies' Club ask her to write a skit for one of its gambols.

Becoming more serious, Mrs. Conrad said that the "great riddle of riddles, woman," was at last beginning to understand herself and to become a power in the dramatic world, as in other walks of life. This she credited largely to the influence of Ibsen. Then she announced the formation of the new society, saying that no one would be excluded on the ground of sex, and suggesting co-operation and collaboration for the advancement of the drama and the work of the dramatic writer.

Mr. Bronson Howard was the toastmaster, and in response to his call Mr. Klein made a neat little speech, dwelling chiefly on the necessity for a playwright taking himself seriously in his work. He was followed by Messrs. J. I. C. Clarke, W. C. De Mille and other well known playwrights. Among those present were Colonel George Harvey, Mr. W. A. Brady and Miss Grace George, Mr. and Mrs. Frederic Thompson, Messrs. Marshall P. Wilder, Henry George, Edmund Breese, Mr. and Mrs. Edwin Milton Royle, Mr. and Mrs. George Broadhurst, Mr. William Vaughn Moody, Mr. and Mrs. Sydney Rosenfeld, Mr. and Mrs. Herman Klein, Mr. James Forbes, Miss Frances Aymar Matthews, Miss Marguerite Merrington, Miss Elisabeth Marbury, Mrs. Lottie Blair Parker, Mr. Wilton Lackaye, Mr. and Mrs. Theodore Burt Sayre, Mr. and Mrs. John Philip Sousa, Mrs. Henry C. De Mille, Messrs. Henry Blossom, Avery Hopwood, Edward S. Van Zile, Herbert Hall Winslow, Henry B. Harris, Harry F. Sawyer, Edmond Russell and Miss Rachel Crothers.

### DRAMATISTS AT DINNER.

Charles Klein Guest of Honor at Club Annual Feast.

The American Dramatists' Club held its annual dinner last night at Delmonico's. Charles Klein, author of "The Music Master," "The Lion and the Mouse" and "The Daughters of Men," was the guest of honor. There were present more diners than in previous years, as women attended for the first time in the history of the club. This innovation evoked a pleasant exchange of felicitations Mrs. Martha Morton Conrad ably upholding the women's side in the speechmaking.

Bronson Howard, president of the club, presided and on his left and right at the principal table were men whose plays have won success on the American stage.

Secretary Swan read letters of regret from Augustus Thomas and George Ade. The latter wrote, in referring to Charles Klein, that he was the "king pin" of the new generation of dramatic authors, and that he had been the "spot light" so long he ought to stop and let the rest catch up.

President Howard has not improved as a speaker since the first night of "The Henrietta," many years ago, and he betrayed all of the author's characteristic aversion to long speeches in making his introduction. He said, in introducing the guest of honor: "Mr. Klein is not a personality tonight; he may be called a metaphysical entity. I have the word of the gentleman that he won't make a good speech, and I have perfect confidence in his word, for he has been trying fifteen years without success. He simply represents the great success of the last year of the achievement of the American drama. In that capacity he is made the guest of honor."

Mr. Klein seemed a bit uneasy, even before an audience of men and women who were doubtless the most sympathetic he had ever addressed. He said:

As a representative I may be allowed to make a representative speech. For fifteen years I have tried to elude unostentatiously this awful ordeal; but I am glad to be here. I hope I look it. I can safely say that this is the proudest moment of my life, also the most uncomfortable. When the reviewers have said all they can of your play and tell you not to take yourself too seriously, they are wrong, for the play is our work, and we of all must take it seriously. The public took "The Daughters of Men" seriously, the critics took it seriously and then—after a few weeks—the manager took it seriously.

J. I. C. Clarke, vice-president of the club, who was the next speaker, reviewed at length the dramatic offerings of the last year, and as he mentioned the name of the playwright and play the author arose and bowed to loud applause.

Mrs. Martha Morton Conrad, speaking for the women, told of some of the trials of an author and how she had been hustled off the stage by the stage manager and then dragged before the audience by the same stage manager. She then announced that on Saturday there was organized the Society of Dramatic Authors, which begins life with a membership of thirty-one, Charles Klein being the only man in it.

JAN 6 1907

AMERICAN DRAMATISTS' CLUB DINES.

The American Dramatists' Club held its annual dinner on Jan. 20 at Delmonico's, Charles Klein being the guest of honor. Bronson Howard presided. The speakers were Mr. Klein, J. I. C. Clarke, and Martha Morton Conrad. Mr. Klein said in replying to his introduction by Bronson Howard:

For fifteen years I have sat unostentatiously among you without speaking, and now I think it is up to me to tell you how glad I am to have the privilege of talking to-night. It is the proudest moment of my life. When the reviewers—I will not say critics—have said all they can about your play, they accuse you of taking yourself too seriously. Now, I believe a man must take himself seriously, for if you do not you will have trouble getting the public to take you seriously. Take *The Daughters of Men*, for instance. I took that play seriously; the public—that was not there—took it seriously, and after a few weeks the manager took it seriously. Now, I want to take occasion publicly to express my thanks to Mr. Harris, the gentleman who produced that play. It proved that at least one American manager had the courage to take a long shot.

J. I. C. Clarke discussed four plays which he considered "typical of what we are trying to do in dramatic art." These plays were *The Great Divide*, *The New York Idea*, *The Three of Us*, and *Jean of Arc*.

Mrs. Martha Morton Conrad, speaking for the women, told of some of the trials of an author and how she had been hustled off the stage by the stage-manager and then dragged before the audience by the same stage-manager. She then announced that on Saturday there was organized the Society of Dramatic Authors, which begins life with a membership of thirty-one, Charles Klein being the only man in it.

Among those present were Colonel George Harvey, Grace George, Mr. and Mrs. Frederic Thompson, Marshall P. Wilder, Henry George, Edmund Breese, Mr. and Mrs. Edwin Milton Royle, Mr. and Mrs. George Broadhurst, William Vaughn Moody, Mr. and Mrs. Sydney Rosenfeld, Mr. and Mrs. Herman Klein, James Forbes, Frances Aymar Matthews, Marguerite Merington, Elisabeth Marbury, Lottie Blair Parker, Wilton Lackaye, Mr. and Mrs. Theodore Burt Sayre, Mr. and Mrs. John Philip Sousa, Mrs. Henry C. De Mille, Henry Blossom, Avery Hopwood, Edward S. Van Zile, Herbert Hall Dinslow, Henry B. Harris, Harry P. Mawson, Edmond Russell, and Rachel Crothers.

AMERICA  
WATBURY, CONN.

TALMA MINSTRELS.

No finer musical taste has been shown in any entertainment than that displayed by the management of the Talma minstrels which will hold the stage at Poli's Theater on February 4 and 5. Just look over the list of musical numbers that have been chosen for the opening chorus. Excerpts from Pixley and Luder's latest *"The Grand Mogul"*, *"The Social Whirl"*, Sousa's *"The Free Lance"*, *"Mlle Sallie"*, *"Chimes of Normandy"*, *"Erminie"*, *"Isle of Spice"*, *"My Lady Mald"* and *"Il Trovatore"* all these arranged by a master hand. That is what makes it the grandest chorus that was ever sung on the local stage by male voices. It is scarcely possible to tell you about the success of the rehearsals for they have run along so smoothly and everybody seemed to take such a keen delight in making them successful that at the present time the chorus is ready to do their share in the entertainment. The costumes have been ordered, the scenery is nearing completion and the Talma members are selling the tickets which is one of the most important features of the coming minstrel show for the proceeds go to the erection of the new hospital.

CHRONICLE

CHICAGO, ILL.  
JAN 20 1907

This afternoon and tonight the Ellery band will give the first band concerts of the season in the Auditorium theater. Aside from Sousa it is safe to say that there is not another organization of the kind in America that enjoys the popularity of this band in Chicago. It will be recalled that Ellery played here all last summer when he won his army of admirers. This season the band has a new conductor in the person of Taddeo Di Girolamo, who directs with the unique and almost sensational method that makes his work picturesque and striking, at the same time bringing out all the force of a trained musician. For today's concerts the band will be assisted by Miss Anna Griewisch, mezzo soprano, a Chicago girl who has recently returned from several years' study abroad under George Ferguson of Berlin.

CONCERT FOR THE HOSPITAL.

Large Attendance at Jacobs Theatre Last Night.

PINE PROGRAM GIVEN BY TRAINED ARTISTS.

Audience Captured by Violin Playing of Miss Powers.

The attendance at the concert in Jacobs Theatre last evening, in aid of the Elizabeth General Hospital, must have proved gratifying to the management and the long list of patronesses, whose names were printed on the pages of the souvenir program. The house had been sold, and every seat was occupied. Dozens stood in the corridor unable to get seats although they held admission cards.

The audience, appreciative and generously responsive, applauded the artists vigorously. Encores became the order of the evening. The performers received more than a hearty reception. They were Marie Stoddart, soprano; Mrs. Anna Taylor-Jones, contralto; Jeannette Powers, violinist; Evan Williams, tenor; Frederick Wheeler, baritone, and Andre Benoit, pianist. Miss Powers deserves special mention for her exceptionally fine interpretation of difficult violin compositions where all the numbers of the program were of high merit and rendered in finished style.

The program was as follows:  
Arie, "Vulcan's Song," from *Philemon et Baucis* (Gounod), Frederick Wheeler; ariette, "Chanson Provencale" (Dell Aqua), Marie Stoddart; songs: "Ode to the Forest" (Tchaikowsky), "Indian Love Lyric" (Woodford-Finden), "Sing" (Richard Strauss), Mrs. Anna Taylor-Jones; violin solo, "Caprice Slave" (Gelos), Miss Jeannette Powers; arie, "If with all your hearts," from "Elijah," (Mendelssohn), Evan Williams; songs: "Who'll Buy My Lavender?" (Edward German), "Angus MacDonald" (Roedel), Mrs. Taylor-Jones; songs: "The Hills o' Skye" (Victor Harris), "Spring-Tide" (Reinhold Becker), Miss Marie Stoddart; songs: "The Pretty Creature" (Wilson), "The Three Comrades" (Hans Herman), Frederick Wheeler; violin solos: Romanze (Wieniawski), Adagio, Perpetuo Mobile (Ries), Miss Powers; three gipsy songs: "I Chant My Lay," "Songs My Mother Taught Me," "Cloudy Heights of Tatra" (Dvorak), Evan Williams; quartet from "Rigoletto" (Verdi), Mesdames Stoddart and Taylor-Jones and Messrs. Williams and Wheeler.

Miss Stoddart has a soprano of a beautiful quality. Her voice is sweet and she sings with a great deal of expression. After her last number she was heartily encored and sang "Annie Laurie," playing the accompaniment herself. Miss Stoddart has sung in oratorio with the Damrosche. She sings in the Central Presbyterian Church, of Brooklyn.

Mrs. Anna Taylor-Jones has a rich, full-toned voice, well cultivated. She sang in a delightful manner.

Miss Jeannette Powers ranks as a violinist with Maud Powell, and some musical critics think she is superior to Miss Powell. After each number assigned her on the program she was encored. At the conclusion of her first selection the audience insisted on an encore. Three times they called her to the stage. She bowed twice, but the audience still insisted that she play again. Then she gave her most charming number of the evening, Schubert's "Serenade." Miss Powers has just returned from a tour with Sousa's Band.

1/24/07

AMERICAN MUSICIAN.

THE NAME OF SOUSA.

It Acts Like Magic With the Music Loving Public.

Did it ever strike you that the name of Sousa acts like magic with the popular music loving public? Well, it does. Not only in New York, but in all parts of the country. This has been demonstrated in New York many times, but never to a greater extent than at his engagements at the Hippodrome a few months ago, when standing room was at a premium, not only one Sunday night, but six or seven in close proximity. All that it is necessary to do is to announce that Sousa will give a Sunday night concert. These eight words act like magic on the public, who flock to hear him, knowing that there will be a treat in store for them in the way of a new overture, a dainty Marche, some comic encore numbers, and last, but not least, the Sousa's world famed marches.

CORN BELT FOLKS WANT SOUSA AND HIS BAND.

Like the March King's Playing So Well That They Have Engaged Him for Harvest Festival Week.

The management of Sousa and his band has just closed a contract with the Mitchell Corn Belt Association for the appearance of Sousa's Band at the Ninth Grand Musical and Harvest Festival at Mitchell, S. D., September 23 to 28, 1907. This will be the second appearance of the band in Mitchell, as it was engaged there in 1904, at the time of the agitation concerning the moving of the State capital from Pierre to Mitchell. Sousa made such a hit there on that occasion that the Mitchell Corn Belt Association members demanded his re-engagement.

Newspaper Cutting Bureau in the world

EXAMINER  
LAN 9 1907

Newspaper Cutting Bureau in the World

PITTSBURGH  
JAN 6 1907

BURGER'S BAND CONCERT.

Will Be Held at Fulton Opera House on January 30.

With its rich infusion of Teutonic blood, it is not surprising that Lancaster should have a strongly developed musical taste; nor in view of past performances, that it should aim at pre-eminence among the smaller cities of the country in this particular field of artistic endeavor. We have just had from the Choral Society a vocal entertainment that certainly places that truly excellent organization in the front rank of its kind; and presently on January 30—we are to have a demonstration of local accomplishment in instrumental music that is sure to be equally creditable. The forthcoming event is the annual concert by Burger's Fourth Regiment Band. The concerts already given by this band have firmly fixed its popularity, and won for it a reputation for artistic achievement such as is enjoyed by no other band in the State. But the ensuing concert is more than usually noteworthy in the solists that it will present—three of them from the greatest band in America—John Philip Sousa's. These eminent solists are Herbert Clark, cornet; Leo Zimmerman, trombone, and John Richardson, sousaphone. Besides there will be solos by Miss Peterson, soprano, and Prof. P. Stewart Thorbahn, violin. The programme surely will be the finest ever given in this city, and, in fact, will compare favorably with any band programme. Aaron Eshleman has succeeded the late Chris. Burger, and will conduct the band. The concert occurs at Fulton Opera House Wednesday evening, January 30.

New March is Pleasing.  
"Western Life," the new march two-step being played by Sousa's band, is making a big hit throughout the East, as it is full of dash, and has a good swing. It has a pleasing title page, and will soon be heard whistled and played everywhere. Joseph Horne Company have cured the entire first edition of this city.

N. Y. EV'G SUN

Frank Damrosch's historic dance programme for the Young People's Symphony concert next Saturday afternoon is devoted to marches from Handel's "Dead March" to Sodermann's "Swedish Wedding," and to John Philip Sousa.

CHICAGO, ILL.  
JAN 20 1907

The House Committee on Patents has agreed on a copyright bill that contains a provision that users of talking machines at public entertainments for profit must pay a royalty to the authors whose productions they use. Perhaps John Philip Sousa will look with more kindly eye upon "canned music" when this bill becomes a law.

NEW YORK CITY  
 MORNING TELEGRAPH  
 JAN 27 1907  
 JAN 27 1907

# COPYRIGHT BILL READY FOR HOUSE

Committee Agrees Upon Draft,  
 Which Now Goes Before Con-  
 gress for Consideration.

ANY AUTHORS HEARD FROM  
 Any Changes Have Been Made, but  
 the Owners of Compositions  
 Are Well Protected.

(Special Dispatch to The Morning Telegraph.)  
 WASHINGTON, Jan. 26.  
 The preliminary skirmish in the strug-  
 gle of nearly two years to frame a new  
 copyright law has ended with the agree-  
 ment of the House Committee on Patents  
 upon the draft of a bill which now goes  
 before Congress for consideration on the  
 floor. The report which will be sub-  
 mitted to the House next week with the  
 completed, revised draft will show that  
 the structure agreed upon by the Con-  
 gressional committee differs in many es-  
 sentials from the draft originally pre-  
 pared by experts of the Congressional  
 Library and referred to the two Con-  
 gressional committees on patents last  
 May.

Authors, publishers, artists, composers  
 and dramatists have been heard for sug-  
 gestions, and while there were many con-  
 flicting interests to be regarded the great  
 battle has all along raged around the  
 proposition to forbid manufacturers of  
 piano-playing devices, phonographs and  
 other music recording and playing de-  
 vices from appropriating the work  
 of composers without paying royalti-  
 ties to the latter. Mark Twain,  
 John Philip Sousa, Victor Herbert,  
 Reginald De Koven, Charles Klein  
 and others have been among the most  
 prominent men heard by the Congress-  
 sional committee entrusted with the preparation  
 of the bill. The congestion of legislative  
 business is such that the bill may not  
 pass this session.

**Noted Authors Interested.**  
 One of the latest memorials received  
 by the committee before it reported the  
 bill came from a group of well-known  
 dramatic authors and composers. Those  
 signing this memorial were as follows:  
 Edgar Smith, George Ade, Louis F.  
 Gottschalk, Victor Herbert, Glen Mac-  
 donough, George V. Hobart, Edwin Mil-  
 ton Royle, J. Sebastian Miller, George  
 H. Broadhurst, Edward S. Abeles, Gus  
 C. Weinberg, Malcolm Williams, A. Bald-  
 win Sloane, W. E. Stewart, Clay M.  
 Greene, Brandon Hurst, Rupert Hughes,  
 J. W. Herbert, Augustus Thomas, C. T.  
 Dazey, Herman Perlet, Theodore Ben-  
 dit, Eugene W. Presbrey, Raymond  
 Campbell, Robert H. Burnside, Jeff De  
 Angelis, Winchell Smith, Arthur Weld,  
 Edward E. Kidder, Victor Harris, Wil-  
 iam C. DeMille and Gustav A. Kerker.

"We, the undersigned authors and composers of  
 musical works," says their memorial, "respect-  
 fully request your committee to favorably report  
 Section 1, Subdivision G, of Senate Bill 6320,  
 which protects the author and composer against  
 the unjust appropriation of his compositions without  
 compensation by manufacturers of mechanical de-  
 vices. The opponents to this bill contend that it  
 would legalize an alleged combination of certain  
 publishers and the Aeolian Company to control the  
 mechanical music device industry.

"We most emphatically deny that any one of  
 us is party to any such combination or had any  
 knowledge thereof, or is in any manner connected  
 with it. Most of us are not even under any con-  
 tract with any publisher and can dispose of our  
 works as we see fit. The few agreements that  
 exist are for but short periods and limited in  
 scope.

"We also earnestly pray for favorable consid-  
 eration of Section 25 of the bill, which makes  
 it a misdemeanor to pirate musical works, as we  
 have suffered considerably from the depredations  
 of irresponsible pirates for whom civil damages  
 are no terrors."

and bill which the committee con-  
 sidered favored has been retained, and is  
 now known as Section 22, although its  
 phraseology has been changed. The bill  
 as agreed upon provides a fine or jail  
 commitment until it is paid.

The approved bill gives exclusive right  
 "to print, reprint, publish, copy and vend  
 the copyrighted work." The committee  
 did not regard it as wise to grant exclu-  
 sive right to sell.

The approved bill grants exclusive  
 right "to translate the copyrighted work  
 into other languages or dialects, or make  
 any other version thereof; to dramatize  
 it if it be a non-dramatic work; to con-  
 vert it into a novel or other non-dra-  
 matic work if it be a drama; to arrange  
 or adapt it if it be a musical piece; to  
 complete, execute and finish it if it be a  
 model or design for a work of art, and to  
 vary or adapt it if it be a work of art."

The approved bill also gives the exclu-  
 sive right "to deliver or authorize the deliv-  
 ery of the copyrighted work in public  
 for profit if it be a lecture, sermon, ad-  
 dress or other production," and "to per-  
 form or represent the copyrighted work  
 publicly if it be a drama."

In the next section—E—the exclusive  
 right is secured "to perform the copy-  
 righted work publicly for profit if it be a  
 musical composition on which such right  
 of public performance for profit has been  
 reserved, as provided in Section 11."

There is nothing in the bill to prevent  
 private performances or performances at  
 which "admission fees are charged," so  
 long as the performance is not publicly  
 for profit. This change in the text of the  
 bill requiring the show to be performed  
 "for profit" will permit the use of copy-  
 righted works at charitable and religious  
 entertainments not given for profit.  
 There is a provision in the approved bill  
 that nothing in it shall be construed as  
 annulling or limiting the right of an au-  
 thor or proprietor of an unpublished  
 work, at common law or equity, to pre-  
 vent the copying, publication or use of  
 the unpublished work without his consent  
 and to obtain damages therefor.

### Works of Foreign Authors.

The bill regards compilations, abridg-  
 ments, adaptations, rearrangements, dram-  
 atizations, translations or other versions  
 of works in the public domain, or of  
 copyrighted works when produced with  
 consent of proprietor of the copyright in  
 them, or works published as new matter  
 as being the same as new works, sub-  
 ject to copyright, but no such copyright  
 when obtained is to affect the force or  
 validity of any subsisting copyright upon  
 the matter employed. No copyright is  
 to subsist in the original text of a work,  
 by an author not a United States citizen  
 first published without the limits of the  
 country before July 1, 1901, or in the  
 original text of any work which has fall-  
 en within the public domain.

Copyrights are to extend to works of  
 foreign authors or proprietors only when  
 they reside in the United States at the  
 time of first publication of their work;  
 when they shall first or contemporan-  
 eously with its first foreign publication  
 publish their work in the United States;  
 when foreign states, of which the authors  
 are citizens, by treaty or otherwise grant

American citizens the benefit of copy-  
 right on substantially the same basis as  
 to its own citizens "or copyright protec-  
 tion substantially equal to the protection  
 secured to such foreign author" by this  
 act, or when the foreign nation is a party  
 to an international agreement providing  
 for reciprocity in the granting of copy-  
 right, the President to determine the ex-  
 istence of such reciprocal relations by  
 proclamation.

The copyrights to be secured by the  
 approved bill would endure twenty-eight  
 years from date of publication in case of  
 photographs, thirty years in cases of pos-  
 thumous works, and for the remainder of  
 the life of the author and for thirty  
 years after his death in all other cases.  
 There is a provision that within the year  
 next preceding the expiration of twenty-  
 eight years from the first publication of  
 the work the copyright proprietor must  
 record in the copyright office a notice  
 that he desires the full term provided,  
 and in default of such notice the copy-  
 right protection is to determine at the  
 end of twenty-eight years.

# Dinkelspiel on the Copyright Law.

By GEORGE V. HOBART.

(Copyright, 1907, by American Journal-Examiner.)  
 Home, Dis. Week.

**HEIN LIEBIG  
 LOOEY**—Ve  
 was glatt dot  
 you was making such  
 a pleasant visit in  
 Washington, und dis  
 reminds me, Looey,  
 dot maybe you could  
 leaf a talk mit some  
 off dose Congressers  
 mit regards to a sub-  
 scribeckit wich is now  
 growing at der hull-  
 works of our liberty.  
 Der subscribeckit wich  
 I reference to, Looey,  
 is der new copyright  
 law wich affectations  
 many of your friends  
 und at least vum of your relatives, vich is  
 Rudolph Bauerschmidt, der song writer,  
 und a cousin of yours.



For some inferior reason der average  
 Congresser or Legislatorist looks mit der  
 lump of scorn on der man dot writes for a  
 living.

Ven der man dot keeps der delicatessen  
 store walks up to him der Congresser eggs-  
 tains der right hand of fellowship und  
 says, "Vot! you haf inventioned a new  
 style of potted cheese! Vy, my boy, I vill  
 get a law passed dis afternoon to pro-  
 tect you—sure!"

Ven der farmer walks up to him der  
 Congresser throws both arms around his  
 neck und eggclaims, "Vot! you haf dis-  
 covered how to blend turnips und potatoes  
 mitoud der aid of a musier! Vy, dear old  
 chap, I vill put a law through at vunce to  
 protect der fruits of your brain!"

But ven der author or composer walks up  
 to him der Congresser looks in his lunch  
 basket to see is dare a lemon left.

Dot der case of your cousin, Rudolph  
 Bauerschmidt for a eggsample, please.

Rudolph is the authorshipper of many  
 famous songs such as, "While der River  
 Runs to Yonkers Still My Luff for You  
 Is True;" und dot uduer vum called,  
 "When der Moonlight Floods der Mead-  
 ows Ill Come Back to Hucksack."

Der most popular song dot Rudolph efer  
 gave vent to is called, "Dough Dey Call  
 My Luff an Onion He Was All der World  
 to Me!" But vot dit he get out of it?  
 Practicably nuddings.

Eftervare you could hear dot song—on  
 der self-playing pianos, on der speaking  
 machines, on der funngrafts und on der  
 hand organs, but ven Rudolph vent to der  
 publishers dey handed him nine dollars  
 und his hat.

"Ach, Himmel!" set Rudolph to der pu-  
 blishers, "my song is efervare! In der  
 cafes, der restaurants, der lobster empori-  
 ums, in der orchestras, efervare!"

"Sure," set der publishers; "it is efer-  
 vare dot dey doand haf to pay royalties!"

"Wot dit you mean?" set Rudolph, gasp-  
 ing like a salt mackerel.

"Der idea is just dis," set der publish-  
 ers. "Ve put ould your song vich has got  
 symptoms of becoming popular und fifteen  
 minutes afterwards efer every mechanical device  
 in der world is singing it or playing it  
 mitoud givng you vum penny for der result  
 of your brains!"

"But ain'd you got it copyrighted?" in-  
 kvires Rudolph, mit a grocer's bill staring  
 him in der face.

"Yes, but der copyright law doand tell  
 der speaking machines or der self-playing  
 pianos to pay you any royalty, do dey?"  
 inkvires back der publishers.

"Den I vas stung!" set Rudolph, pushing  
 der tears back mit der finger of his glove  
 vich has a hole in it.

"Sure you vas stung, und vill contin-  
 uation to be stung vile der law doand pro-  
 tection der author und composer," set der  
 publishers. "You walk into a large com-  
 partment store und look der matter ofer.  
 A voman walks up py der moose counter  
 und she says, 'Haf you Bauerschmidt's  
 latest ballad, entitled, 'You May Call Me  
 Vot You Vill, Dear, Only Do Not Call Me  
 Slob!'" und just as der clerk is about  
 to sell her a copy for fifty cents, somebody  
 starts up your song on der speaking ma-  
 chine on der next counter, und der voman  
 says, 'Ach, my leedle boy has vun of dose  
 machines, so I vill buy der song on a record  
 so I can save my singing voice to play  
 britch vist mit!"

"Dare is der idea in a nut shell," der  
 publishers vent on; "if der voman hat  
 bought a copy of der song in its originality,  
 you, as der author, would get sigs cents  
 royalty, but she bought it already sung  
 on der speakeasy, und you get nuddings;  
 vas you vise?"

"Vot is der use to be vise ven visdom  
 gets it in der neck always?" vispered Ru-  
 dolph.

"Anudder ding," vent on der publishers;  
 "dese moosical machineres take your song  
 mitoud paying you a penny for it und  
 grind it ould, morning, noon und night,  
 till der pulic gets such an anger ofer dot  
 song dot in a veek it is dead."

"Vot is der answer?" inkvired Rudolph.

"Der answer," set der publishers, "is  
 eider to make dese mechanical moosleers  
 pay for der vork of udder people's brains,  
 or close up our song factories und let dem  
 starve."

"Yes, but how vill I pay der grocer?"  
 inkvired Rudolph.

"Pay him mit der nine dollars ve gafe  
 you," set der publishers.

Such is der stivation, Looey, und I wish  
 you would speak to some of dose Con-  
 gressers about it.

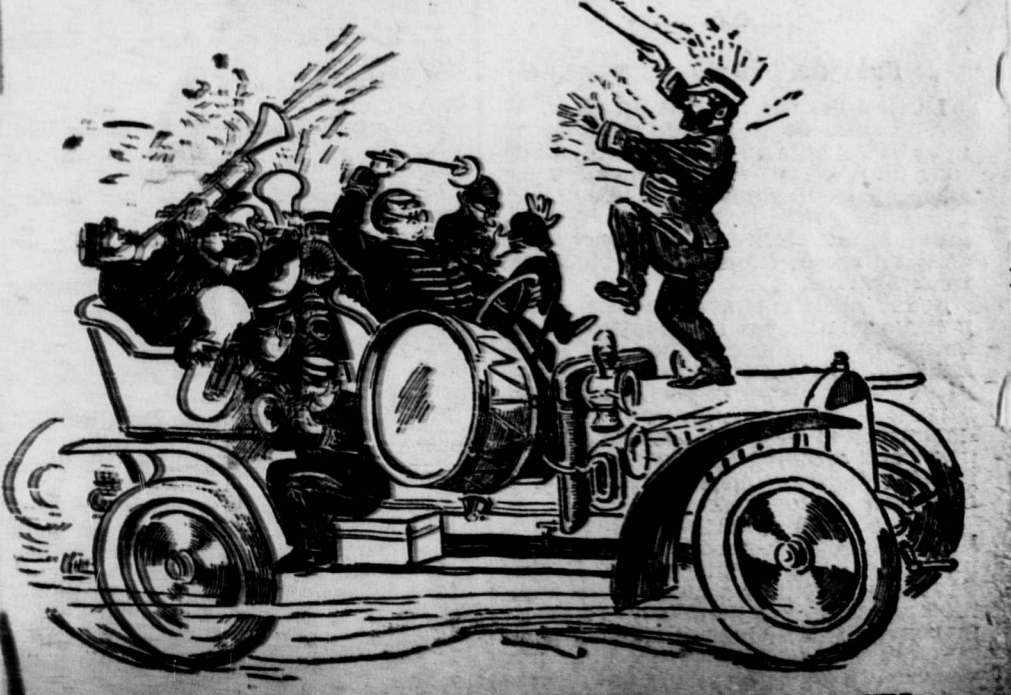
Pick ould a Congresser mit a goot singing  
 voice, because he is less likely to be  
 grouchy.

Beware of der man mit der grouch, Looey,  
 because he is always ready to lemonize you.

Yours mit luff,  
 D. DINKELSPIEL,  
 per George V. Hobart.

Journal : LES SPORTS  
 Date : 24 JANVIER 1907  
 Adresse : 21 r. St Marc  
 Signé :

# CE QUE PENSENT LES AUTRES



COMMENT M. SOUZA IMAGINE UN CONCOURS D'ANTIHERAPANTS  
 Cet herapantisme... d'un jet de... en français...  
 qui... à la... est l'un...

### Authors Would Have a Trust of Genius

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 ownerships of copyrights for such a long time. If an author should produce a masterpiece at 25 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, asks the Washington Post, 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.

Newspaper Cutting Bureau in the World

om MUSICAL AMERICA  
 dress NEW YORK CITY  
 te FEB 2 - 1907

### NOTED ARTISTS WORK FOR CHARITY

#### Delightful Benefit Concert Given for Sanitarium for Hebrew Children.

ROCKAWAY PARK, L. I., Jan. 20.—A concert given under the auspices of the Ladies' Aid Society, for the benefit of the Sanitarium for Hebrew Children, last week, was successful from a pecuniary point of view, but still more so artistically. The soloists were all musicians of note and of superexcellent ability.

Guglielmo Fagnani opened the programme with the Prologue from "I Pagliacci," to which he brought all the wealth of perfect vocal art. Gounod's "Dio Possente," from "Faust," and Ambrose's "Longing" were also admirable.

Estelle Lieblich exhibited much delicacy and fineness of perception in Schubert's "Wohin," Sousa's "The Snow Baby" and a "Chanson Provencale" by Dell Aqua. Her voice is refreshingly young.

Another artiste who adds youth to her other charms was Rose Ford, the violinist, whose simplicity and unaffected bearing, quite as much as her manifest gifts, won the sincere admiration of the audience. Miss Ford showed herself to be the possessor of a technique which responded to all demands made by the most taxing music for her instrument, of a broad, even tone, of great sweetness and of a sympathetic, warm temperament. An "Adagio" by Ries, a "Humoresque" by Dvorak, and a "Mazurka" by Wieniawski were rendered with effect and were of true artistic worth.

By permission of Oscar Hammerstein, of the Manhattan Opera House, Regina Arta, the soprano, also appeared and proved a delightful addition to the evening's enjoyment. An air from Verdi's "Aida," and a little "Wilde Rose" by Eilenburg were enthusiastically received.

Henrietta Fetherston-Warner gave Brahms's "Saphische Ode" and "Vergleichliches Ständchen"; Margaret Hubbard-Ayer sang the famous air from "Samson and Delilah."

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 AZETTE  
 FEB 2 - 1907  
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### Y. M. C. A.

With over a hundred gymnasium members and a large and interested number of spectators the entertainment given under the auspices of the Young Women's Christian association last evening, in Independence hall, was a great success. It was owing to the particularly zealous work of the young women that there was so much interest taken in the event. Miss Josephine Macdonald, physical director, and Miss Hinds, secretary, arranged an admirable programme. The very interesting renditions and demonstrations were executed by the members of the classes. There was much applause and much admiring comment made on the excellent work accomplished, which really was only an example of what can be done with larger numbers.

At the close of the programme there was a social hour when ice cream and cake were served.

In particular the singing of the Glee club, under the direction of Mr. Hayden E. Harris, was most delightful. The well-trained voices, the interesting selections and the fine expression were all appreciated. The club was represented by nearly every member, and demonstrated that it is capable of competing with choral clubs that have studied a much longer time. Sousa's band was a unique demonstration, with Miss Maude Browne as leader. The amusing music, which was capably performed, elicited the heartiest applause.

## Sousa's Patriotic March Breaks Down 'No Encore' Rule

### Dr. Frank Damrosch Yields to Young People's Imperative Demand.

DR. FRANK DAMROSCH, at the fourth of this season's Symphony Concerts for Young People, in Carnegie Hall on Saturday afternoon, gave an exposition of the various forms of the march. For nine years Dr. Damrosch has been leading the young understanding to a proper appreciation of good music, and he more than any man will be responsible for the taste of the next generation of music lovers.

One of the most delightful things about these concerts is the intimate relation between the conductor and his pupils, for, old and young, that's what they are. Usually his humor is more than a match for their enthusiasm, but on Saturday he was bowled over. After a persistent refusal to break the rule of no encores, offering, with a smile, to repeat the whole concert if everybody would promise to come again, he was forced to unconditional surrender over what he announced as "our" Sousa's "The Stars and Stripes Forever." The concert couldn't have gone on if he hadn't yielded and played it over again.

The programme began with the fanfares of the Thirty Years' War, ran through marches of the time of Frederick the Great, the Rakoczy march of Berlioz, the funeral march from Handel's "Saul," the funeral march from Beethoven's "Eroica" symphony, Mendelssohn's Wedding march and the march from Tchaikowsky's "Pathetique" symphony. The house was crowded and the enthusiasm was unbounded.

NEW YORK PRESS

### Sousa Beats Symphonic Souls.

For nine years Frank Damrosch has been giving instructive talks at the Young People's Symphony concerts with the purpose of inculcating in the minds of his hearers, who are not at all young, a taste for the higher forms of music. Yet at yesterday's concert in Carnegie Hall—and with a programme that included works of such giants as Beethoven, Handel and Tchaikowsky—the one number that had to be repeated was a march by John Philip Sousa. The applause at the end of "The Stars and Stripes Forever" was so insistent that it had the effect on the progress of the concert that a stalled truck would on street traffic, say, in the last week. The number was not played particularly well at that, for there was a lack of sonority that must always follow the playing of such a composition by an orchestra in which the string choir predominates.

The purpose of the concert was to give an exposition of the march in its various forms, including the variation of the polonaise. The dance of that form played was the one from "Mignon," and the orchestra also gave the "Torchlight Dance" of Meyerbeer. The programme began with a spirited "Fanfares of the Time of the Thirty Years' War" for the brass and percussion instruments; continued through two marches of the period of Frederick the Great, and then went on to Strauss's lively "Radetsky March" and the "Rakoczy March" in the Berlioz form. Damrosch preceded in the Sousa number with a "Prussian File and Drum Parade March" and followed it with the stately "Turkish March" from Beethoven's "Ruins of Athens." Handel's funeral march from "Saul," Mendelssohn's "Wedding March," the movement in this measure from Beethoven's "Eroica" Symphony, Sodermann's humorous "Swedish Wedding March" and the march movement from the "Pathetique" symphony made up the numbers in this form. As usual the hall was crowded.

## VAN RENSSELAER GIVES SMOKER FOR SCHEEL

### Clubman Entertains Members of Philadelphia Orchestra at Horticultural Hall.

### MAESTRO STILL UNWELL

One of the most elaborate smokers ever given in Philadelphia was given last evening in Horticultural Hall by Alexander Van Rensselaer as a compliment to Fritz Scheel, conductor, and his fellow-members of the Philadelphia Orchestra.

More than 700 invitations had been issued, the guests including the guarantors of the orchestra and members of the Union League, University, Philadelphia, Rittenhouse and Corinthian Yacht Clubs.

The guests were received by Mr. Van Rensselaer, who made it his business to see that every one enjoyed himself. The hall was handsomely decorated for the occasion, palms and flowers being placed in great abundance. The luncheon was served after the concert by the orchestra, the menu being made up of German dishes and beverages.

The one regret of the evening was the absence of Mr. Scheel, who is suffering from a nervous breakdown caused by overwork. His place as conductor of the orchestra was taken by August H. Rodemann, who has been his assistant, and whose work brought forth applause.

The numbers rendered by the orchestra were as follows:

- Overture, "Merry Wives of Windsor".....Strauss
  - Emperor Waltz.....Strauss
  - Fricassee of trumpets with trombone.....Schaefer
  - Dressing.....Schaefer
  - Gustav Heim Max Beyer Rudolf Engel, Emil Kresse, Edward Gerhard.
  - (a) "Hail! Smiling Mora".....Spofforth
  - (b) "Dan Cupid and Dame Fortune".....Reinecke
  - Orpheus Club and Orchestra.
  - Hungarian Rhapsody, No. 2.....Liszt
  - "Wine, Woman and Song".....Strauss
  - Orpheus Club and Orchestra.
  - Pas Des Fleurs, from "Naila".....Delibes
  - "Stars and Stripes Forever".....Sousa
- Among those present were:
- James McCrea
  - James W. Paul
  - Thomas Dolan
  - Henry Whelan, Jr.
  - Richard Barringer
  - Walter Wheeler
  - H. Laussat Geyelin
  - Henry Gordon Trumbler
  - Arthur Wheeler
  - Alfred C. Lambdin
  - Andrew Wheeler
  - Dr. W. B. Van Lee
  - John Carr
  - Sydney W. Keith
  - Edward Browning
  - Wilson McCreedy
  - Thomas David Pierce
  - Samuel W. Lewis
  - Dr. T. Huston Bradford
  - Richard Vaux Buckley
  - William Moore Wharton
  - Louis Nelson
  - Andrew Gray
  - Theodore W. Cramer
  - Harold V. Blumhardt
  - Robert Coleman Drayton

Newspaper Cutting Bureau in the World

NEW YORK CITY  
 FEB 14 1907

### PAST CONCERTS

Young People's Symphony Concert. The Fourth Symphony Concert took place at Carnegie Hall, Saturday afternoon, 9 February.

This concert was devoted to the study of the March in its various forms.

- Programme:
- Fanfares of the time of the thirty years' war (for trumpets and kettledrums)
  - Marches of the period of Frederick the Great
    - a. Alte Dessauer March
    - b. York March
    - c. Radetsky March
  - Rakoczy March
  - The President's March
  - Prussian File and Drum Parade March.....Sousa
  - Stars and Stripes Forever.....Sousa
  - Turkish March from The Ruins of Athens.....Handel
  - Funeral March from Saul.....Mendelssohn
  - Wedding March.....Beethoven
  - Funeral March from Symphony Eroica.....Tchaikowsky
  - Polonaise, from Suite No. 3.....Sodermann
  - Swedish Wedding March.....Meyerbeer
  - Torchlight Dance.....Tchaikowsky
  - March from symphony Pathetique.....Tchaikowsky

The Fifth Concert to be given 2 March, will be devoted to National Dances.

MUSIC.

A CONCERT OF MARCHES.

In the pursuit of his plan in the programmes of the Symphony Concerts for Young People this season, Mr. Frank Damrosch, in Carnegie Hall yesterday afternoon, illustrated the development of the march from its simple form up to its entrance into the symphony. As at the previous occasions, when the waltz and its precursors and the minuet and its companions were his subjects, Mr. Damrosch commented briefly on the different members of his programme, and in one instance let his comment take the place of the performance. This unfortunately was in the case of the "President's March," which had been associated with some of the historical marches of Europe, such as fanfares, for trumpets and drums, from the period of the Thirty Years' War, the "Dessauer" and "York" marches, from the time of Frederick the Great, the "Radetzky" march of Austria, and "Rakoczy" march of Hungary. Mr. Damrosch explained that he had been unable to find a suitable arrangement of the "President's March," and that he felt that he ought to omit it because everybody knew it as "Hail, Columbia." Apologizing for having also dispensed with the illustrations, which had been so pretty a feature of his exposition of the dances, he jokingly remarked that he had cabled to the German Emperor asking him for the loan of a Prussian regiment, but the monarch had been unable to spare one. So his auditors were asked to call up the picture of one of the famous regiments of foot soldiers passing by on parade. Later, he described the alternation of the music of a life and drum corps and the music of the full field band by playing a Prussian life and drum march and running out into Sousa's "Stars and Stripes Forever." Then he got all the response from his listeners, big and little, that he could have desired: even a little more. "A wifful audience must have its way," he remarked in comment when he found that he could not go on with the concert until he had repeated a portion of Sousa's stirring piece. And little blame to the listeners, for there was nothing quite comparable in his list with the swinging joyousness of the American march king's tunes and their setting. From the marches intended for military uses the programme led to wedding and funeral marches, the examples being Mendelssohn's march from the incidental music to "A Midsummer Night's Dream" (the mere mention of which sent a pleased murmur through the audience), the Swedish Wedding March, by Södermann; the Dead March from "Saul," by Handel, and the Funeral March from Beethoven's symphony "Eroica." Next came the stately processional marches, the Polonaise, illustrated by the polacca from "Mignon," and Meyerbeer's "Fackeltanz" (Torchlight Dance), designed to accompany a solemn court function. Finally, symphonic use of the form was illustrated by the stilled movement of Tschalkowsky's "Pathétique." Musical ends, rather than critical, were served in the programme, but the scheme was both interesting and entertaining.

Mr. Damrosch had delightful material at hand for his verbal notes on the military marches included in his list had he found time to use it. The "Dessauer" march, for instance, is German only by adoption. It came from Italy, where it is probably unknown now. It derived its name from the fact that Prince Leopold I of Dessau, popularly known as "der Alte Dessauer," was so fond of it that he sang all his songs to its tune, forcing even religious hymns upon the Procrustean bed of its rhythm. It was a march played by the Italian soldiers when they came to make obeisance to him after the capture of Turin in 1706. The trumpeters in the prince's army caught up the strain at once, and the German people took it from them and put words to it. A rude soldiers' song, adapted to the melody, may still be heard on convivial occasions in the Fatherland:

Ca donc, ca donc.  
So leben wir.  
So leben wir alle Tage.  
In der allerschönsten Saufkompanie.  
Des Morgens bei dem Branntwein.  
Des Mittags bei dem Bier.  
Des Abends bei dem Mägdelein.  
Ist das nicht ein Plaisir?

The most popular national march of Austria is the "Radetzky," so called after Field Marshal Count Radetzky, who conquered Lombardy for Austria in 1805. The march was composed by Johann Strauss, the elder, and, like his waltzes and polkas, and those of his sons, reflects capitally the carefree gaiety of the Viennese. Different in spirit, full of local color and political spirit, is the "Rakoczy March," which Mr. Damrosch played in the picturesque transcription made by Berlioz and incorporated in his "Damnation of Faust." The power of national music over the people who created it has no stranger exemplification than in this march. "When I hear the Rakoczy," exclaimed a Hungarian, "I feel as if I must at once go to war to conquer the whole world. My fingers convulsively twitch to seize a sword, a sword, a bludgeon, or whatever weapon may be at hand—I must clutch it and march forward!" This is scarcely an exaggeration of the national sentiment which this vehement piece of music arouses amongst the Magyars. The Hapsburg government, fearful of its influence during periods of political excitement, has several times prohibited its performance on public occasions and confiscated the printed copies found in shops; but it is no more to be eradicated from the heart of the patriotic Hungarian than the name of the French republic from the heart of the French republic. The march shares its name with a number of other compositions which date from the latter part of the eighteenth century, and which were intended to make the power of

You may read of its origin in a German book, and believe or not, as you please, the most generally credited story, that it was written by the conductor of the old John Street Theatre, named File or Phile (with half a dozen other variants), when Washington used to attend the playhouse in New York; but Mr. O. G. Sonneck, chief of the music division of the Library of Congress, has investigated all the stories of its origin and arrived at the conclusion that as yet the question of its authorship is shrouded in obscurity. Were it a better tune this is as it should be. The words to which this is sung were written by Judge Joseph Hopkinson, of Philadelphia, for Gilbert Fox, a member of the theatrical company in Philadelphia in 1796. It was a time of excitement, when the American people were divided as to whether the United States should side with France or Great Britain in their quarrel. Fox wanted a patriotic song which he could sing to the popular tune of "The President's March" at his benefit, and Judge Hopkinson provided him with one which pleased both parties among the American patriots.

H. E. K.

SYMPHONY CONCERT FOR YOUNG PEOPLE

Frank Damrosch Devotes a Programme to March Music.

The young people, and the older ones, too, thoroughly enjoyed the fourth symphony concert for young people, given Saturday afternoon at Carnegie Hall under the direction of Frank Damrosch.

In accordance with the plan followed by Mr. Damrosch this season, of devoting each programme to a special musical form, this last concert presented an exposition of the march in its various manifestations.

The afternoon was made additionally attractive and instructive by the remarks of the conductor on each work as it was to be given.

The programme opened, very martially, with the fanfare of the time of the Thirty Years' War. Then followed the "Dessauer" and "York" marches of the time of Frederick the Great. The merry strains of Johann Strauss's "Radetzky March" preceded the stirring rhythms of the "Rakoczy March" in the arrangement by Hector Berlioz.

The next number was scheduled as "The President's March." Of this, Mr. Damrosch said he had been unable to procure an adequate orchestral copy. "However, as 'The President's March' is only another name for a popular patriotic song, which you all know, we will not play it," explained Mr. Damrosch.

A Prussian Fife and Drum Parade March was used as the introduction to John Philip Sousa's "Stars and Stripes Forever." The home product was evidently to the taste of the loyal Americans of all ages, for thunderous applause crowned the martial rhythms and forbade the continuance of the programme until the number had been repeated.

In point of excellence of rendering, the next number, the Turkish March from Beethoven's "Ruins of Athens" was the best thing of the afternoon.

Two funeral marches were given, the "Dead March" from Handel's "Saul," and the march from Beethoven's "Eroica" Symphony; two wedding marches, the famous one by Mendelssohn and Södermann's Swedish characterization. Enjoyable also were the "Polonaise" from Thomas's "Mignon" and Meyerbeer's "Torchlight Dance." The programme closed with the march from Tschalkowsky's symphony "Pathétique."

NEW YORK TIMES FEB 17 1907

**A**N entertaining programme will be presented at a meeting of the members of the Drawing Room, who on Thursday evening next will assemble at the home of Mr. and Mrs. Emerson McMillin, of No. 320 Riverside Drive.

Mr. John Philip Sousa will talk concerning "Popular Music," and other speakers will be Dr. Gerritt Smith and Mr. H. Montague Downes.

The musical features will include vocal selections by Miss Estelle Lieblich-Mosler and Mr. Roy H. F. Dadmun, also piano solos by Miss Barbarossa.

Among those to whom special invitations have been issued to attend the affair are Count and Countess Massiglla, Count Aldrovandi, Messrs. and Mmes. H. Morris Whitney, Murray Whiting Ferris, James L. Laidlaw, H. Naxon Loomis, Walter Clark Runyon, Ralph L. Shainwald and Mmes. Vanderbilt Cross, Marcellus Hartley and Dr. and Mrs. J. Willard Travell.

NEW YORK TIMES FEB 17 1907

Mrs. Francis Dana Winslow has invitations out for a luncheon to be followed by bridge on March 12.

Mr. and Mrs. Emerson McMillan will entertain the Drawing Room Club on Thursday evening. John Philip Sousa is to talk on popular music. There will be also a musical programme.

NEW YORK TIMES FEB 22 1907

The Drawing Room Club met last evening at the home of Mr. and Mrs. Emerson McMillin, 320 Riverside Drive. John Philip Sousa talked on musical composition, and there were piano solos by Mme. Esperanza Barbarossa, and Roy F. Dadmun, a baritone, sang. A buffet supper followed the entertainment.

ished: London, 1881; New York, 18.

NEW YORK TIMES FEB 22 1907

NOTES OF THE WEST END CLUBS. WEEKLY REPORT OF THE ACTIVITIES OF MANY ORGANIZATIONS.

**A**N entertaining program was presented at the meeting of the Drawing Room, which was held at the residence of Mr. and Mrs. Emerson McMillin, 320 Riverside Drive, on Thursday evening.

John Philip Sousa spoke on "Popular Music." The other speakers were Dr. Gerritt Smith and H. Montague Downes.

The musical features included vocal selections by Miss Estelle Lieblich-Mosler and Roy H. F. Dadmun, also several piano solos by Miss Barbarossa.

Among the specially invited guests were: Count and Countess Massiglice, Count Aldrovandi, Mr. and Mrs. H. Morris Whitney, Mr. and Mrs. Murray Whiting Ferris, Mr. and Mrs. James L. Laidlaw, Mr. and Mrs. H. Naxon Loomis, Mr. and Mrs. Walter Clark Runyon, Mr. and Mrs. Ralph L. Shainwald, Mrs. Vanderbilt Cross, Mrs. Marcellus Hartley and Dr. and Mrs. J. Willard Travell.

CINCINNATI, OH FEB 16 1907

LEAVES FROM THE DIARY

Of A Reformed Advance Agent.

How the Obstinate Dramatic Editor Turned a Trick That Brought Golden Praise From Fluto.

By STEVE O'GRADY.

**I**F we all knew the full details of each other's business," said the Reformed Advance Agent, "this would be a sad and difficult world. I apply this logic particularly in the case of The Press vs. The Show Business. If the dramatic critics knew all the ends of the advance agent's game and the advance agent had the D. C.'s catechism committed to memory, arbitration would be exceedingly difficult under any conditions, and, in fact, I am strongly of the opinion that both sides would be seeking other vocations.

"For example, my former associates put through some hazardous contributions that call for the greatest admiration. As a particular instance, Miss Beatrice Gottrox, the young society star, is planning a tour over the Southwest Circuit. She and her company are in New York, not playing, mark you, but rehearsing. I. M. Nervine, her skilled promoter of publicity, sends out the following to the country press:

"Julia Marlowe, Ethel Barrymore, Maude Adams, Olga Nethersole, Mrs. Fiske and Beatrice Gottrox are among the great American stars who are to have new plays this season. Much interest has been manifested in New York in the forthcoming production of the four-act problem play, All Lost Save Life, in which Miss Gottrox will appear in the sensational role of a rich young woman who risks her private fortune to save a stranded troupe for the sake of her loved, the leading man, William Winter, who witnessed one of the rehearsals, says nothing like it has ever been seen on the American stage."

"While I have never met John Philip Sousa, I have often felt that I owed him numerous apologies, due to the constant coupling of his name in vain with that of Fluto, the Peerless Leader of the Famous Fifty, whose fortune I held at stake during our memorable trans-continental tour, in which we got as far north as Vancouver, riding in regular coaches there and back. One of our stock paragraphs was to notify the newspapers that Sousa and Fluto had reached an amicable agreement, and had decided to divide the territory that season, Fluto taking the northern route, Sousa the south. Of course, we congratulated the people of the north.

"When I wandered into Duluth, however, I was confronted with a bit of news that was most distressing. There had been some bad booking on the part of K. and E. for I learned that Sousa and his band followed us into Duluth by one week.

"The cafe orchestras were already playing 'The Stars and Stripes Forever,' and I was seeing another bad finish for Fluto. I resolved to couple the great band leaders in my notice, and, with us on the ground first, there was a possibility, aye, a probability, of our getting some of the money.

"Then one of those peculiar things happened. It was the dramatic editor of the Times who did it. He had received photographic poses of both Fluto and Sousa. When I visited him he acted somewhat alarmed, and when I pressed him for some news as to our layout, he frankly confessed that he had fixed up a page, but that he had divided the photographs—a half-page for Fluto and a half-page for Sousa. I appeared ill at ease. Mind, I wasn't. I was about to explode, for I had observed the headlines: 'Two Great Band Leaders to Visit Duluth.'

"Well," said I to the D. E., 'I am an old newspaper man, and I know too much about the game to attempt to dictate a policy for you to follow. This is a blow to me, for this page layout of yours puts Sousa on a par with Fluto. That's bad. However, your headline there relieves the situation somewhat, and I admire you for your courage. Let her go, and if Fluto does any growling I'll tell him you did this entirely on your own volition; that I tried to stop you, but that you were determined and stubborn and would not yield.'

"The dramatic editor smiled a hearty approval of my plan.

"When the advance agent for Sousa got to town, the Times' Sunday section had already gone to press, and the late arrival was hopelessly lost. I was over in St. Paul when Fluto landed in Duluth. He saw the double-headed page feature and flew into the wildest ecstasies. 'The best piece of work you ever did,' he wrote; 'have allowed the wine suppers on your expense account, just received.'

"You see, that dramatic editor wouldn't even allow me to buy him a drink, but what's the use of having luck if you don't take advantage of it? The wine suppers on my expense account were on the square. I bought them for a soubrette friend of mine with The Fortune Teller company, who said she hadn't tasted champagne since the New York run."

# MUSIC COMPOSERS UNITE FOR FRAY

## They and Lyric Writers Organize to Fight Mechanical Music Makers.

### DEMAND PROTECTION UNDER COPYRIGHT.

One result of the present controversy over the revised copyright law has been the organization-by the composers and lyric writers of this city for mutual protection against the automatic musical devices which use their songs and instrumental selections without accounting to them for royalty. The movement is headed by such men as Victor Herbert, John Philip Sousa, Manuel Klein and Harry B. Smith. The organization, known as the National Copyright association, is expected to eventually include every American of musical talents and achievements who cares to join.

The association has just issued a spirited reply to the Senate minority report, which was decidedly in favor of "free royalty" for phonographs and automatic pianos. John Philip Sousa, who was long leader of the Marine band in Washington, is currently credited with the authorship of most of this reply, probably because he has proved that "the pen is mightier than the baton" in several books and magazines. The reply is as follows:

The minority report on the copyright bill submitted by Senators Mallory, Foster and Smoot is characterized by a total disregard of the rights of the composer.

If the views of the minority were to be applied to all copyright legislation, the composers would hardly get any copyright protection at all.

It is said that copyright protection against auto-musical devices would be an invasion of the patent law and a violation of the line of demarcation between the copyright and the patent law.

By whom is this line of demarcation violated in the present instance?

Not by the composers, who are in no position to infringe patent rights. The manufacturers of the patented devices, the owners of the patents, are the invaders.

The minority further objects to an auto-musical copyright, because it would be a radical departure in advance of all the nations that have considered the question.

In Germany and France copyright protection has been extended to certain classes of automatic devices. Full auto-musical copyright protection has been secured by the composers in Italy.

But, suppose the United States does take a step in advance of other countries in the protection of authors and composers, is that an argument to be considered in the congress of the United States?

The third objection mentioned in the minority report is the most amazing of all. It urges as a reason for refusing auto-musical copyright, that it would despoil the manufacturers who have invested millions, for the benefit of the few.

Who are the few? The composers or the manufacturers?

The total number of those manufacturing concerns is insignificant compared to that of the American composers, 500 of whom petitioned Congress for the enactment of this legislation.

But, whether few or many, the composers are entitled to be protected in their exclusive right to the use of their compositions. To secure to them such protection is the very object of musical copyright.

They are justified in demanding this measure as an act of justice, because they have been and are being despoiled by the manufacturers of the automatic devices.

It must be admitted that the records serve the same purpose as sheet music, that as in the case of sheet music, their use consists in communicating to the user the ideas of the composer, in enabling the user to secure the enjoyment of those ideas for himself and for those whom he wishes to share it with him.

That being the function of these records, it is inevitable that their extensive use must tend to limit the demand for sheet music.

New York Herald  
FEB. 2/07

## MUSIC WRITERS ASK PROTECTION

### They Want Royalties on Their Productions When Used in Mechanical Devices.

By the Associated Composers of New York, Inc., No. 1302 H Street, N. W., Washington, D. C., Friday.

Victor Herbert, of New York, who has steadily opposed the House provision in the Copyright bill which would prevent composers from reaping any benefit from perforated sheets and records used in mechanical music inventions, came to Washington to-day to again protest. He made this statement:

"I am here on behalf of the composers to protest against the Copyright bill reported by Mr. Chamberlain, which not only does not protect us against the reproduction of our works by phonograph records and perforated rolls, but deprives us of rights which we enjoy under existing law. Complete justice is done to us by Senator Kittredge's bill, and we appeal to Congress to support it.

"The highest development of music in this country is absolutely essential that the law should afford every encouragement and protection to musical composers against piracy.

"For more than fifteen years the best compositions of American composers have been reproduced and sold in the form of phonograph records and other devices for mechanical reproduction without the payment of any royalty to the composers and to the unjust enrichment of the manufacturers of these devices.

"The courts have decided that the present copyright laws do not cover these devices, and they suggested that this matter should be brought to the attention of Congress.

"The Education of Congress prepared a bill which contained a provision protecting us against the use of our compositions for mechanical reproduction without the payment of a royalty. Upon the introduction of that bill the mechanical instrument manufacturers organized an association called the American Music Copyright League, which has for its object the defeat of all copyright legislation, and more particularly any legislation designed to protect composers against mechanical reproduction of their property.

"The only argument advanced against this provision of the bill was that contracts of a monopolistic nature were made between one company and several publishers in 1902. The company was to get exclusive rights to the publishers' publications, in the event the Supreme Court decided that a perforated roll is a 'copy' of a musical composition within the meaning of the present copyright laws.

"It was not shown that a single composer made any contract with the company, and more than five hundred leading composers in their petition to Congress have most emphatically denied having any connection with the company or that they in any wise sanctioned or had any knowledge of the contract.

### USED MONOPOLY PLAN.

"The mechanical instrument manufacturers exploited the monopoly issue in every way before the House committee. They employed every means available to corporate interests to defeat this legislation. The composers, on the other hand, have no organization. They could not afford the expense of an array of legal talent. To some of these composers a hundred dollars a year in royalties from the manufacturers would be a blessing and a godsend.

"The composer gets his royalty from the man who owns a piano because he must buy a sheet of music from which to play. Likewise from the man who owns a violin, banjo, guitar, etc., but he gets no royalty whatever for his compositions that are played on mechanical pianos and phonographs.

"The House committee struck from its bill the mechanical instrument provision and any language therein by which the courts might construe a perforated roll or phonograph record to be an infringement of the composer's copyright, presumably upon the ground that the contract between the publishers and the company would create a monopoly. I cannot understand how the fact that an unlawful combination exists between the company and the publishers is any good reason why the manufacturers should be permitted to continue their selfish and iniquitous policy of appropriating their property."

Washington Post  
Feb 2/07

### COPYRIGHT BILL OPPOSED.

#### Victor Herbert Protests Against Phonograph Clause of Measure.

"I am here on behalf of the composers to protest against the copyright bill reported to the House by Mr. Currier, which not only does not protect us against the reproduction of our works by phonograph records and perforated rolls, but deprives us of rights which we enjoy under existing law," declared Victor Herbert, the musical composer, in a statement issued yesterday.

"Complete justice is done to us by a bill introduced by Senator Kittredge, and we appeal to Congress to support it. We do not want to deprive the manufacturers or the public of the music we write. We want the public as well as the manufacturers to get all the benefit possible out of our product, but at the same time we ask that, as the publisher pays us a royalty for every sheet of music he publishes and sells, so the manufacturers should pay a like royalty. Without our compositions and our names the rolls and records would have absolutely no commercial value.

"To some of the composers \$100 a year in royalties from the manufacturers would be a blessing and a god-send. It is these men who rely upon their compositions for the support of their wives and little ones, who are being plundered by the manufacturers, and to defeat whose cause every means is being used."

Ed. Mail 2/2/07

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

From  
Address  
FEB 9 - 1907

A CAREFUL reading of the copyright bills—those presented by Mr. Kittredge and Mr. Currier—causes one to wonder just where all those interested are when all is considered. It would seem impossible to frame a bill that will justly meet all the different interests of the country. The fact of the matter is, as John Philip Sousa stated to a Musical COURIER EXTRA representative a few days ago, the different interests should be treated separately, and then justice would be more nearly done all concerned. But as the much discussed paragraph has been eliminated—and this to the credit of Julius Winter and associates—there does not seem to be much remaining to directly interest makers of the player-pianos. Even should the copyright bill pass as now framed it has to be tried out in the courts, and there may be some surprises in store for those who have not correctly interpreted certain sentences in the revised measures.

### EAGLE

Brooklyn, N. Y.

### CRESCENT SHOOTERS WIN.

#### Palmer and Lockwood High Guns at Pinehurst.

(Special to the Eagle)

Pinehurst, N. C., March 9—The stated shooting tournament for the Country Club Cup drew a good field and a gallery of half a hundred onlookers. The event was one hundred targets scratch, and Crescent Athletic Club men led the field as "high guns." A tie for first between Lowell Palmer, jr., and C. A. Lockwood at seventy-eight each was the feature.

In a hundred-target shoot-off Mr. Palmer won with eighty-four to Mr. Lockwood's seventy-two. Among the contestants was Headmaster John Philip Sousa, who has spent considerable time in this shooting since he came here.



FEB 22 1907

# COMPOSERS ARE NOW ORGANIZED

## Reply Formally to Minority Senate Report on Copyright

### JUSTICE IS POINTED OUT

Answer Is Said to Have Been Written by John Philip Sousa—Automatic Devices the Issue.

A minority report of the copyright bill, passed by Senators Mallory, Smoot and Foster, has stirred the composers and writers of the country to action. This minority report, if adopted, would virtually neutralize the good effects sought by the original Senate bill.

The composers, led by such men as John P. Sousa, Victor Herbert, Manuel Klein and Harry B. Smith, have organized to protect their mutual interests and declare that if the minority of the committee has its way all automatic and musical devices which use their compositions will be relieved of paying any royalty at all.

The new organization is to be known as the American Copyright Association.

A reply to the minority report has been issued. Sousa is said to be the author, and he presents his arguments in a straightforward manner. He says in part:

The minority report on the copyright bill submitted by Senators Mallory, Foster and Smoot is characterized by a total disregard of the rights of the composer.

#### Who Is the Offender?

It is said that copyright protection against auto-musical devices would be an invasion of the patent law and a violation of the line of demarcation between the copyright and the patent law.

By whom is this line of demarcation violated in the present instance?

Not by the composers, who are in no position to infringe patent rights. The manufacturers of the patented devices, the owners of the patents, are the invaders.

The minority further objects to an auto-musical copyright, because it would be a radical departure in advance of all the nations that have considered the question.

But, suppose the United States does take a step in advance of other countries in the protection of authors and composers, is that an argument to be considered in the Congress of the United States?

The third objection mentioned in the minority report is the most amazing of all. It urges as a reason for refusing auto-musical copyright, that it would deprive the manufacturers who have invested millions, for the benefit of the few.

Who are the few? The composers or the manufacturers?

#### Greatest Good to Greatest Number.

The total number of those manufacturing concerns is insignificant compared to that of the American composers, 500, of whom petitioned Congress for the enactment of this legislation.

But, whether few or many, the composers are entitled to be protected in their exclusive right to the use of their compositions. To secure to them such protection is the very object of musical copyright.

It must be admitted that the records serve the same purpose as sheet music, that is in the case of sheet music, their use consists in communicating to the user the ideas of the composer in enabling the user to secure the enjoyment of those ideas for himself and for those whom he wishes to share it with him.

That the function of these records, it is inevitable that their extensive use must tend to limit the demand for sheet music.

# VERDI AND VOGNER SONS IN A MUSICAL BATTLE

## Poor Schumann-Heink Ground Between Contending Forces.

### PLAYERS KEEP TO BAD SCORE

#### Philadelphia Manager Has to "Road Riot Act" Before Rebellion Against Leandro Campanari Ceases.

Special to The Press. PHILADELPHIA, Feb. 22.—Who said Verdi and Vogner over yonder in Valhalla were clinking steins and chianti glasses together in a see-the-musical-twins act? Where's the optimist who asserted that this country, where varying nationalities are fused (politically) was evolving a catholicity of taste that made Strauss, R., and Strauss, J. contrapuntal cousins? What has become of that fine American spirit that pictures Uncle Sam, with wallet open, saying: "All tunes sound alike to me?"

It's a hollow sham. The brunette Sicilian first violin still feels hatred for the tow-headed trombonist from Munich, and all you need do to evoke thunderous Rhenish gutturals is to compare Bellini with Brahma. Proof of that sad lack of unity in the art that calls for unison was found this afternoon when the standard of Visigothic revolt was raised against Latin sovereignty at the public rehearsal of the Philadelphia Orchestra.

Leandro Campanari may do very well for New York's cosmopolites; but the Scheel players just turned up their German noses at him. The disgruntled coterie of cacophonists was led by August Rodemann, flutist, and the men played havoc with the accompaniment to Waltraute's scene from "Gotterdammerung," sung by Mme. Schumann-Heink. The score brought by the singer from New York was defective in places; but she depended upon the players of the orchestra to supply the deficiencies, for she knew the skill of those men and their familiarity with the music.

When she realized that some of the musicians were adhering rigidly to the manuscript score, with all its inaccuracies, she was astonished, then perplexed, thereafter indignant and finally intensely wrathful. She turned toward the first violins and gesticulated covertly. No use; at least half the men in that bank kept right on in the wrong, playing B flat when they knew well the proper note was B natural. Naturally, the veteran singer was all the more amazed at that. She looked at Campanari to see if he was to blame. He wasn't; one glance at his face showed that. He was purple with wrath and was glaring at the offending violinists. With heads bowed studiously over their desks, they still rasped away, and rasped was the word—for two measures further on they struck another one of those hard spots and, oh! how Schumann-Heink's teeth jarred!

Campanari almost missed a beat, for rage may paralyze even the best of baton arms. And just as Schumann-Heink was appealing to the players to be good—appealing by look, by covert gesture, in every way that would not stop her singing—the brasses got in their deadly work. Luckily, that was in the closing measures of Waltraute's scene.

As she rushed from the stage, with Rodemann, the flutist, beside her, the singer's rage burst forth in one tremendous, "Is it a Sousa you think I sing with?"

The great audience bestowed vociferous and insistent applause upon the singer, but she was furious and would not leave the wings. There she poured out a torrent of angry expostulations that could be heard by the lovers of harmony out in front.

"These players have treated me shamefully!" she cried as she started for her dressing room. "I will not sing again with them—no, no!"

Meantime Rodemann, standing in the wings, called loudly upon the musicians to come off the stage. They obeyed. When they had assembled behind the back flat Rodemann mounted a trunk and started on a fervent pronouncement. "It is all the conductor's fault," was the burden of his deliverance. The orchestra could play that music—any music. If dear Mme. Schumann-Heink would consent to sing it again he himself would lead the orchestra and show how easy it all was.

Just at this point Davis, manager of the orchestra, came on the stage.

What did that box office person care about the troubled souls of artists with grievances. "Stop talking to those men!" shouted Davis. "Get down off that box, you, Rodemann, or you lose your job! Go to your place! Every man go straight back to the stage, or I'll read the riot act right here!"

It was enough—indeed, it was too much. Vogner, shuddering, retreated a little further into the land where the gods are in twilight, and Verdi, in the person of his disciple, twirled and swung and swept the little stick in triumph.

By the way, Campanari says he understands at last why it was that Fritz Scheel, capable conductor that he was, decided he would like to go to a sanatorium for a rest.

# AT PINEHURST, N. C.

## Tuesday's Cotillon a Brilliant Social Event—Many New Yorkers There.

Pinehurst, N. C., March 2.—A wealth of novel and attractive favors made Tuesday's cotillon a maze of bright color wonderful to behold. 22 couples participating, and a company of onlookers which taxed the capacity of the Carolina's music hall, enjoying the fun.

The novelties in the way of favors included a figure in which there were trumpets for the men and animal rattles for the women, a burst of melody (?) following which would have made the typical German band green with envy. A dainty figure was one in which rakish opera hats and dainty vari-colored parasols were exchanged, the effect favoring decidedly of an Arion ball. The picturesque feature of the evening was an intricate march with floral garlands.

The programme of figures included numerous frolics, among them the chariot race, which made a hit at the last German and a spoon and egg race in which everybody was thankful that the "eggs" were tennis balls.

The patronesses were Mrs. G. H. Partridge and Mrs. L. F. Day, of Minneapolis, Mrs. N. J. Spain and Mrs. E. L. Tufts, of New York. At the favor tables were Mrs. J. D. Climo and Mrs. M. B. Johnson, of Cleveland; Miss Partridge, of Minneapolis, and Miss Pollard, of Pittsburgh.

The list of participants included: Mr. and Mrs. Lowell Palmer, Brooklyn; Mr. and Mrs. H. H. Harper, Boston; Mr. and Mrs. Eugene W. Walker, Richmond, Ky.; Mr. and Mrs. I. C. Bates Dana, Great Barrington, Mass.; Mr. and Mrs. C. M. Wells, Southbridge, Mass.; J. D. Foot, Rye, N. Y., and Miss Robinson, Stamford, Conn.; J. W. Becker, New York, and Miss Grace Higgins, New York; G. C. Hutchinson, New York, and Miss Disston, Philadelphia; J. H. Smith, Newark, N. J., and Miss Winants, Bayonne, N. J.; H. S. Cummings, Stamford, and Mrs. P. H. Loneragan, Cleveland; George W. Keates, Boston, and Miss Lucy K. Priest, Boston; George J. Ingraham, Hartford, and Miss Dunne, Boston; Herbert L. Jillson, Worcester, and Miss Helen Smith, Portland, Me.; A. G. Sullivan, Chicago, and Miss Kendrick, Minneapolis; J. W. Cooper, Philadelphia, and Mrs. E. E. Rinehart, jr., Stamford; A. M. Shute, Philadelphia, and Miss Barroll, Philadelphia; C. H. Wheeler, Philadelphia, and Mrs. T. E. Young, Cleveland; C. H. Thompson, Philadelphia, and Miss Margaret Smith, Portland; N. S. Hurd, Pittsburgh, and Miss Pauline Firth, Boston; J. E. Porter, Pittsburgh, and Miss Olive Spain, New York; Nathaniel Ferguson, Reading, Pa., and Miss Madeline Tufts, New York.

Thomas H. Bauble, jr., of New York, led "stag" refreshments were served at intermission, and the Carolina orchestra furnished music. Dancing began at 8 and ceased at 12.

The reign of bridge is positively tyrannical and afternoon tea draws together daily, congenial groups of women.

Prominent among late arrivals is Bandmaster John Philip Sousa, who returns for his second visit of the season, soon to be joined by Mrs. Sousa and her two daughters.

# MUSIC COMPOSERS ORGANIZE.

A minority report of the copyright bill, signed by Senators Mallory, Smoot and Foster, has stirred the composers and lyric writers of the country to action. This minority report, if adopted, would, it is said, virtually neutralize the good effects sought by the original Senate bill.

The composers, led by such men as John P. Sousa, Victor Herbert, Manuel Klein and Harry B. Smith, have organized to protect their mutual interests, and declare that if the minority of the committee has its way, all automatic and musical devices which use their compositions will be relieved of paying any royalty at all.

The new organization is to be known as the American Copyright Association.

A reply to the minority report has been issued. Sousa is said to be the author, and he presents his arguments in a straightforward manner. He says, in part:

The minority report on the copyright bill submitted by Senators Mallory, Foster and Smoot is characterized by a total disregard of the rights of the composer.

Bull Schenberg's 22 Regimental-Appelle wird vom 19. Juni ab wieder im Manhattan Beach Hotel, im früher Wilson und Sousa ihre Triumphe gefeiert haben, stattfinden.

The exposition of the March in its varied characters was the subject of the Young People's Symphony Concert on Saturday afternoon February ninth under the direction of Mr. Frank Damrosch, whose charming explanatory remarks added very greatly to the interest of the program. The military march was the first theme, and one was made acquainted with some interesting fanfares and military marches from Prussia and Austria after which "our own Sousa's" "Stars and Stripes Forever" was played and had to be repeated. The remainder of the program contained two marches by Beethoven, "The Turkish March" from "The Ruins of Athens" and his notable Funeral March, from the "Eroica" symphony. The "Dead March" from "Saul" by Handel was another funeral march given. The wedding festivity was represented by Mendelssohn's well-known march and one of the rustic character the Swedish Wedding March by Södermann. Before the final number Tsaikowsky's famous march from the Symphony "Pathétique" was played the audience listened to an example of the "Polonaise" (from "Mignon" by Ambroise Thomas) and the "Torchlight Dance" by Meyerbeer.

Standard Union  
Brooklyn, N.Y.  
MAR 6 1907

# THIRTEENTH REGT. BAND CRACK BODY

## Col. Austen, Capt. Grant and Leader Mygrant Proud of Organization.

### PLANS FOR MILITARY MEET.

#### Contests in April May Be Held in This Borough.

Now that the annual inspection of the Thirteenth Regiment is over and recruiting in the companies is going on briskly, Col. Austen and other officers interested in the band have diverted all attention toward that organization. They are planning to make it the greatest aggregation of enlisted musicians in the country, and no expense will be spared to accomplish this. There was a time when it required strong inducements to get musicians, but now things are just the opposite. Since the first of the year there has been a great rush of young men to join.

Chiefly responsible for this band (which it is predicted will soon eclipse any military band in the country), is Capt. Sydney Grant, who commands Company D. It was through his efforts that the band was organized and it was he who struggled with it in the days of its infancy. He had the sanction of Col. Austen in this work, who authorized him to hire the best leader he could get. After considering several different persons it was decided that Prof. Mygrant, long popular in musical circles in Brooklyn, was best fitted for the place and he was engaged.

Few men have experienced the trials and trouble that Leader Mygrant has had. When recruits for the band were first advertised for, persons with absolutely no ear for music were accepted, with the result that much time was lost in trying to break them in. Since the organization became recognized, however, those joining have some knowledge of music and teaching them is not such a hard job.

It is predicted that by Memorial Day, when the regiment will entertain the First Regiment of Connecticut, it will have a band that will open the eyes of the public. Leader Mygrant, who for several seasons was a member of Sousa's Band, says the band has among its members some very promising musicians.

"It is surprising to know what a music-loving aggregation this regiment is," said Capt. Grant to-day. "Why, there are three times as many men at the armory on Tuesday night, when the band rehearses, as heretofore, and it is safe to say that if we had the band playing here every night, we would be turning recruits away."

# Sousa, the Wizard of the Baton, Assumes the Garb of a Prophet

New York, Feb. 28.

**J**OHN PHILIP SOUSA, conductor, composer, author, and lecturer—the last being his latest role publicly performed—has appropriated still another field for the exercise of his variegated genius—that of prophet. And, be it noted, he is no musical Jeremiah, for although he appeared several times before the joint committee on copyright revision, he did not join in “the wail of the musician,” to which Senator Kittredge feelingly referred in his report, but, on the contrary, added to the gaiety of the national legislature, if not to the composers of those whom he dubbed “cannons of music,” by his pointed remarks.

As all who have followed the subject know, the discussion over the consolidated copyright law has slumbered down to a question of whether or not the manufacturers and vendors of mechanical musical devices shall pay to composers a royalty corresponding to that exacted from the music publisher or the operatic producer. The two latter classes, although they pay the composer his living, are lined up with him in fighting his battle against the “sound-writing” folks, who defend their custom of appropriating any tune that pleases them without asking or paying for the privilege; and upon this seeming paradox the “March King” bases his bold prediction that in case they win their contention now, the automatic music men will within a few years be besieging Congress for special copyright protection against themselves.

It is nearly fifteen years since “Professor” Sousa, as we used to call him in manner intended to be complimentary, but highly offensive to him, as I happen to know, left Washington and the scenes of his earlier triumphs to achieve still greater. There he had risen to the leadership of the Marine Band, which he brought into deserved prominence and popularity; there he had composed his famous “Washington Post,” “High School Cadets,” and other popular marches, and had even produced an “op’ry” with the kind assistance of local talent. Washington was mighty proud of him, and not a little “miffed” when he decided to play no more in the backyard of the White House, but to go globe-trotting at the head of his own band. Sousa had just returned from taking the Marine Band on its first transcontinental tour, which he cajoled out of Congress to eke out the very poor pay of the bandsmen in those days, when, as a reporter on The Washington Post, I was sent to interview him on the question of his rumored retirement from the government service to establish the band since known as “Sousa’s.” In an old, yellow scrapbook I still preserve that identical interview, headed, “Prof. Sousa Hesitates.”

## The Same Old Sousa.

Swift memories of those days flashed through my mind as I hesitated before a door in the Astor Court, which bore the simple legend, “Sousa.” Reflecting that “he who hesitates is lost,” I plunged into the room, to find the versatile “March King” dictating a lecture on “Popular Music,” to be delivered before the exclusive Matinee Club during a brief interval between his band tours, operatic productions, novel publications, magazine articles, and periodic appearances—by request—as a masco-legal expert before the joint committees of Congress. The outlook from the window upon the aristocratic Waldorf-Astoria next door was not exactly similar to that from the little parlor at 318 B street southeast, where I interviewed him fifteen years before, and there was a decided sprinkling of gray in what I then facetiously termed “the ebony whiskerettes” of the famous bandmaster, but it was essentially the same Sousa who extended the hearty hand and beamed the quizzical smile through his Mephistophelian mustaches and gleaming glasses—the extra special “smile that won’t come off” which he always has ready for old Washingtonians whenever and wherever he meets them.

“I believe you have met my son,” said John Philip, indicating another Mr. Sousa who loomed up half a head taller than his father. I had met Sousa, Jr., before, as a boy in knickerbockers, enthusiastically enjoying a real Indian outfit brought back by his father from that Western tour already referred to. I also remember that there was a dainty pair of Chinese slippers, which just fitted the little daughter. She’s a society debutante now. How “tempus” does “fugit!”

“History repeats itself,” so I have come around again to interview you for The Post,” was my introduction. “The last time you were trying to persuade Congress to increase the pay of the Marine Band, so that real musicians could rank at least a shade above the ordinary ‘buck Gerine’ at \$13 a month and found.”

“And I did it—not by plaintive appeals on behalf of the ‘poor musician,’ but by ‘delivering the goods’ and then demanding our rights,” replied the millionaire bandman, with a significant smile. “Even in the days when I didn’t own anything but a fiddle and ambition I was never much of a hand to go around with a poor mouth hunting a job. For I early found that a cheerful simulation of confidence in your own cause, even when you did not feel it entirely, was a much more effective argument. I remember that after we had enlisted the Naval Committee on our side, Chairman Boutelle told me that he feared we had an insuperable obstacle in the economic ideas of Hilary Herbert, then Secretary of the Navy. Mr. Herbert considered that the government had a very good band for the money, and could not see how any increased expenditure on it would result in corresponding gain. He told me as much when I saw him, so I tried a flank movement.

## Surprises Mr. Herbert.

“I simply pointed out to Mr. Herbert in the tariff reports of the day that the musicians of America were paying duty on over a million dollars’ worth of imports annually, and suggested that since our class contributed so liberally to Uncle Sam’s treasury the least he could do would be to spend a little of it upon the Marine Band—the representative musical organization under government patronage.

“Well,” replied he, surprised and completely taken off his guard, “that is a totally new point of view, and one worth considering.”

“Consider it he did, and while speedy adjournment of Congress prevented action at that session, it bore fruit later in the present improved pay and standing of the government’s deserving musicians. So, while I did not remain to reap the reward of our efforts with them, I believe it was that appeal to the justice rather than the charity of the government that benefited the members of the Marine Band.”

“Have you the same confidence that your appeal to public justice for protections of your compositions against mechanical piracy will prevail in the present revision of the copyright laws?”

“Personally I am perfectly satisfied with the protection given me by the Constitution and the present copyright laws, when properly interpreted. In this last insinuation I am taking issue with the United States Circuit Court of Appeals, but I have hope that the Supreme Court will reverse that decision before I am jailed for contempt. Possibly I am a little more patient because I do not have to worry if my musical royalties do show a deficit of sundry thousands, which I consider due me from machines which automatically appropriate and reproduce my melodies, without the aid of any responsible human agent, according to the court. I can easily make up that deficiency by royalties from my books, which, strange to say, no automatic typesetting machine—even though it print hieroglyphics or cuneiform inscriptions—can reproduce without accounting to me or my publisher.

“But while I am in a position to view

the present copyright controversy with philosophic calm, not unmixed with amusement, since I note that many more tender toes than the composers’ and publishers’ are being trodden upon, yet their owners dare make no outcry; still the musical future of America and the protection and encouragement of the new generation of native composers who should be able to begin where we older fellows leave off, are matters of great importance to my mind. And while I may be ‘a prophet not without honor save in his own land,’ I wish to assure my Washington friends, legislative and judicial, partisan or opponent, in a spirit of pure prophecy, that whatever bill is passed at present, if it gives less rights to the composers than strict community justice (which is not always law, but is the public spirit of fairness that promulgates just laws and then enforces them), within a very few years the very same mechanical music manufacturers who are now opposing the composers’ claim for a fair share in their profits derived from his original ideas, will come to Congress and beg for a law to protect them against smaller musical parasites of their own breeding.

“Big bugs have lesser bugs to bite ‘em, and so on, ad infinitum,” says Butler’s ‘Hudibras,’ and artistic as well as scientific annals bear out the analogy. Within a short period, owing to the multiplicity and simplification of mechanical devices for the reproduction of sound, the big manufacturers will be compelled to make contracts with composers in order to get music, which is the life of their inventions. Then how are they going to protect themselves against piracy of their property except through an amended copyright law, which will incidentally guarantee to composers the very ‘exclusive right to their respective writings’ granted by the Constitution of the United States, which right is now limited by a hair-splitting decision of a lower court.

## Will Realize Their Folly.

“Some day my friends, the ‘Music Packers,’ will realize how foolish they have been to oppose ‘Federal supervision,’ and the incidental United States government guarantee of the legitimacy of their products. For the history of the fine arts proves that every advance in the author’s or originator’s financial standing has been brought about, not by his own efforts, but for purely commercial reasons. Within my own memory it was not only possible, but legitimate, to appropriate any foreign play or opera and exploit it in America. Everybody produced ‘Pinafore’ royalty free, yet would American theatrical managers of to-day abolish the international copyright law, which brought about the present protection of plays and operas? I venture to say that not one reputable manager would voluntarily go back to those old days of free-for-all piracy—not as a matter of conscience, mind you—but for purely commercial considerations. When any business man invests thousands of dollars in the production of anything new, be it a play or a plow, an opera or an automatic organ, he demands reasonable guarantee that he will reap the profits of his venture, if successful. Without such guarantee, either by recognized copyright or patent laws, no sane man will invest in new ventures requiring large capital, and the ‘promotion of science and the arts,’ which President Washington expressly enjoined in his address of January 8, 1790, and which Congress four days later confirmed by introducing the first American copyright legislation, will languish for lack of incentive.

“And right here let me emphasize the futility of searching the old English statutes, or attempting to draw deductions from the copyright laws of modern Europe, except for the purpose of reciprocating. But to model our laws upon theirs is absolutely absurd, because the basis of our government is by grant of the American people themselves, and the foundation of our copyright, as well as all other rights, is imbedded in the Constitution. And if you wish to appreciate that document, read the much-vaunted Magna Charta in comparison.

## Business Is Business.

“In brief, this is supposed to be ‘the land of the free, and the home of the brave,’ so I believe that we composers as well as authors should be free to control what we write, and the talking-machine people ought to be brave enough to pay us for the right to reproduce it. But they probably will not do so voluntarily, until the inevitable logic of facts forces them to the conclusion that ‘it pays to pay for whatever is worth using at all.’ Hanging there on the wall is my diploma of membership in the French Society of Authors and Composers, which I prize very highly, together with an autograph letter from Audran, the composer of ‘Olivette,’ &c., informing me of my election. But, in spite of the polite references to my standing as a fellow-composer, and the fact that my marches are rather popular in France, I cannot believe that my election was purely a fraternal compliment. The fact that members of this society are entitled under the laws of France to extra royalties for the public performance of their works may have influenced my Parisian publishers and agents, who, of course, collect their commissions on the same, to promote my election to membership; and my brother composers, even though they may not admire my style and methods, might have considered it expedient to eliminate a certain small competitive element by taking me in. I dislike to impute ulterior motives in connection with art, but ‘business is business,’ and the French are very good business men, as well as excellent composers, devoted to the highest ultimate achievements of their art. Therefore, I believe, it behooves all who have the future of American music at heart, to formalize their interests equitably, with a view to placing both the art and the trade on the highest possible plane. The public is not interested in the copyright laws directly; but upon the just distribution of profits and consequent encouragement of composers depends the musical future of this rather commercial country, and that is of public importance.

“WILLARD HOLCOMB.”

from ENTERPRISE  
address BOSTON, MASS  
date MAR 5 - 19

... Montello is to have a brass band. As a substitute for the phonographic reproductions of Sousa’s band, Banda Rossa and others a real band, with capable musicians behind the instruments, ought to be a welcome acquisition and add to the joy of living at the North End.

MUSICAL AMERICA  
NEW YORK CITY  
press  
to

## RESENT COPYRIGHT LAW.

### New York Composers Organize Against Automatic Musical Devices.

As a result of the present controversy over the revised copyright law the composers and lyric writers of New York have organized for mutual protection against the automatic musical devices which use their songs and instrumental selections without accounting to them for royalty.

The movement is headed by such men as Victor Herbert, John Philip Sousa, Manuel Klein and Harry B. Smith. The organization, known as the National Copyright Association, is expected to include eventually every American of musical talents and achievements who cares to join.

The association has just issued a spirited reply to the Senate minority report, which was decidedly in favor of “free royalty” for phonographs and automatic pianos. John Philip Sousa, who was long leader of the Marine Band in Washington, is currently credited with the authorship of most of the reply.

ENTERPRISE  
BOSTON, MASS

## FAMOUS MEN PICK BEST BIBLE TEXTS.

Golden Rule Has Most Advocates,  
but Other Favorites Are  
Quoted by Celebrities.

(Special to The World.)  
CLEVELAND, March 10.—At the meeting of the Y. M. C. A. Sunday Club, to-day, F. M. Barton read a number of letters from famous men, giving their favorite Bible texts. These letters have been written to Mr. Barton personally at various times in response to inquiry. Excerpts follow:  
William Jennings Bryan—“If man die, shall he live again?” is the most important question ever asked. But “the path of the just is as a shining light, that shineth more and more unto the perfect day,” is worth remembering in everyday life.  
Bob Burdette—My favorite text? I might as well try to tell which is my favorite eye. The one I might have to lose is the one I want.  
Hezekiah Butterworth—My favorite passage of Scripture is: “Commit thy way unto the Lord; trust also in Him, and He shall bring it to pass.”  
Sanford B. Dole—“Let not your heart be troubled, neither let it be afraid.”  
Admiral Charles D. Sigsbee—The Golden Rule by itself alone is a code of morals and of courtesy.  
John Philip Sousa—“Do unto others as you would they should do unto you.”  
Samuel Gompers—It has ever been the aim and intention of my life to conform my actions to the teachings of the Golden Rule.  
Gen. O. O. Howard—My favorite psalm is the Twenty-third: “The Lord is my shepherd.”  
Max Pemberton—“Who is he that will harm you if we be followers of that which is good?”  
Gen. Joseph Wheeler—Christ’s Sermon on the Mount and the thirteenth chapter of First Corinthians embrace the essential principles of Christian living.  
Wu Ting-fang—I have to say that I find a whole system of morality in the Sermon on the Mount. I may add that there is a common ground on which the ethical system of Confucius and the religious system of Christ are able to meet.

Washington Post 2/24/07

HERMAN BELLSTEDT'S VERSATILITY.

Is Equally Popular as Conductor, Solo Cornetist, Composer and Arranger of Music for Band.

An all around musician, who is well known in the musical world, is Herman Bellstedt, of Cincinnati, Ohio. His clever arrangements of "Bedelia," "Bluebell," "Everybody

Herbert L. Clarke, the well known solo cornetist of Sousa's Band, and teacher of the cornet, says: "They are great; shall use them with my class in Boston this winter." Bert Brown, solo cornetist of Chicago, also says: "Just the sort of exercises I need to work on. Your printed explanations make it more interesting, and it is the next best thing to having personal lessons. The book will unquestionably be a big success, coming from your hand." Byron Morgan,



HERMAN BELLSTEDT

Works But Father," "Waiting at the Church," and his latest, "He Walked Right In, Turned Around, and Walked Right Out Again," have been heard from the Atlantic to the Pacific, having been played by Sousa and his band.

Mr. Bellstedt is also well known as a conductor, solo cornetist and composer. His most recent efforts in composition are "Twelve Technical Studies for Cornet," for the development of tone, execution and endurance. Her-

bert L. Clarke, the well known solo cornetist of Sousa's Band, and teacher of the cornet, says: "Just the sort of exercises I need to work on. Your printed explanations make it more interesting, and it is the next best thing to having personal lessons. The book will unquestionably be a big success, coming from your hand." Byron Morgan,

Two other notable compositions of Mr. Bellstedt's are "Carnival of Venice," an air varié, the only original variations since Arban, Levy and Hartmann, and "Caprice on Dixie," for violin unaccompanied, as played by Maud Powell, for whom it was written. Herman Bellstedt's advertisement will be found in another part of this paper.

**Willow Grove Park**  
 OPENS MAY 25th, 1907  
 Announcement of Bands and Orchestras Engaged



PRYOR



SOUSA

**DAMROSCH**  
and the New York Symphony Orchestra  
May 25th to June 15th

---

**ARTHUR PRYOR and His Band**  
June 15th to July 5th

---

**VICTOR HERBERT'S Orchestra**  
July 6th to August 15th

---

**SOUSA AND HIS BAND**  
August 16th to September 21st



DAMROSCH



HERBERT

MUSIC COMPOSERS TO UNITE.

One result of the present controversy over the copyright law has been the organization by the comic and lyric writers of this city for mutual protection of the automatic musical devices which use their songs. The movement is headed by such names as John B. Sousa, Mame Klein and Harry B. Smith. The organization, known as the National Copyright Association, is expected to eventually include every American of musical talents and achievements who earnestly joins.

Herbert L. Clarke, that clever cornet soloist and arranger who is living on his farm at Reading, Mass., is out of his bed every morning at 6 a. m., and retires at 9 p. m. He says that he feels like a two-year-old. Just think of life to live.

First Established and Most Complete Paper Cutting Bureau in the World

It is a fact which will probably be unknown to many that John Philip Sousa, the great band master and March King, owes his start in life to the famous opera "Pinafore" which is to receive its production by local amateurs at the Empire next Tuesday evening. Prior to the Pinafore craze of the early '80's Mr. Sousa was a little conductor for traveling musical shows, with no reputation. One of the first companies to produce it was the Philadelphian Church Choir Pinafore Company, which made a great hit. This company afterwards developed into the Bostonians. Mr. Sousa was the director of this company and his success with it brought him the leadership of the Marine Band at Washington, with all the success which has since followed. The sale of seats on Friday and Saturday was a very large one and a crowded house is assured for tomorrow evening. The last rehearsals have moved with the precision of the proverbial clock work, and everything points to a most successful performance. There are still some good seats to be obtained at the box office, but there will not be much longer, and anyone who intends going and has not yet secured seats should lose no time in doing so.

Willow Grove's Summer Music.

PHILADELPHIA, March 22.—The musical arrangements for Willow Grove Park for the coming Summer have now been perfected. Walter Damrosch and his New York Symphony Orchestra open on May 25, remaining until June 15. Arthur Pryor and his Band follow to remain until July 5, to be succeeded by Victor Herbert and his orchestra. On August 16 Sousa and his band follow to remain until the closing of the Park on September 21.

First Established and Most Complete Paper Cutting Bureau in the World

"SOUSA," NON-UNION, SO ORCHESTRA STRUCK

Musicians Drop Instruments When Impersonator Tries to Lead.

The musicians in Keith & Proctor's Twenty-third Street Theatre dropped their instruments and refused to play yesterday afternoon when Charles Bertou, an impersonator connected with "The Starring Grenadiers," attempted to lead them. Bertou, who goes on being to the union, impersonates Sousa, Hertz, Campanelli and other famous leaders. Not a sound followed the swing of his baton. When the orchestra refused to play, some one was found who provided the piano while Bertou went through his performance. Benjamin Hoff, a member of the union and part owner of the show, stopped into Bertou's place at night and assured the latter's wife, the orchestra working with him in perfect harmony.

... will be Mrs. E. R. ...  
 ... Iselin, Mrs. Arthur ...  
 ... Gray, Miss Nora Iselin, ...  
 ... Whitney, Miss Beatrice ...  
 ... Iselin, Mrs. J. E. McCullough, Mrs.  
 ... Jay, Miss Edith Pulitzer, Mrs.  
 ... Iselin, Mrs. C. C. Cuyler, Mrs. C.  
 ... Alexander, Mrs. John E. Alexandre,  
 ... Ethel Cryder, Miss Marie Winthrop,  
 ... Archer M. Huntington, Miss Reid,  
 ... Woodhart and Miss Natalie Knowl-  
 ... ton.

One unusual feature will be an emergency room, in charge of the Post-Graduate Hospital. It will be under the direction of Miss Annie M. Rykert, head nurse and superintendent of the Margaret Fahnestock Training School. It will afford temporary medical aid and comfort to any who may fall ill at the fair. A physician and a nurse will be in attendance from 10 o'clock until midnight. These physicians have volunteered their services:—Dr. J. E. Magnoux, Dr. Victor Lowenstein, Dr. Henry H. Forbes, Dr. Sarah J. McNutt and Dr. Jessie T. Boyle, chairman of the committee.

In the Lyceum Theatre booth the women of the company and other members of Mr. Frohman's companies will be in attendance. In the afternoons and the latter part of the evening Arnold Daly and his "show boys" from "The Boys of Company B" will assist in the sale of photographs and other articles.

Actors and actresses of the Actors' Fund Home on Staten Island have made many novelties, which will be disposed of at the fair. Frank Cleave, who is nearly seventy years old, spent last winter making a box of 5,000 feather toothpicks.

**RYMES WRITTEN TO ORDER.**

Among the most original features of the fair will be the jingle bureau, in charge of Miss Katherine Stagg, of the Century Theatre Club. Verses of all descriptions are to be on tap, or they will be written to order by a corps of regularly ordained and canonized poets and poetasters of more or less fame and reputation.

Prizes will be offered for the best advertising jingles, to be divided between the writers and the fair's fund. Then there will be every evening, from nine until ten o'clock, a Limerick hour, for which a cash prize will be given for the best one each night, a small charge being made for each person entering the competition. Among the contributors will be John Luther Long, Carolyn Wells, Sewell Ford, John Ernest McCann, Stephen Fiske, B. B. Valentine, Laura Sedgwick Collins and Willis Steel.

Miss Maud Madison's "Motto Booth" will be one of the novelties. She has obtained mottoes from many celebrated persons, which will be sold. The first to respond were Mme. Schumann-Heink, who wrote:—"In art—life; in life—truth," and Mark Twain:—"Consider well the proportions of things; it is better to be a young June bug than an old bird of Paradise."

Among others are Francis Wilson's Ten Commandments; John Philip Sousa, who wrote his nonsense verses from "El Estan" and a strain from his march "Stars and Stripes;" Robert Hilliard, a variation from "That Man and I," "Love is as much an element as the rest of us; there's earth, air, fire and water, and there's love;" William Gillette, "Think before you speak, and then you speak;" Mrs. Louie Carter,

BAGLE

IN NORTH CAROLINA.

Entertainment Given by Sojourners  
for Benefit of Negro  
School.

Pinehurst, N. C., March 16—The appearance of native children with bunches of arbutus and violets is a pleasing indication of the presence of early spring, which is emphasized by the musical notes of the mocking bird, and as a result, Pinehurst is much in the open, busy with golf, tennis and horse. Society, however, is not alone content with outdoor diversions, for mid-season is at its height and the village filled with people upon merriment bent, and with clothes to show and money to spend.

Informal dinners and bridge parties have left few open dates upon the social calendar, interest of the week centering about an evening of living pictures for the benefit of the Dickinson Colored School.

The programme was announced as "Girls, you know," impersonations of well-known actresses by twelve young women representing the fairest of the fair in the village, and a series of artistic and striking pictures resulted. Of applause there was a continuous round, and encores were the rule. Over two hundred dollars was netted for a worthy cause as a result of the entertainment, and the company in attendance taxed the Carolina Music Hall to its capacity.

Conspicuous in the programme was Mrs. Lowell Palmer, Jr., of Brooklyn, radiantly beautiful as Maxine Elliott in "Her Great Match," in a décolleté gypsy costume of beribboned and bespangled black, with red poppy hair ornaments.

Miss Helen Sousa, daughter of Mr. and Mrs. John Philip Sousa, of New York, as Anna Held in "The Parisian Model," gowned in spangled white, décolleté, with black picture hat, possessing all the chic and dash of the original model, and one of the most striking likenesses of the evening.

Mrs. Channing M. Wells, of South-bridge, was bewitching as Eliza Szamosy in "Mme. Butterfly," gowned in an exquisitely embroidered lavender kimono, with fan, parasol and hair ornaments.

Miss Olive M. Spain, of New York, was radiant as Lillian Russell in "Lady Teazle," gowned in white, décolleté, and with powdered hair, white picture hat and gold-headed staff.

Other pictures included Miss Marjorie Winants, of Bayonne, N. J., as Adele Ritchie in "The Social Whirl"; Miss Eileen Malloy, of Stamford, as Elsie Janis in "The Vanderbilt Cup"; Miss Pauline Firth, of Boston, as Ethel Barrymore in "Captain Jinks"; Mrs. Herbert L. Jilison, of Worcester, as Edna May in "The Belle of New York"; Miss Lucy K. Priest, of Boston, as Blanche Bates in "The Girl of the Golden West"; Miss Ada Pollard, of Pittsburg, as Maud Adams in "The Little Minister"; Miss Ethel Barroll, of Philadelphia, as Fritzi Scheff in "Mlle. Modiste," and Mrs. Eugene Walker, of Richmond, Ky., as Eleanor Robson in "Nurse Marjorie."

Details of the arrangements were in the hands of an active committee, including Mrs. Wells, Mrs. Palmer and Miss Barroll.

Several rattling fox hunts were enjoyed during the week with the hounds of Willis Sharpe Kilmer and J. F. Jordan, and Tuesday's afternoon equestrian gymkhana attracted a company of several hundred people. The programme

was a novel, entertaining and varied one, including a water-carrying, dummy, pajama and night cap, and pursuit races, not to mention an event for the children and several mirth-provoking features. Honors of the afternoon were shared by Miss Pauline Firth, of Boston; Miss Grace Higgins, of New York; Nathaniel Ferguson, of Reading; J. F. Loucheim and little Miss Milligan, of Philadelphia.

Late Manhattan arrivals include Mr. and Mrs. F. E. Pitkin, Miss J. H. Pitkin and Mrs. Geo. C. Pitkin, Mr. and Mrs. Clement Collier, Miss Natalie E. Collier and Mrs. C. H. Richter, Jr.; Mrs. Charles H. Adams and son, and Mrs. Herbert R. Seaman, Mr. and Mrs. E. W. Cone and Mrs. A. Claffin, Mr. Hugh R. Mackenzie, Mr. George P. Sheldon and Mr. Bayard C. Fuller, Mr. S. C. Eubston, Mr. and Mrs. H. H. Carpenter, Mr. and Mrs. R. A. Beatty, Mr. and Mrs. G. B. Owen, Dr. and Mrs. Charles L. Scott, Mr. J. L. Hutchinson, Miss Hutchinson, Miss R. Hutchinson and Fraulein A. Paulies, Mr. and Mrs. Frank B. Kennard, Miss Marie W. Kennard and Miss MacDill, Mr. and Mrs. Arthur G. Johnson and Mr. G. W. Johnson, Mr. and Mrs. Frank N. Place, Mr. Otis Cutler and Mr. G. Burgart, Mr. and Mrs. Nelson Macy and Master Francis E. Macy, and Mr. and Mrs. H. L. Nicholas.

Unelastic Unionism.

That the City of Dayton, O., is likely to lose a manufacturing plant, employing 5,000 persons, because of continuous labor troubles, as announced by John H. Patterson, president of the National Cash Register Company, is a fact that has an interest not confined within the borders of Ohio. It is stated that Mr. Gompers has informally asserted that the American Federation of Labor is going to "boycott" this company.

Mr. Patterson is an enthusiast in the matter of making factory laborers contented. He began a sort of pioneer work many years ago, when he employed the chief landscape garden of the Chicago World's Fair to surround his factory with shrubbery and green lawns, and set flowering trees against its walls. He ordered the whole place kept as clean as the president's office. He gave the working women high-backed chairs and foot-rests. He introduced bathtubs, shower baths, rest rooms, four-cent lunch rooms, and a good library. He started a cooking school to improve domestic conditions in employes' homes. President McKinley, Explorer Nansen, Joseph Jefferson and John Philip Sousa were among the features of his free lyceum. Kindergartens, boys clubs, girls clubs, mimnery classes, sprang up when he waved his wand. Prizes were offered for the decoration of the front yards of employes' residences. Nothing Mr. Patterson could think of was neglected for the promotion of general comfort. That there was an element of personal vanity in these innovations may not be questioned. There is such a thing as wholesome vanity. That there was much of paternalism in the idea underlying the material improvements may not be doubted. Paternalism is sometimes wholesome also.

But as the work of his factory expanded, more branches of labor were employed; and unionized workmen came in. Mr. Patterson did not object to that. His paternalism had sought to develop, not to crush out the self-respect of the employe. It was only when the unions demanded the discharge of faithful laborers that he resisted, and the long battle began, which now seems likely to lose to Dayton, Ohio, an industrial concern that has made the name of that city familiar to the whole civilized world.

It goes without saying that the merchants and taxpayers of Dayton are with Mr. Patterson; and will do their best to persuade him not to move to Buffalo, or Rochester, or Philadelphia. As for the unions, they have listened to bad advice, in this as in some other cases. Their system, their rules, their whole scheme of existence, are based on an irrepressible and continuous struggle between Labor, with a big L, and Capital, with a big C. The employer whose concessions in many substantial matters outrun the union's demands is an exception that union rules have not provided for. The application of their hard-and-fast mechanical and soulless dicta to such an employer is unwise. If the employer has the blood of a fighting race in his veins, it is sure to lead to war where peace would be better for all concerned.

The moral of the Patterson-Dayton situation is the need of more elasticity in the labor union system; and the need of a broader human sympathy among labor union leaders. There are enough selfish and grasping employers to fight without wasting the energy of the unions on absurd struggles with employers of public spirit, and genuine philanthropy.

John P. Sousa, the Band Master,  
Shoots Over Traps at Pinehurst



JOHN PHILIP SOUSA AT THE TRAPS  
PINEHURST, N. C.

PINEHURST, N. C., Saturday. WITH three hundred target handicap tournaments for cups offered by Lowell Palmer, Jr., of Brooklyn; by the Country Club and by David Leahy, of Brooklyn, trap shooting occupied the lion's share of attention during the week. Mr. Leahy, Mr. Palmer and C. A. Lockwood, of Brooklyn, won the trophies from a big field of contestants, which included John Philip Sousa, the bandmaster, and J. R. Scaoff, of New York; D. Herbert Hostetter, of Pittsburg; Cyrus A. Taft, of Whitesville; Edward O. Grenuer, of New Haven; J. F. Jordan, of Greensboro; Leonard Tufts, of Boston, and Dr. C. C. Stragn, of Matawan, N. J.

NEW YORK  
APR 25 1907  
APR 8 1907

ALWAYS EAT TO SLOW MUSIC.  
But Mastication to Sousa March Time is  
Ruinous to Digestion.

Special Cable Despatch to THE SUN.  
LONDON, April 24.—Does music aid digestion? is the latest question propounded for newspaper discussion. The growing custom of providing orchestral music in London restaurants, while it drives many persons away, seems to attract a majority, although the number of those preferring to dine in quiet is sufficiently large to encourage some restaurants to advertise "No orchestra."

The point now under discussion is the peptic value of music, and the verdict of alimentarians seems to be that it mainly depends upon the quality and loudness of the music. Feeding ought to be undertaken, they say, in a calm, deliberate manner, with the greater part of the mind alert to the importance of thoroughly masticating and salivating the food. With an orchestra playing fast and furious within a few feet of a table the necessary effort of shouting to make oneself heard or straining to hear a conversation upsets the quiet of the nervous system, which is imperative for good digestion.

On the other hand, soft, dreamy music, far enough away, does not interfere with conversation and ought to have a soothing effect upon the nerves, thereby promoting digestion. Many persons cannot eat when music is being played without keeping time to it with their jaws.

This is well enough when the tempo is slow, but no one can effect thorough mastication when the jaw is working in a wild rush to keep pace with a Sousa march.

DRINK THE UNDOING  
OF SOUSA'S BANDMAN

Charles Carey, Once Member of  
Famous Organization, Received  
at the Penitentiary.

From a proud position before the crowned heads of Europe to a degraded one behind gray prison walls is the downward path of Charles Carey, aged 64, who was received at the penitentiary yesterday from Shelby county to serve one year for grand larceny.

Carey says he was at one time a clarinet soloist with Sousa's band, which has played in nearly every court in Europe. The peculiar part of his conviction is that he was sent to the penitentiary for stealing and pawned a musical instrument.

Carey says drink was his undoing. The habit secured a hold of him and he went constantly downward. Finally he could no longer retain his place in the band.

A few months ago he went to the house of one of his few remaining friends, who was not at home. A fine flute was lying on a table, and the temptation was too much for Carey. He stole the flute and pawned it for money with which to buy liquor.

# RECITAL PLEASURES A LARGE AUDIENCE

Clarence Eddy, Famous Organist, and Miss Powers are Co-Stars.

Much pleasure was given a large audience at the First Methodist church Tuesday night by the recital by Clarence Eddy, assisted by Miss Jeanette Powers. In spite of the bad weather the attendance was large. Most of the seats were taken. Over \$200 will be raised for the men's chorus choir by the recital.

Mr. Eddy showed himself to be all that had been claimed for him. His program was exacting, but he played with wonderful ease and an understanding of great depth and beauty. Schubert has a more finished musician appeared in recital in Decatur. He was received with much enthusiasm and applauded in a most flattering way.

No more successful number was played by Mr. Eddy than the Guilmant "Lamentation," opus 45, that came in the second section of the program. The rendition was extremely fine. The fact that for several moments there was not a stir in the big audience after the last chord had been played demonstrated the effect.

The "Berceuse" by Harry Rowe Shelley delighted the audience. It is an exquisite thing and was exquisitely played. The Schubert "Am Meer" pleased greatly, as did also Edward I. Horsman's "The Curfew." In fact each number of the program was successful. The full powers of the big pipe organ were brought out by the musician. A richness and sweetness of tone were the notable qualities. Under Mr. Eddy's remarkable technique these qualities were clearly demonstrated.

### FAMOUS PIPE ORGANIST.

Clarence Eddy is famous all over the world as a pipe organist. There is no more famous player of the instrument in America, and he has few rivals abroad. Mr. Eddy is not alone a musician; he is also a teacher of note. His program Tuesday night was largely composed of numbers written by his pupils. Several were dedicated to him. When he plays a number by a pupil he always sends the program of the concert to that pupil. He was supplied with a number of programs Tuesday night.

MISS DEVELOPED TEMPERAMENT. Miss Jeanette Powers' violin numbers were decided additions to the program. This is the first time she has played in public since her appearance with the Sousa band earlier in the season. Miss Powers has developed temperament since she was last heard here. Certain it is that the extremely temperamental Schubert's "Serenade" could not have been more beautifully rendered than when she played it. This was an encore to the Ries' number. The applause of the audience after it was genuine and enthusiastic.

Technically Miss Powers is great. She demonstrated her ability in the Franz Liszt "Adagio." Here she displayed a degree of technical proficiency that was remarkable. Perhaps Miss Powers is most enjoyed in the pieces that show this brilliancy of technique. She played Hubay's "Zephyr" with rare sweetness and Sarasate's "Zegeunerweisen" with much charm. After her second number Miss Powers played Chopin's "Structure in E flat" exquisitely.

Miss Edna M. Bunn, accompanied Miss Powers. As always, Miss Bunn showed herself to be a fine musician. She plays her accompaniments with perfect sympathy and with a subordination that few musicians appreciate.

"Miss Bunn is a former pupil of mine," said Mr. Eddy after the concert. "I am proud of her. She plays beautifully."

Lawyer Burrows loaned several handsome ferns for decoration. They were placed around the platform.

# ARE WELL REPAID FOR BRAVING WEATHER

Mr. Eddy and Miss Powers  
Furnish Delightful Evening's Entertainment.

Despite the unfavorable elements, Decatur music lovers turned out en masse to hear the organ recital given by Clarence Eddy, assisted by Miss Jeanette Powers, violinist, at the First Methodist church last evening.

Hardly enough can be said of Mr. Eddy's rendition of the different numbers on the program. His technique and execution were of the highest order and he showed himself well worthy of the distinction of being one of the finest organists in the country. His interpretation of Shelly's "Berceuse" and Bach's "Prelude and Fugue in A Minor" was wonderful and showed the perfection of the artist's skill.

Miss Powers comes back to Decatur fresh from her triumphs in New York, where she has been concerting under the management of Henry Wolfsohn, with such noted musicians as Campanari, Evan Williams, Mrs. Kelsey and others. The enthusiasm displayed last night shows the appreciation Decatur people have for the true ability of Miss Powers. The selections played were of more varied interest than those generally presented by this instrument and her brilliancy of technique and feeling were displayed as only those of the true artist can be. During the evening she responded to two encores, the first being Schubert's "Serenade," and the second Chopin's "Nocturne in E Flat." Her rendition of Hubay's "Zephyr" was perfection and displayed her technical ability in its highest light.

The young men of the Methodist choir who undertook the concert to raise their pledge on the debt of the church, will realize about \$210 as a result of their work. Much credit is due W. W. Doane for the success of the undertaking.

Newspaper Cutting Bureau in the World

From

Address

Date

### HADN'T JOINED THE UNION.

Musician Refuse to Play Under Impersonator of Sousa, Campanini et al.

The musicians in Keith & Proctor's Twenty-third Street Theatre dropped their instruments and refused to play Monday afternoon when Charles Berton, an impersonator connected with "The Swimming Grenadiers," attempted to lead them. Berton, who does not belong to the union, impersonated Sousa, Hertz, Campanini and other famous leaders. Not a sound followed the swing of his baton.

When the orchestra refused to play, some one was found who pounded the piano while Berton went through his performance.

Benjamin Rolfe, a member of the union and part owner of the show, stepped into Berton's place at night and assumed the latter's role, the orchestra working with him in perfect harmony.

Newspaper Cutting Bureau in the World

Address

Date

"John Philip Sousa wants the copyright law changed. I wonder what's wrong with the present law?"  
"I believe that under the present law somebody stole a march on him."

Address

Date

Mr. and Mrs. John Philip Sousa and their daughter, Miss Helen Sousa, are now at the Hot Springs of Virginia, after a considerable time spent at Pinchurst, N. C. At a recent entertainment given in the latter place recently for the benefit of the negro school there tableaux and living pictures were given by the young ladies of the place called "Gipsy You Know," which were imitations of well-known actresses. Miss Sousa's work was voted the best of the evening, her impersonations being especially clever. Two hundred dollars was realized on the performance. Mr. Sousa and his daughter both have their homes in the city and spend much time in the country.

## FIRST METHODIST EPISCOPAL CHURCH Decatur, Illinois

Tuesday Evening, March 12, 1907  
at 8:15 o'clock

### ORGAN RECITAL

by  
MR. CLARENCE EDDY

Assisted by  
MISS JEANETTE POWERS, Violinist

#### Programme

- 1 Concert Prelude and Fugue (new) - - - William Faulkes
- 2 a "Berceuse" (new) - - - Harry Rowe Shelley  
b "Scherzoso" (new) - - - R. Huntington Woodman
- 3 Suite in C major, opus 205, (new) - - - Homer N. Bartlett  
1 Choral Maestoso 2 Introduction and Scherzo  
3 Andante 4 Finale, Allegro brillante  
(Dedicated to Clarence Eddy)
- 4 Adagio ) - - - Franz Ries  
Perpetuum Mobile )  
Jeanette Powers  
Miss Edna M. Bunn, Accompanist
- 5 a "Bridal Procession" (new) - - - John A. West  
b "Wedding Chimes" (new) - - - Lucien G. Chaffin
- 6 "Am Meer" (By the Sea) - - - Franz Schubert  
(Arranged by Clarence Eddy)
- 7 Prelude and Fugue in A minor - - - J. S. Bach
- 8 "Lamentation" opus 45 - - - Alex. Guilmant
- 9 a Zephyr - - - Hubay  
b Zegeunerweisen - - - Sarasate  
Jeannette Powers  
Miss Edna M. Bunn, Accompanist
- 10 Concert Etude in B flat - - - George E. Whiting  
(Dedicated to Clarence Eddy)
- 11 "The Curfew" - - - Edward I. Horsman  
"The Curfew tolls the knell of parting day.  
The lowing herd winds slowly o'er the lea.  
The plowman homeward winds his weary way,  
And leaves the world to darkness and to me."
- 12 Triumphal March (new) - - - Alfred Hollins

THE REVIEW PRESS, DECATUR, ILL.

### SOUSA RUINS DIGESTION

Be Careful Always to Eat to Slow Music.

London, April 30.—Does music aid digestion? is the latest question propounded for newspaper discussion. The growing custom of providing orchestral music in London restaurants, while it drives many persons away, seems to attract a majority, although the number of those preferring to dine in quiet is sufficiently large to encourage some restaurants to advertise "No orchestra."

The point now under discussion is the peptic value of music, and the verdict of alimentarians seems to be that it mainly depends upon the quality and loudness of the music. Feeding ought to be undertaken, they say, in a calm, deliberate manner, with the greater part of the mind alert to the importance of thoroughly masticating and salivating the food. With an orchestra playing fast and furious within a few feet of a table, the necessary effort of shouting to make one's self heard, or straining to hear a conversation, upsets the quiet of the nervous system, which is imperative for good digestion.

On the other hand, soft, dreamy music, far enough away, does not interfere with conversation, and ought to have a soothing effect upon the nerves, thereby promoting digestion. Many persons cannot eat when music is being played without keeping time to it with their jaws.

This is well enough when the tempo is slow, but no one can effect thorough mastication when the jaw is working in a wild rush to keep pace with a Sousa march.

paper cutting bureau in the world

### Soft Music an Aid.

On the other hand, soft, dreamy music, far enough away, does not interfere with conversation and ought to have a soothing effect upon the nerves, thereby promoting digestion. Many persons cannot eat when music is being played without keeping time to it with their jaws. This is well enough when the tempo is slow, but no one can effect thorough mastication when the jaw is working in a wild rush to keep pace with a Sousa march.

paper Cutting Bureau in the World

### SOUSA MARCHES NOT PEPTIC.

London Alimentarians Advocate Soft and Slow Music at Meals.

LONDON, April 25.—The peptic value of music is now under discussion in London. Many alimentarians hold that soft and slow music is beneficial; that it aids digestion because it tends to quiet the nerves and to thereby lessen the speed of eating, whereas when the orchestra persists, as in some restaurants, in playing fast and furiously within a few feet of the diners an opposite and deleterious effect is produced.

# Automobile Show

## Convention Hall

KANSAS CITY, MO.

### Music by Hiner's Third Regiment Band



MONDAY NIGHT.

"Sousa Night."

- 1. Convention of Autos, March. . . . .Hiner
- 2. Selection from "The Free Lance" . . . . .Sousa
- 3. Waltz, "La Reine de la Mer" . . . . .Sousa
- 4. Airs from "El Capitan" . . . . .Sousa

PART II.

- 5. "Presidential Polonaise" . . . . .Sousa
- 6. Cornet Solo, Swiss Song . . . . .Tereschak-Hoch
- 7. Fest Overture in C, "Turandot" . . . . .Lachner
- 8. March, "Hands Across the Sea" . . . . .Sousa

ED. HINER.

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

APR 26 1907

### NEW YORKERS BEAT WHISKER HANDICAP.

They Take No Stock in Paris Dictum that All Great Men Are Clean Shaven.

MUSTACHE AT LEAST FOR THIS COUNTRY'S GREAT MEN.

Examples Without Number That Prove Paul Adams's Theory Doesn't Prevail Here.

Inquiry yesterday showed that New Yorkers are not much in sympathy with the movement. Just started in Paris, to label only those Americans "great" who appear in that gay city smooth-shaven. The Paris waiters, the cable says, must all shave clean on account of the belief there that nearly all Americans are clean-shaven. Paul Adam has written three columns for a Parisian journal saying all truly great men are clean-shaven and that the faces of old Rome are being reproduced in the American

On the contrary, New Yorkers are not smooth-faced. Neither are the big men in other parts of America. President Roosevelt has a mustache. So has ex-President Grover Cleveland. Nine out of ten men of consequence in New York wear a mustache at least, and over two-thirds of all the New Yorkers in Moses King's handbook have a beard as well as a mustache. Not much over half of the actors are smooth-shaven. Very few physicians are without some sort of hirsute adornment.

#### Smooth-Faced New Yorkers.

Here are some prominent New Yorkers who are clean-shaven: Ex-Vice-President Levi P. Morton, John D. Rockefeller, Mayor McClellan, William K. Vanderbilt, Thomas A. Edison, John F. Carroll, Timothy L. Woodruff, President Hegeman, of the Metropolitan Life; the Rev. Morgan Dix, of Trinity; Archbishop Farley, Charles Dana Gibson, Joseph H. Choate, W. M. Ivins, Richard Mansfield, W. Bourke Cockran, Supreme Court Justice Blanton and John Wanamaker.

#### The Mustache Phalanx.

The mustache is a distinguishing mark of New York's noted financiers. J. P. Morgan and all his partners, including G. W. Perkins, wear mustaches but no beards. William Rockefeller, H. H. Rogers, C. M. Pratt, W. T. Wardwell, all big Standard Oil men, wear mustaches but no beards. President Theodore A. Havemeyer, of the Sugar Trust, has a mustache of crystalline whiteness.

Among other distinguished New Yorkers who wear mustaches are Seth Low, George J. Gould, John W. Gates, August Belmont, ex-Mayor Van Wyck, the "Ice Man," ex-Mayor Gilroy, Bishop Greer, W. Nelson Cromwell, De Lancey Nicol, Ballington Booth, Robert A. Pinkerton, ex-Police Chief Thomas Byrnes, President Stillman, of the National City Bank; District-Attorney Jerome, Enoch Root, ex-Secretary of the Treasury C. S. Fairchild, President Nicholas Murray Butler, of Columbia; "Boss" Murray, of the Gas Trust; E. J. Berwind, of the Coal Trust; Col. John Jacob Astor, G. W. and F. W. Vanderbilt, Howard Gould, Tony Pastor, Nikola Tesla, Strawesant Fish, Bronson Howard and Richard Watson Gilder.

#### Beard-and-Mustache Galaxy.

Andrew Carnegie wears both a beard and a mustache. So does Thomas C. Platt; likewise John D. Crimmins. Mr. Crimmins's outfit is a combination between "mutton chops" and "patriarchs." Among other well-known New Yorkers who wear the beard as well as the mustache are Isidor Straus, Nathan Straus, Oscar S. Straus, Oscar Hammerstein, James J. Hill, James R. Keene, ex-Mayor Hugh J. Grant, Clarence Lexow, Gen. F. D. Grant, Justice John W. Goff, Gen. B. F. Tracy, Jacob H. Schiff, Edward M. Grout, "Deacon" S. V. White, E. C. Benedict, Brander Matthews, the simple speller; Edward Lauterbach, Col. W. D. Mann, J. O. A. Ward, the sculptor; John Philip Sousa, and Dr. Allan McLane Hamilton, the oculist.

#### Mustache and Sideboards.

Another group of conspicuous New Yorkers, of smaller size, numerically, have adopted the combination of mustache and side-whiskers—"Galways" or "Burnsides," as they are variously called. Anthony Comstock leads off. Others in the class are Gen. Stewart L. Woodford, ex-Minister to Spain; Alexander E. Orr, of the Rapid Transit Commission; Charles Stewart Smith, of the Chamber of Commerce; Magistrate Deuel, Peter B. Olney, President G. F. Baker, of the First National Bank; Brayton Ives, Henry Clews, Charles R. Flint, of the rubber trust; Morris K. Jesup, Elbridge T. Gerry, Amzi L. Barber, the asphalt millionaire, and Dr. E. C. Spitzka, the alienist.

#### Mutton Chops Alone.

There are many New Yorkers of the old school who cultivate on their countenances nothing but mutton-chop affairs. Chauncey M. Depew heads the list. Associated with him in the undertaking are Bishop Potter, Cornelius N. Bliss, Supreme Court Justice Edward Patterson, John E. Parsons, Dr. Clark Bell, Silas B. Dutcher, D. O. Mills, J. Rogers Maxwell, of the Jersey Central, and Louis Windmuller, the reformer.

#### Goatee and Moustache.

The Rev. Dr. Parkhurst is an example of the small but prominent band of New Yorkers who wear a wisp on their chins, as well as a mustache. Other instances are Banker Isidor Wormser, J. Carroll Beckwith, the artist; Dr. G. F. Shradly, the cancer expert; George Ehret, the brewer, and A. A. Healy, the leather merchant and reformer.

#### The Goatee All by Itself.

And lastly comes John H. Starin, the steamboat man, with a simple, unadorned goatee. Only that and nothing more.

PLAIN DEALER  
CLEVELAND, OHIO  
MAY 2-1907

#### Music and Digestion Again.

The assertion that music aids digestion is still being argued. A London expert claims to have discovered that the Sousa marches are not conducive to food assimilation, the march time in some way retarding the action of the digestive apparatus. This isn't quite clear, however, as the famous marches will continue to find favor with all sorts and conditions of men—dyspeptic or otherwise. But a recent case in New York plainly shows that music when taken in large doses is decidedly inimical to the piece of mind that usually accompanies good digestion. A hundred residents of an uptown section of New York have asked a police magistrate to abate as a nuisance the operations of a giant phonograph that hangs over the door of a 30-cent, 5-cent theater. It isn't the phonograph that the residents condemn—they are wearied to the verge of distraction by the tune it plays, as it plays but one. For days and days that tune has been afflicting the shuddering atmosphere. Not once has it been varied. Hour after hour the same eternal arrangement is ground out. Small wonder that the petitioners assert that the monotonous repetition of the piece unfavorably influences their minds and seriously delays their work.

In the midst of this era of musical amusements there can be no excuse for the parsimony that prompts the constant repetition of a single tune. That might have been pardoned in the days when Pan was learning the pipes, or when Prometheus was practicing on the beasts, but when popular tunes are numberless.

# The Pinehurst Outlook

PINEHURST, MOORE COUNTY, NORTH CAROLINA

PRICE FIVE CENTS

SATURDAY MORNING, MARCH TWENTY-THIRD, 1907.

VOL. X, No. 17.



## LOWELL PALMER WINNER

Leads Field by Liberal Margin in Gun Club Championship.

**Bandmaster John Philip Sousa Strikes his Gait and Lands the Handicap Trophy.**

**T**HE annual gold medal Club Championship trap shooting tournament drew a big field, a handicap event held in connection, adding to its interest, Lowell Palmer Jr., of Brooklyn, and Bandmaster John Philip Sousa of New York, carrying off the trophies.

Mr. Palmer shot from scratch leading the field with one hundred and twenty-seven out of a possible one hundred and fifty, his nearest opponent being David Leahy of Brooklyn, who made one hundred and fourteen, with Mr. Sousa third



in one hundred and eight. In the handicap event Mr. Sousa, with an allowance of twenty-five, was high gun with a net kill of one hundred and thirty-three, Mr. Palmer finishing next, and Mr. Leahy with his allowance of ten, third in one hundred and twenty-four.

Other contestants included J. R. Schoaff, New York, E. R. Goodnow and Leonard Tufts, Boston; Cyrus A. Taft, Whitesville, and Edward O. Greuner, New Haven.

### FOR SOUSA TROPHY.

Wednesday the field shot for the John Philip Sousa trophy in a hundred-target handicap event, Mr. Palmer leading the field with eighty-eight, Mr. Leahy winning a cup offered by Mr. Palmer for the runner-up with a net score of eighty-six, shooting with an allowance of eight targets. Mr. Schoaff (15.) made eighty-three, Mr. Hostetter (12.) eighty-two and Mr. Greuner (15.) sixty-three.

### AMONG THE GUESTS.

Prominent among the week's arrivals are Mrs. John Philip Sousa and Miss Priscilla Sousa of New York, who join Bandmaster Sousa and Miss Helen for a long sojourn. Mrs. Sousa is a charming woman, active in social and outdoor life, and her daughters are vivacious young women who are already favorites in the social set.

Among the debutants it was a close race for first place and a wealth of really stunning costumes were seen, Miss Molly B. Adams, Miss Ethel Check, Miss Ruby Boyer and Miss Helen Sousa, attracting general attention.

"Your band seems to make good music," said a wide-hatted man from Sioux Falls to Sousa the other day, "but you ought to discipline 'em."

"Why, may I ask?" enquired Sousa, who prides himself on the discipline of his players.

"Well, I'll tell you—I think I ought to put you on if nobody else has;—every time you turned your back at the concert last night the fellows behind you stopped playing."

## STRAYED OR STOLEN FROM ACTORS' FAIR

**Miss Maud Madison Reports Loss of Some Valuable Autograph Mottoes and a Drawing.**

An unpleasant sequel to the Actors' Fund Fair was uncovered yesterday by Miss Maud Madison. Miss Madison had charge of the motto booth, which did a prosperous business and netted about \$500 for the fund.

She had some of her mottoes and valuable autographs left, however, and after the fair closed at midnight on Tuesday she wrapped them up carefully to be returned to Mr. Frohman. Some time between the hour of her leaving the fair and noon of Wednesday some one broke open the package, picked out the more valuable autographs and carried them away.

Among the lost treasures are autograph mottoes by Admiral George Dewey, Robert B. Mantell, Viola Allen, John Philip Sousa, Reginald De Koven and E. S. Willard; also a drawing by Carle Blenner.

Any information as to the missing articles will be gratefully received by Miss Madison at 64 West Thirty-sixth street.

### MRS. SOUSA'S GUESTS.

**Merry Party of Picnickers Spend Day at Thagard's.**

Mrs. John Philip Sousa chaperoned a merry party of picnickers Tuesday, the day being spent at Thagard's, the tumble into the "drink" of two venturesome explorers, being the specially amusing feature of the outing for all but the unfortunates.

In the party were Mrs. Sousa, Miss Priscilla Sousa, Miss Helen Sousa, Miss Hazel Brown, Miss Check, Mr. E. B. Humphreys, Mr. E. P. Challenger, Mr. C. West Taintor, Mr. Nathaniel F. Moore, Mr. L. D. Pierce and Mr. W. F. Watson.

### THE TEAMS.

The make-up of the teams included: Miss Ethel Check, catcher; Miss Gertrude Boyer, pitcher; Miss Hazel Brown, first base; Miss Olive Spain, second base; Miss Ruby Boyer, third base; Miss Madeline Tufts, short stop; Miss Molly Adams, right field; Miss Priscilla Sousa, centre field; Miss Helen Sousa, left field.

Miss Ruby Boyer and Miss Helen Sousa were both "Mary's," whom one associates with the lambs they carried; both in short-skirted, loose fitting, girl's dresses, with ankle stockings and ribbon sashes; Miss Boyer being in blue and white, and Miss Sousa in pink and white.

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MAY 4 - 1907

## "PRESIDENT'S OWN" AT THE HIPPODROME

**United States Marine Band, Under Santelmann, Plays Dvorak's "New World" Symphony.**

It was altogether a classic programme that the management of the United States Marine Band, "The President's Own," had printed for use of the public Sunday evening at the Hippodrome, but on account of that same public's insistent applause-mess the nine classic numbers were expanded into about twenty-seven—of which two-thirds were of the so-called popular variety.

Wood-wind did its best—and did well—in substitution for the violins that one may be used to hear purring or highly pulsating through Dvorak's "New World" symphony, and the excellent training of the band under Lieut. W. H. Santelmann's direction was finely shown in its rendition in Bizet's Suite d'Orchestre, "L'Arlesienne."

The Fantasia from "Die Walküre" was firmly and expressively done, but the audience didn't seem to like that so well as Sousa's "Semper Fidelis" march, in which the band showed that it knew what to do when it was within its own realm.

Charlotte St. John Elliott sang pleasingly in a soprano voice that is perhaps more fitted for chamber music than for a Hippodrome performance, and to it Robert E. Seel added sweetness with a flute obligato. The other soloists were Arthur Whitcomb on the cornet and Ole J. Way on the euphonium.



# Chats With Big Americans For Young Americans

A Series of Interviews With Prominent Men in Behalf of Readers  
of The American Boy  
By HUGH C. WEIR



## NO. 4—JOHN PHILIP SOUSA.

**N**ERVOUS? Well, it would have been strange if I had not been. I was facing an audience made up almost entirely of lunatics!

"Fancy an eleven-year-old boy giving the inmates of an insane asylum a violin solo! And it was my first bow on a concert stage, too."

The man, with the heavy black mustache and beard, and dancing eyes, and a smile that kept running up and down and over and across his face as though it was quite impossible for it to stay in one spot, stopped in his story, unconscious of the fact that he was breaking off just when he had your interest all stirred up to fever pitch.

That was my introduction to the "March King," the man, whose swinging compositions have stirred you ever since you knew the meaning of music, whose "Liberty Bell," and "High School Cadets" and "Stars and Stripes Forever" you have heard at almost every school drill you can remember.—John Philip Sousa.

"Well?" I queried, as he did not continue.

"Oh!" he said suddenly, "the story!" quite as though he had forgotten there was more to come.

"I wonder how many readers of THE AMERICAN BOY would have shown more grit than I did if they had been in my shoes?" he chuckled.

Let those boys, who pride themselves on their courage, answer.

"Well, to start at the beginning, my teacher was a public spirited man, and it had been his custom every year to give a concert at the United States Asylum at Washington. I had progressed far enough in my studies to be deemed worthy of a place on the program, but I can assure you that my feeling of pride was wholly lacking when I was told of the venture.

"All manners of dire things were associated with an asylum, in my mind. I had mental pictures of grinning lunatics tearing their hair, and shrieking horrible curses, and when the thought that my solo might not please their fancy suggested itself, I instantly began to scheme how to get out of the trip.

"Just before it was time for us to start, I hurried to my master with tears, and in a whispered voice, made known the fact that our washing had not come home, that I was without a clean shirt, and—

"Of course, I can't appear in public with soiled linen!" I tried to stammer with a sob.

"For a moment, he glared at me in silence and my hopes rose. But alas for my well laid scheme!

"Run up stairs, my boy," he answered sharply, "and tell my wife to give you one of my shirts!" How was that for a jar?

"Before I could frame another excuse, I found myself trying to button a shirt that was of course several times too big for me, and realizing that I was worse off than ever.

"When I finally stepped out on to the platform, I was about as miserable a boy as you could find. My collar was slipping all over my neck as I bent my head, and in my nervousness, all of my distrust of the audience returned.

"With a desperate endeavor, I managed to get through perhaps a third of my performance. Talk about your heart in your mouth! It has always been a miracle to me that mine didn't pop right out on to the stage. When I caught a glimpse of myself in a mirror afterwards, my face was as white as a sheet. I remember that the boyish thought which kept pounding through my brain, was the one wild desire to get done somehow, and escape before the audience could rush upon the platform and rend me to pieces.

"Suddenly, I caught sight of a big fellow in the front row, trying to execute a prodigious wink at me. It was too much. With a hoarse cry, I dropped my violin and fled.

"The tragedy wasn't ended, however. There was more and worse of it coming. As I sat cowering in a corner, my master hurried up to me with rage in his face. It was the custom of the institution to serve the concert performers with a banquet after the program, and I don't mind confessing that my mouth had been watering in anticipation. But my hopes were to be shattered.

"You shall pay for your conduct!" he hissed in my ear. "When we sit down to supper, don't you dare to eat a mouthful of ice cream!"

"And as ice cream was the one dainty that I prized above all others, you may believe that my cup of bitterness was indeed full!"

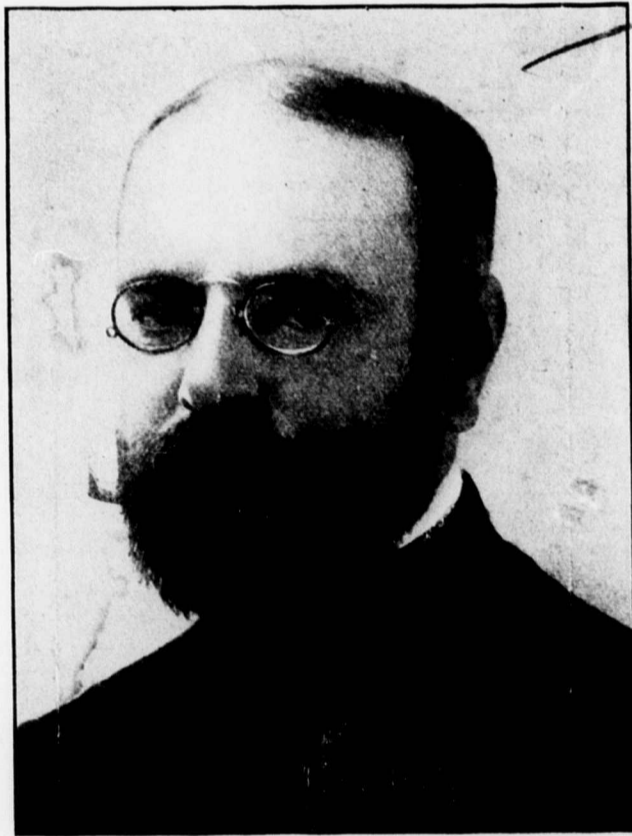
How many of you boys have ever thought of the struggles and possibilities before the young fellow who set out to

make his living by his music? Of course, it is a pleasant way for a chap to entertain his friends with the piano or the violin, but from the standpoint of hard-tack and dollars and cents,—what? How is this for a surprise?

Last year, it is said that Mr. Sousa made nearly two hundred thousand dollars from his musical productions! I wonder what Beethoven and Mozart and those other big composers you remember in history would have thought of these figures, eh?

And yet as a boy, Mr. Sousa fiddled for public dances, sometimes far into the early morning, for one dollar a night! At fifteen, he was giving music lessons to the children of the neighborhood, and devoting a good share of the money he earned to being taught in his turn. And then, heralded by the glory of flaming posters, a circus arrived in his home city of Washington,—and with it the turning point in his career. It all happened in this wise.

"The show had pitched its tents about a block from our home," recalled Mr. Sousa, "and like all the boys in the neighborhood, I had digested its attractions until I knew them almost by heart. And then as I marveled, a great ambition came into my mind. What would I not give for a seat on the band wagon! The position, with its glitter of tinsel



THE "MARCH KING"

and red and blue uniforms, seemed the very pinnacle of fame!

"And then I tried to laugh the thought away as I plodded homeward, and took up my violin practice. I hadn't been at work an hour, when there was a knock at the street door. As I opened it, a man stood on the porch, who surveyed me curiously.

"Do you know who I am?" he asked.

"I stared curiously.

"I am the band master for Blank's circus!" he went on, and my eyes nearly started from my head.

"What, what?" I stammered.

"I heard you play," he continued, "and I thought I would call. Do you know anything of band music?"

"And then, as I stammered out the extent of my knowledge, the great man, for such you may believe he was, in my eyes, in one sentence made possible my wildest dreams.

"How would you like a place in the circus band?" he asked.

"I can recall to this day my enthusiastic answer.—

"Just Paradise!"

"When he left, it was understood that I was to play a horn in the band, and a violin in the orchestra, and receive the munificent sum of \$12.00 a week. But there was one serious drawback to my rosy dreams. I knew that if my parents learned of the offer, they would at once put an effectual stop to my plans. So I made up my mind to steal away in secret.

"In a flutter of excitement, I made the preparations, which I fondly hoped would see me on the way to fame and fortune.

"Such a secret, however, was more than I could bear. That evening, with the most iron-bound promises of silence, I confided it to my next door chum, Fatal slip! His bosom also proved unequal to the burden, and before an hour had passed, he had told it to his mother, and from thence it traveled in a rapid circuit to mine.

"Ignorant of my betrayal, I was still in the clouds when next morning at breakfast, my father approached and told me sharply to put on my Sunday clothes. With vague alarm, I proceeded to obey his orders. Then, without a word, he marched me off to the marine barracks, and instead of the circus life, to which I was looking forward with so much zeal, I found myself enlisted as an apprentice in the government band."

Mr. Sousa paused.

"I have often wondered since how my career would have been changed if I had been permitted to carry out my youthful plans," he continued musingly. "But at the time, you can depend upon it, there was room for no other thought in my mind but a vigorous rebellion at an unkind fate!"

Isn't it enough to make you whistle when I tell you that there are more than 300 of those stirring Sousa marches? And when you add the fact that Mr. Sousa is accounted the greatest band master in the world, and gives from one to two concerts a day for considerably more than half the days in the year, can you begin to see how it takes as much grit and work and patience to climb to the top of the musical ladder, and stay there, as it does in any other line of endeavor?

It was at eighteen that Mr. Sousa,—but I will let him tell you the story of how his first musical composition was published.

"It was to a Philadelphia house that I journeyed with my precious production," he recalled. "It was much too valuable to entrust to the mails,—in my estimation. So I sacrificed my little savings for a railroad ticket, confident of the outlay returning to me ten-fold, when the golden stream of royalties began pouring in!"

"Well, the firm accepted the production—and paid me with a hundred copies of the piece! That was the extent of the golden royalties!" And to offset this credit side of the ledger, I footed up the expenses of the trip to something like \$15.00.

"Discouraged? Well, if ever a struggling young musician saw a bluish tinge to the world, I was that chap. I was so down in the mouth when the publishing business was mentioned that even some years afterward I sold my two pieces, 'The Washington Post' and 'The High School Cadets' for \$35.00. 'The Washington Post' later brought its publisher a fortune, but its author,—well, he made up for it the next time! The tide turned, as it always will, if you wait long enough for it.

"It was about this time that I received my first assurance that my music was beginning to make itself felt. One day, in Philadelphia, I was taking a stroll along Broad Street. At a corner a hand-organ man was grinding out a melody which, somehow, seemed strangely familiar. As I listened more intently, I was surprised to recognize it as my own 'Gladiator' march. I believe that was one of the proudest moments of my life, as I stood there on the corner listening to the strains of that street organ!"

"As the Italian, who was presiding over the crank, paused, I rushed up to him and seized him warmly by the hand. The man started back in amazement and stared at me as though he thought I had taken leave of my senses.

"My friend! My friend!" I cried. "Let me thank you! Please take this as a little token of my appreciation!"

"I tore myself away, walking on air down the remainder of the street and leaving the organ grinder dazed by the coins I had thrust into his hand. I don't believe he can account for the gift to this day.

"But I was exultant. My music had made enough of a hit to be played on a street organ. At last I felt that it had struck a popular chord."

"How about your government service, Mr. Sousa?" I queried as he paused.

But before I repeat his reply, let me ask another question first,—this time of you boys.

How many of you know that there is a band which is supported by the United States government? It is Uncle Sam's own personal organization, and whether you realize it or not, Uncle Sam demands,—and gets—the best in every line. So it follows that the United States Marine Band is about as perfect an organization as the country will show. When it is brought out on state occasions, you may believe that there is a hustling for good seats, and a general opening of ears and craning of necks. Of course, it goes without saying that it is a military body, and the men who belong to it show their training in the bright polish of their instruments and their spick and span uniforms.

It was of this organization that Mr. Sousa was leader for,—well, when I say that he occupied the position under five presidents you can understand better what this portion of his career means than if I had said for twelve years.

"I was just twenty-four when I was made director of the 'Marine Band'," said Mr. Sousa, "and I kept the position under Presidents Hayes, Garfield, Arthur, Cleveland, and Harrison. A curious record, eh, when you digest it? Ordinarily, remembering the four years' presidential term, you would say that at least eighteen years would be necessary for service under five presidents. But when you consider that an assassin's bullet ended President Garfield's career and that President Arthur only completed the former's unexpired term, it will be clearer.

"Uncle Sam is a genial master to serve. My government record was one of the pleasantest periods of my life, and I have always been eager to take part in national functions since. My 'Liberty Bell' was written for the Chicago World's Fair, 'King Cotton' for the Cotton Exposition at Atlanta, 'Hail to the Spirit of Liberty' for the Paris Exposition, and 'The Invincible Eagle' for the Pan-American Exposition at Buffalo. But perhaps the pleasantest thought of all to me is that 'Stars and Stripes Forever,' my favorite march, was composed at the outbreak of the Spanish-American war for the soldiers in the field. The assurance that it was played on the stormiest battle-grounds in Cuba and led our troops to victory on more than one occasion, has quickened my pulses more than all the applause of concert audiences that I have ever received."

Mr. Sousa was silent for a moment and I waited for him to speak. When he did so, there was a twinkle in his eyes, and I felt that a story was coming. I was right.

"You would be amused at the odd encore requests I have kept from my concerts," he began. "The boys will like this one, that was handed to me one night down south.—'Bandmaster Sousa, please give us 'The Ice Cold Cadets!'"

"Another note I remember, reads,—'I came forty miles over the mountains to see you. Kindly oblige me by playing every piece that you have written!'"

"As it would have taken over three days and nights of steady work to do so, I wonder what the writer would have thought if I had complied with his request?"

"But the climax was reached at an afternoon concert in New Orleans when this anxious message was handed to me.—'Sir, I've got my girl almost to the sticking point. Will you please play 'Love's Old Sweet Song'? That will fetch her 'round, I'll wager!'"

"And you may be sure as I made room for the selection, I sincerely hoped that it did 'fetch her 'round!'"

"One last question, Mr. Sousa," I said. "What is your message to the American boys?"

The "March King" was thoughtful. "Just this," he replied slowly. "Let them remember that they are 'American boys' and live up to the name!"

"And THE AMERICAN BOY Magazine?"

"It goes to the right spot, doesn't it? Isn't that what the boys are thinking?"

per Cutting Bureau in the morning

11-11-1907

Great preparations are being made, musically, for the opening of the Jamestown exposition, on the 26th of the month. President Roosevelt will formally open the big fair, and the Choral Society of Washington has been engaged to sing the opening ode. Efforts are being made to secure the services of John Philip Sousa, who, with his wife and daughter, is at present at the Homestead hotel, at Hot Springs, Va., within easy reach of Jamestown. It is not known just how far these negotiations have progressed, and it is feared that the distinguished director's

services cannot be obtained, owing to the fact that he is planning another trip abroad with his organization. There is undisguised regret that the United States Marine band will not be available throughout the term of the fair, because of previous engagements made for concert work. It had been hoped that this organization might appear in concert at Jamestown on the occasion of the visits of the foreign fleets.

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TOLEDO, OHIO

MAY 1-1907

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blished: London, 1881; New York, 188

PHILADELPHIA, APR 7-1907

# CHARLES W. STRINE DIES IN BOSTON

Manly and Popular Philadelphian, Manager of Metropolitan Opera Company, Succumbs After Operation for Appendicitis.



The Late Charles W. Strine.

Boston, April 6.—Charles W. Strine, manager of the Metropolitan Opera Company, of New York, died to-day at the Boothby Hospital in this city. Mr. Strine was operated upon for appendicitis eight days ago.

Mr. Strine, who was a native of Philadelphia, entered newspaper work when a young man. Later he became identified with concert and theatrical enterprises. He had been with the Metropolitan Opera Company for the last two years as manager of tours.

The body of Mr. Strine left here to-night for Philadelphia, where the funeral will be held Tuesday. Friends of Mr. Strine, all representatives of theatrical companies in the city and members of the Friars Club, in which he was prominent, acted as honorary escort to the train.

### Had High Rank as Manager.

Charles W. Strine was 40 years old and lived the greater part of his life in this city. His genius in the management of operatic and theatrical affairs was acknowledged in professional circles, and this acknowledgment came, too, at an age when it might have been said, were there not so many achievements behind him, that his career was just opening.

Although one of the youthful figures in a noted list who rule the destinies of the theatrical world, Mr. Strine ranked in ability among the foremost. His position as manager of the tours of the Metropolitan Opera Company was a recognition of his leadership. His knowledge of the musical sections of the country and of the intricate business and professional problems involved in the direction of an immense opera organization was possessed by comparatively few men. He had been depended upon in this capacity for several years past by Herr Conried, and his death occurred just as the opera company had successfully inaugurated its season in Boston.

Mr. Strine laid the foundations of his future career here. After a short trial at business with David Conover, a Jeweler, he studied for the opera stage, being the possessor of a fine barytone voice. During his studies for the stage he entered the newspaper business, and in the two fields formed a wide circle of friends, whom he never lost, and displayed the abilities that led to his final adoption of managerial work as his true vocation.

He began newspaper work as a reporter on the "Record." He went from that paper to the staff of the "Inquirer," and later became railroad editor of the "Public Ledger." His last newspaper work was as assistant Sunday editor of "The Press."

In his newspaper work he came under

the notice of John Philip Sousa, the noted bandmaster, who recognized his ability and induced him to take the management of the Sousa Band. He was connected with this organization for several seasons.

Mr. Strine achieved a remarkable success in the direction of the Melba Opera Company, organized by Charles Ellis, of Boston. The tour of this organization took it across the country to California.

At the conclusion of this tour, Mr. Strine became connected with the Metropolitan Opera Company, in the management of the Spring opera season. In addition to this work, he successfully managed the recent American tour of Henry Irving, son of the distinguished English actor. Sarah Bernhardt's last sensational farewell American tour was also conducted by him.

Among other enterprises with which Mr. Strine had been connected was a Summer season of grand opera, conducted in his own name, in this city, several years ago, and the Tivoli Opera House, San Francisco, where he remained one season as manager.

Mr. Strine married in 1901 Miss Grace Runyon, at Milton, Pa. She and a young daughter survive.

From NEW YORK CITY  
Address  
Date

### THE ACTORS' FUND FAIR.

The Executive Committee of the Actors' Fund Fair, the members of the multitudinous committees in charge of special assignments and booths and all interested in the progress of the Fair meet every Tuesday to take a summary of the past week's achievements. The chief interest of the meeting on Tuesday last, held in the Lyceum Theatre, centered about the Japanese tea garden. Madame Fuji-Ko, the Japanese actress now in America, has volunteered her services. Her advice and bright ideas, as well as her personal presence, will make the Japanese section a finished piece of Japanese art. Mrs. Isaac Stiebel, whose husband is a well-known Japanese importer, and who served on the committee of the earlier fair, has returned from Bermuda to offer her services again. Mrs. Eugene G. Clarke, in company with Mrs. Stiebel, is in charge of the Japanese garden. Marshall P. Wilder will bring to their assistance the information he has gained from his travels in Japan. Edmund Russell has also given his practical assistance. Mr. Thorne, a nephew of Charles Thorne, has offered his Japanese servant, who will bake Japanese dainties, such as candies and rice cakes, for sale. Mr. Thorne will also devote to the undertakings of the committee the proceeds of a sketch he is about to give. Madame Fuji-Ko's suggestions for costuming after the characters in Japanese songs will be carried out.

Three new suggestions for departments have taken form. One is an emergency booth under the auspices of the women physicians of the city. A second is a booth in charge of the wives and daughters of the police force of the city of New York, in compliment to the services of the police to the profession. And Mrs. Jacob Litt, in response to solicitations for aid to the Fair, has offered to conduct a booth under the name of the Jacob Litt booth.

The chairmen of the various committees brought in their reports. Mrs. Sarah A. Palmer conducted the meeting. Mrs. Palmer announced that she was in the Knickerbocker Theatre Building, in the room which the Actors' Fund Fair Committee occupies, to receive ideas, donations or offers of assistance. The committee holds office hours daily from 10 to 6.

Edward G. Unitt, scenic artist, has finished an elaborate working model for the Fair. It is one of the largest ever constructed, measuring ten feet by four, and has required almost a month for its making. In the decorative scheme of the Fair there will be a model of the principal street in the village of Stratford-on-Avon. It has been necessary to take artistic license by grouping in this main thoroughfare buildings of historic interest that really are widely scattered. There will be the Guildhall, tenanted by the Professional Woman's League; the Shakespeare house, where The Players will display paintings; the Anne Hathaway cottage, devoted to the Twelfth Night Club's sale of souvenirs of famous actors; the Ancient Inn of the Lambs, and the Shakespeare church, fitted up as the bazaar of the Actors' Church Alliance, with donations from all over America. Dozens of quaint old Warwickshire buildings also will be occupied as booths by theatres, clubs and eminent players.

Twenty-five building lots have been donated to the fair by the Shore Acres and Inland Development Company, through its manager, Milton Goodkind. "I take this opportunity," writes Mr. Goodkind, "of expressing my sincere interest in the Actors' Fund. It would be well for others, in many fields of endeavor, to incorporate into their business and private lives the Christian and humane spirit that dominates the theatrical profession. The players are the first to come to the front when the helping hand is sought by a brother or sister, or by a stricker community. Every day is Sunday with the actor and actress. One hour of sadness in a brother's life makes them all kin. God bless them."

Other donations to the fair include an auto mobile, a hansom cab, a horse, a naphtha launch a sailboat, a canoe, and almost every vehicle of conveyance except an airship. Business men are responding cordially with contributions for the biggest charity bazaar in the world's history. Every club affiliated with the stage is working. All the principal men and women stars will be brought into personal relation with the public. Famous artists, authors and painters are co-operating. There will be novel entertainments. Vesta Victoria, Alice Lloyd and other celebrities will demonstrate songs in music publishers' hall. The Greenroomers, Lambs, White Rats, and Vandeville Comedy Club will provide headlines for hourly performances. There will be band concerts and orchestra recitals. Twelve women prominent in society will have a flower booth. The Professional Woman's League, Actors' Church Alliance, Twelfth Night, Rainy Day, and Century theatre clubs will equip mammoth booths. There will be a thousand and one novelties. One fact should be emphasized. The Actors' Fund distributes \$40,000 a year, but only for the relief of sickness and suffering. It does not give a penny to encourage idleness or improvidence. If an actor is sick he is cared for. If he dies he is buried. If he is old and helpless he is made a guest at the Actors' Home. A business man to whom all this was not clear said the other day that he would cheerfully subscribe if it were to help poor people. When it was made clear he drew his check. There are none poorer, more helpless, than those cared for by the Actors' Fund. And those relieved belong to a profession without whose aid all charity benefits, in time of fire, flood, famine or special calamity would be utterly impossible. Actors are the first called upon and the first to respond.

The committee of the Fair have reserved space for a "motto booth." For this booth it is intended to have written mottoes contributed by celebrities in public life and in all the arts. Celebrities in public life are to write favorite quotations. Actors and actresses a quotation from favorite play or character; authors quotations from their works; artists favorite quotations or sketches with signatures. Maud Madison, who will have charge of this booth, is sending to all the leading actors and actresses blank cards to be filled out with written mottoes, and asks through THE MIRROR that they be returned as soon as convenient. She already has many mottoes, among others from Madame Schumann-Heink and Mark Twain, who were the first two to reply. Pol Plancon, Madame Galski, William Gillette, David Warfield, Leslie Carter, Annie Russell, Kitty Cheatham, Robert Hilliard, Francis Wilson, Percy Haswell, Charlotte Walker, Ellis Jeffreys and many others. John Philip Sousa has written his nonsense verses from El Capitan and a strain of music from his march, "Stars and Stripes."

The General Committee will meet at the Majestic Theatre this (Tuesday) morning at 11 o'clock for the purpose of discussing the situation.



MR. RALPH COREY, Trombonist Sousa's Band.

Mr. Ralph Corey is a phenomenal Trombonist, a member of Sousa's band, and a native of Boston. Mr. Ward, agent for the Conn instruments in that city, was confident that Mr. Corey could add new laurels to his already great reputation if he had a Conn instrument and at the psychological moment he visited Mr. Ward's place of business and tried one of the stock Trombones of the Pryor Model and became so enamoured thereof that he instructed Mr. Ward to order a fine, gold plated instrument for him, which he has been using for several months now with the most satisfactory degree of success. Mr. Corey is considered a veritable wizard on the Trombone and will prove quite an acquisition to the Sousa organization.

C. C. Conn Co., Elkhart, Ind.  
Gentlemen—The new low pitch Trombone you made me is an extra fine instrument. I gave it a thorough trial in band while at the Food Fair and found it absolutely perfect every respect. I have tried all the best makes, but they do compare for one moment with your instrument.  
Most cordially yours,  
RALPH COREY,  
Trombonist Sousa's Band

From PHILADELPHIA  
Address  
Date APR 29 1907

—London thinks Sousa's music retards digestion. Keeps the diner awake too long after eating, perhaps.

From NEW YORK HERALD  
Address  
Date MAY 18 1907

Mr. John Philip Sousa has composed a new waltz song, entitled "I've Made My Plans for the Summer," and dedicated it to Mr. Frederick W. Thompson, proprietor of Luna Park. The song is to be interpolated into the music of Miss Anna Held's "The Parisian Model," at the Broadway Theatre.

Published: London, 1881; New York, 1884

From NEW YORK HERALD  
Address  
Date MAY 18 1907

John Philip Sousa, the bandmaster, has dedicated a song, the words and music of which he wrote, to Luna Park. The song is entitled "I've Made My Plans for the Summer."

Published: London, 1881; New York, 1884

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

Address MAY 4-1907

Willow Grove Park in Philadelphia will open May 25. Damrosch's Orchestra will be the opening musical attraction, playing until June 14. From that date until July 5 Arthur Pryor's Band will replace it, and for the next four weeks Victor Herbert's Orchestra will be heard, to be followed by Sousa, who will play from August 10 to September 2.

Published: London, 1881; New York, 1884



**THE UNITED STATES MARINE BAND**

FROM WASHINGTON, D. C.

Lieut. WM. H. SANTELMANN, Director

Sunday Evening, April 28

**PROGRAM**

1. Overture—"Friendensfeier" (first time) *Reinecke*
  2. Largo from "Symphony"—"The New World" *Dvorak*
  3. Euphonium Solo—"Le Secret" *Waldron*  
MR. OLE J. MAY
  4. Suite d'Orchestre—"L'Arlesienne" *Bizet*
    - a, "Prelude Tempo di Marcia"
    - b, "Minuet Allegretto Giocoso"
    - c, "Adagietto Adagio"
    - d, "Carillon Allegretto Moderato"
  5. Soprano Solo—"Thou Brilliant Bird" *David*  
(From "Pearl of Brazil")  
Miss. CHARLOTTE ST. JOHN ELLIOTT  
(Flute Obligato by Mr. ROBERT E. SEEL)
- INTERMISSION
6. Grand Fantasia—(from "Die Walküre") *Wagner*
  7. Cornet Solo—"Le Reve d'Amour" *Haydn-Miller*  
MR. ARTHUR S. WITCOMB
  8. March—"Semper Fidelis" *Sousa*  
(The official march of U. S. Marine Corps)
  - National Anthem—"The Star Spangled Banner" *Key*

**The New York Press**  
NEW YORK CITY.

Date **MAY 28 1907**

**He'll Try to Drown a Band's Noise.**  
John Phillip Sousa has challenged Morphy, who boasts the title, "The Man Who Sings to Beat the Band," to try to drown the noise of seventy brass instruments directed by Sousa, playing "I've Made My Plans for the Summer," on Decoration Day in Luna Park. The big Irish baritone with the fog-horn voice has accepted the challenge. He was an attraction in the Metropolitan Opera House at the Actors' Fund Fair, and in Madison Square Garden at the Advertising Show.

**New York Tribune**

154 Nassau St.

Date **MAY 2 1907**

**SOUSA HAS NEW SONG.**

John Phillip Sousa, who has written a new Luna song, called "I've Made My Plans for the Summer," will direct the Luna Park Band at a special concert on the evening of Memorial Day. The bandmaster announces that he will open with "The Stars and Stripes Forever," and in the course of the concert introduce his new song.

POST  
PITTSBURGH, PA.

**PITTSBURGH ORCHESTRA HAS  
BRIGHTEST KIND OF PROSPECTS.**

W. C. HAMILTON.

GUSTAV SCHLOTTERBECK.



Acting director, who will manage affairs of orchestra here.



Who will book orchestra and manage out-of-town engagements.

More and Better Engagements  
Now Made Than in Previous Years.

**BOOKINGS ARE ARRANGED.**

Gustav Schlotterbeck and W. C. Hamilton in Full Charge of Organization's Affairs.

**MEMBERS SIGN FOR YEAR.**

New Booking Agent Discusses Outlook and Plans for Avoiding Deficit Entirely.

Pittsburgh orchestra affairs, with announcements made yesterday, certainly present bright prospects for the coming season. The first is that the number of engagements for next season's out-of-town concerts was larger than during any previous year, and that better prices had been obtained for the concerts, thus making sure that the organization will have a prosperous season.

W. C. Hamilton, of Pittsburgh, has consented to act as managing director of the orchestra until such a time as the committee can select a competent director who can devote his entire time to the orchestra.

In this connection it has been decided to book all out-of-town concerts through Gustav Schlotterbeck, of New York City, who has successfully booked Conried's grand opera tours. Mr. Schlotterbeck was in Pittsburgh yesterday conferring with Mr. Hamilton over the number of concerts that will be included in the season, the rates to apply, and arranging other details that will be in his hands.

**Members Have Signed Contracts.**

Acting Director Hamilton has the contracts of more members of the orchestra in his possession now than ever has been the case at this time of the year, and contracts are in the hands of other members of the orchestra which will be returned in a day or two, as terms have been arranged that are satisfactory and it is only a matter of attaching the signatures.

The talk of increasing the number of members of the orchestra to 76 was a subject Mr. Hamilton refused to discuss. He did consent to say, however, that the orchestra committee had not considered the matter, as the increased expense would be so heavy that it made the increased membership impossible at present.

Mr. Hamilton was enthusiastic over the prospects for the coming season and intimated that the programs to be rendered would be a surprise even to those acquainted with the capabilities of the Pittsburgh orchestra.

Mr. Hamilton has heard nothing from Director Paur, save the short note mailed before sailing, but expects to get a cable early in the present week telling of the safe arrival of the director in Europe.

In discussing the work he has in view for the future of the Pittsburgh orchestra, Mr. Schlotterbeck said last night: "In the last two and a half years I have visited more than 500 cities throughout the United States, and thus know pretty well the temper of the American people on musical matters in general. I have also learned in particular what their sentiment is toward the Pittsburgh orchestra, and have found it everywhere decidedly favorable.

**Everything is Favorable.**

"Looking over the situation in Pittsburgh most carefully and in the light of an extended experience en tour with the Conried Metropolitan Grand Opera Company, Sousa's band and Rosenthal, the pianist, I find the situation here so hopeful and so promising that I am very confident the annual deficit is quite unnecessary and can be completely wiped out. I find the orchestra committee is more than ready to work out the coming season on the broadest lines, particularly with reference to cities outside of Pittsburgh. The intention is to give a series of four concerts in Pittsburgh during two successive weeks, then go en tour one week, and in this one week wipe out any deficit that may have accrued in the previous fortnight. This scheme is to be repeated seven times during the entire season of 21 weeks,

making, all told, 14 weeks in Pittsburgh and seven weeks en tour.

"This means that the bookings out of town must be made with utmost care and every precaution be taken to secure adequate capacity everywhere, to fix prices on so attractive a scale as to appeal to the largest possible clientele, and then to combine with the orchestra the most eminent soloists that can be found the world over.

"This method of giving provincial towns the very best in the musical line that money and discrimination can secure, I have never seen fail of prodigious results, and cannot imagine why there should be any exception in case of the Pittsburgh orchestra.

**Talks With Paur.**

"I met Mr. Emil Paur at the Hotel Savoy, New York, on Monday last, just prior to his sailing for Europe, and found him opposed to any move in the selection of his players for the coming season that in any way might antagonize any of our standard organizations. Most gratifying of all, I found him in fullest sympathy with the plans outlined for the broader and more magnificent usefulness of the orchestra."

**SOUSA WRITES A WALTZ  
SONG FOR LUNA PARK**

Broadway Will Also Hear "I've Made My Plans for the Summer" by the Bandmaster.

John Phillip Sousa has paid Frederic Thompson the compliment of composing a Summer waltz song and dedicating it to Luna Park. This is the first time the author of "El Capitan" and "The Free Lance" has written anything not especially composed for his band or his operas.

The Luna Park song is aptly entitled, "I've Made My Plans for the Summer," and Florenz Ziegfeld has already planned for its interpolation in "The Parisian Model" at at Broadway Theatre.

The chorus runs this way:

I've made my plans for the Summer,  
I'm dreaming of happy days  
When I'll hear the roll of the drummer,  
The music the big band plays;  
With wooing and cooling at twilight,  
And shooting the chutes after dark—  
"From me to you,"  
That is what I'll do,  
Down at Luna Park.

Not only is the score the work of Mr. Sousa, but also the lyric, which is in the bandmaster's best vein.

# All Ready for the President to Open Actors' Fund Fair

Mr. Roosevelt to Press Button Tomorrow and Daniel Frohman and "Mark Twain" to Make Speeches.

LIKE "STRATFORD-ON-AVON"

Main Floor of the Metropolitan Opera House Will Look Like Shakespeare's Birthplace.

With the touching of an electric button by President Roosevelt and addressed by Daniel Frohman and "Mark Twain" the Actors' Fund Fair will be opened tomorrow afternoon in the Metropolitan Opera House. It will remain an attraction to many thousands for the remainder of the week.

Aside from its purpose, the fair will stand on its own merits as one of the greatest attractions of the year—perhaps of many years—in the furnishing of entertainment of the most varied character. On the main floor of the opera house and in the grand tier there will be enough to amuse visitors continually from Monday until Saturday without the repetition of a single feature.

It is regarded as certain that the fair will be crowded from half-past twelve o'clock in the afternoon until six and from half-past seven in the evening until midnight with persons famous on the stage and their friends.

### LIKE STRATFORD ON AVON.

Raised to a level with the stage, the main floor has been transformed through a scenic scheme devised by Edward G. Unitt, art director, into a reproduction of a thoroughfare in the village of Stratford on Avon. Representations of Shakespeare's times are to be utilized as booths. A double row of pagodas extends to the back drop, which was donated by Mr. Corried and painted by James Fox, representing the old Shakespeare church.

Many representative clubs will occupy the booths. The Players, the Professional Women's League, the Twelfth Nighters, the Actors' Church Alliance, the Actors Society, the Century Theatre Club and the Rainy Days will make displays. The principal theatres also will have booths.

No extortion will be permitted. Correct change will be given. Goods will be sold as cheaply as or more cheaply than in stores. The offerings will include everything from pianos to pincushions, automobiles to autographs, sail boats to sofa pillows and rare paintings to postal cards. Souvenirs of dead players, books, photographs and mottos of present stars and authors—everything from groceries to art curios—will be combined in the exposition. Actors, great and small, will be found in all the fields of activity and brought into personal touch with patrons.

### VAUDEVILLE IN GRAND TIER.

Entertainment features will be grouped upon the grand tier. Hourly performances will be given by the Vaudeville Comedy Club, the White Rats and the Greenroom Club, with such famous "headliners" as Robert Mantell, Camille D'Arville, Vesta Victoria, Adele Ritchie, Alice Lloyd, Emma Carus, James J. Corbett, Dolly and Milton Nobles, E. J. Connolly, Julius Steger, Anna Laughlin, Mary Shaw, Ainslee Scott, eighty-three years old, and a hundred others.

In the Children's Theatre "The Little Princess" and specialties will be given. The Greenroom will have a side show, with Walter Jones as the tattooed man and William A. Brady, John T. Kelly and Hollis E. Cooley for barkers. They will wax eloquent over such marvellous freaks as Alexander Clarke as the fat boy, Eddie Garvie as the ossified man, Jules Garrison as the human glass eater, Nell McNeil as the bearded lady, Robert V. Daley as the two headed boy, Tod Sloan as the giant, Eugene Hughes as the rubber faced man, and Junie McCree as the wild man of the Bronx.

Publishers of sheet music will have many demonstrators of their songs. The Lamba will have a continuous gambol in their café chantant. Bostook will send his animal freak, the Loapan. Mme. Fujiko will be in Mrs. Eugene Clarke's Japanese garden. The Actors Society will have a tea booth. Newspaper cartoonists will do lightning sketches and from pit to dome the Metropolitan will be a whirl of acting.

Music will be provided by the Twelfth regiment band tomorrow afternoon and by the band of the Seventy-first in the evening. Other volunteers for the week are the bands of the Seventh, Twenty-second and Twenty-third regiments, the Old Guard, the Banda Roma and the orchestras of Victor Herbert, Saenger, Manuel Klein and Maurice Levi.

### "FLUFFY RUFFLES" TO BE THERE.

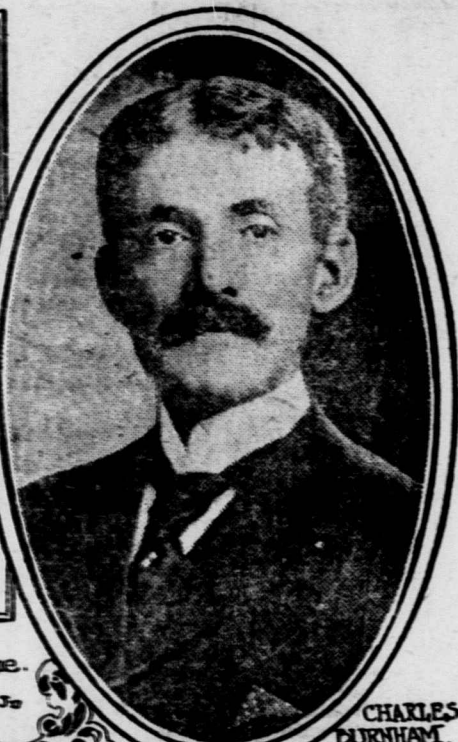
Miss "Fluffy Ruffles" will be at the fair in all her fluffiness and winsomeness in the person of Miss Irene Perry, who will be in Mrs. Rosa Rand's sewing machine booth in the Professional Woman's League guild when she is not auctioning off Roland's cane and other mementos in the grandstand of the Lamba Club.



Daniel Frohman  
Photo by SARDONY



Mrs. Susanne L. Westford,  
President Professional Woman's League.



CHARLES BURNHAM  
Photo by Rich Stone



Mrs. A. M. Palmer,  
Chairman Women's Executive Committee



MRS. EDITH ELLIS BAKER  
Chairman Actors' Fair Fund Committee



Mrs. Ralph Delmore  
President Actors Society



Miss Edyth Totten McGaugh

"Through much misery, much grief, much work and a little luck," and David Warfield. "There are many kind hearts in this world."

### HAS MEMENTOS OF FOREST.

Police Inspector George W. Dilks, who was killed in a riot, was one of the few intimate friends of Edwin Forrest, who presented to him four carved cigar holders. The Inspector's daughter, Mrs. Josephine Robinson, has donated heirlooms to be sold in Emily Rigg's booth—The Smokery. Admiral Dewey has autographed for the "Motto Booth" his favorite sentiment. "A victory is twice itself when the achiever brings home full numbers." Mrs. E. L. Fernandez has received for her booth scores of articles, the personal handwork of well known players.

To provide the Anne Hathaway cottage with mementos of famous players, past

and present, there has been a great ransacking of treasure chests. All these souvenirs will be disposed of to the highest bidder. Bijou Fernandez has given a bracelet worn by Charlotte Cushman; Leslie Bingham, a sleeve of Adelaide Neilson's Juliet dress; Elizabeth Tyree Metcalfe, a bracelet worn by Laura Keane and a watch given to Sir Henry Irving by a friend; Mme. Modjeska, a jeweled belt worn by her in "Cleopatra," and Maxine Elliott, a necklace worn by her in "Her Great Match."

Officers of the fair are Daniel Frohman, president; Charles Burnham, secretary; Hilton Robies, general manager; E. D. Price, promotion manager; Mrs. A. M. Palmer, manager of woman's department; Louis A. Morganstern, treasurer; Max Hirsch, ticket agent; Lester Brown, director of amusements; William Gill, grand

marshal; Joseph Brooks, Joseph R. Grismer and Clay M. Greene, executive staff. The active workers, some of whom have given their time for four months, number more than one thousand.

Miss Alice Fischer Harcourt is chairman of the Twelfth Night committee; Mrs. Ralph Delmore, of the Actors Society; Mrs. Edyth Totten McGrath, of the Actors' Church Alliance; Mrs. Edith Ellis Baker, of the Century Theatre Club; Mrs. Susanne L. Westford, of the Professional Woman's League. On the Executive Committee are Mme. Melba, Miss Eleanor Robson, Mme. Modjeska, Miss Julia Marlowe, Miss Margaret Hllington, Miss Margaret Anglin, Miss Rose Stahl, Mrs. A. L. Erlanger, Mrs. John Drew and nearly a hundred other well known actresses and women whose interests are identified with the stage.

NEW YORK DAILY NEWS

MAY 18 1907

## SOUSA GROWS POETICAL; RESULT, ONE SONG

John Philip Sousa, the famous musical poet, has paid Frederick Thompson the compliment of composing a Summer waltz song and dedicating it to Luna Park. This is the first instance where the author of "El Capitan" and "The Free Lance" has written anything not especially composed for his band organization or operas.

The Luna Park song is aptly entitled "I've Made My Plans for the Summer," and Florenz Zeigfeld has already planned for its interpolation in "The Parisian Model" at the Broadway Theater.

Both the score and the lyrics are the work of Mr. Sousa.

COMMERCIAL NEW YORK CITY  
MAY 28 1907

### Sousa to Play at Luna Park.

Luna Park will celebrate Decoration Day in an unusual manner. Every amusement feature in the enclosure will be completed and the towers will be decorated with the stars and stripes and the booths and resorts will be ornamented with floral pieces. A special feature will be the music.

Philip Sousa has not only paid Frederick Thompson the tribute of composing a summer waltz song, "I've Made My Plans for the Summer," which he specially dedicated to Luna Park, but has complimented the park by consenting to conduct the Luna Park band on Memorial Night.

He will begin the Luna Park concert on 8:30 o'clock. The musical programme under his direction will open with "The Stars and Stripes Forever" which will be followed by a selection from "The Free Lance" and others of the composer's works; when the big musical feature of the evening, "I've Made My Plans for the Summer," will be given. Bert Morphy, "the man that sings to beat the band," will be soloist for this particular number and the Sousa direction of the concert will conclude with "The Liberty Bell."

THE MORNING TELEGRAPH  
NEW YORK CITY  
MAY 28 1907

### Sousa at Luna Park.

The real headliner of Luna Park programme for Memorial Day will be John Philip Sousa, who will lead Frederick Thompson's band in the evening from 8 until 9 o'clock. The band will confine itself exclusively during that hour to Sousa's compositions, but the impressive event will be the introduction of a song, composed and written by Mr. Sousa, and dedicated to Luna Park.

It is entitled "I've Made My Plans for the Summer." Bert Morphy, who "sings to beat the band," will render the words of the melody while Mr. Sousa directs. It is expected that the refrain will be taken up by thousands of voices in the crowd, and before the night is ended "I've Made My Plans for the Summer" will be well on its way to popularity.



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AND  
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**FIVE CENTS  
A COPY**



SOUSA

NEW YORK DAILY NEWS  
MAY 28 1907

### MR. SOUSA AND THE MUSE.

John Philip Sousa wields a pretty pen. He can jingle with a stub as well as he can with a piano. It will be remembered that he wrote both the words and music of "The Bride-Elect," which ran at the Knickerbocker and other theaters in this town a few seasons ago. His versifying in his latest song, "I've Made My Plans for the Summer," shows that he has not lost the happy knack of making a lilting tune out of our language. As announced in this newspaper yesterday, Mr. Sousa has dedicated the song to Frederic Thompson. One verse and the chorus will prove that Mr. Sousa has had his muse in hard training. Here they are:

I met her again in the gloaming,  
While roaming  
She seemed very happy to meet me  
Alone on the silvery sand;  
And greet me,  
And gave me her soft little hand.  
I said: "Can't we marry? There's something about you—  
Something that tells me I can't live without you!"  
"Well," she replied,  
"Give me time to decide—  
Call again when the Summer is gone,  
Till that day,  
Fade away."

### CHORUS.

"I've made my plans for the Summer,  
I'm dreaming of happy days;  
When I'll hear the roll of the drummer—  
The music the big band plays;  
With wooing and cooling at twilight,  
And shooting the chutes after dark—  
From me to you,  
That is what I'll do,  
Down at Luna Park."

## KUROKI IN COUNTRY TO PROMOTE PEACE

### Plans Influential Society to Cement Friendly Relations With Japan.

### WITH DEWEY AND GRANT Calls Besiege the General and Surround the Fleets on River.

NEW YORK, May 17.—General Baron Kuroki, the Japanese war hero, was sent to this country to promote friendly relations between the United States and Japan. As a first step toward cementing the good relations the Japan Society of New York has been proposed and has received the seal of his approval. It is to consist of eight prominent Americans and eight Japanese.

The Americans named who have accepted are Admiral Dewey, John H. Finley, Jacob Schiff, Cornelius Bliss, General Stewart L. Woodford, E. S. A. De Lima, Hamilton Holt and Lindsay Russell. Only four of the Japanese members of the committee have been named. They are: Sozo Koyoke, Doctor Yono, Japanese Consul Kike and R. Ichinomiya, the richest Japanese banker in the country.

It was announced that \$50,000 had been pledged to cement friendship and better commercial relations between the two countries. Baron Kuroki's approval was awaited, and when he thoroughly indorsed the scheme and expressed his wish to announce it the formal date was set for Sunday.

Two of the greatest war heroes of modern times met today, when Admiral George Dewey paid his formal respects to General Baron T. Kuroki. As Admiral Dewey came into the Hotel Astor he met one of as great a hero of past decades, General Frederick Dent Grant, who also been paying his respects to the Chinese soldier.

Sunday General Kuroki will spend his day visiting Grant's Tomb and other points of interest in the city. On Monday he will go to New Haven. Secretary of the first wishes which the Baron expressed when he came to this country was to see Yale and Harvard, and many of his young countrymen who had a Western education.

Monday, or possibly Wednesday, if arrangements here cannot be compressed in a shorter time, the Baron will go to Niagara and inspect Harvard. From there he will go to Niagara Falls, Chicago, Lake City, San Francisco, and finally end up at Seattle, where he will board the ship for Japan.

naval scenes were enacted on the River off Riverside Park today. The figures in the stage setting of the Japanese cruisers and the four destroyers were being fired to the accompaniment of the Italian cruiser.

naval launches went speeding from the mountainous battlements to the Japanese vessels. Dark Nipponese launches were as continually plying from the cruisers to the landing at West 83d street. As a climax to the aquatic mobilization came the arrival of a quartet of torpedoboat destroyers, including the Whipple, Hull, Hopkins and Truxton.

The honorable weather man had not provided a very delectable brand of weather for the second shore-going party, but the 700 bluejackets who boarded the devil carts today got off to an early start and were able to view the city.

Those who left the Tsukuba were jubilant at getting off, because the vessel was coaling and they had worked many hours with their flat baskets in putting coal aboard before the delightful time arrived for shore leave.

Rear Admiral Emory went down the river in a launch from the Ohio to pay a visit to Chujo Ijui and to offer the compliments of Rear Admiral Evans and explain that the American naval commander, better known as Fighting Bob, was displeased because an attack of rheumatism kept him aboard his vessel and he could not come to personally compliment Vice Admiral Ijui.

Vice Admiral Ijui received the visiting admiral gravely, many complimentary and affable salutations were made, and the visit of the first Yankee admiral was over before 9 o'clock.

Soon after the departure of Admiral Emory there appeared Rear Admiral Coghlan, commandant of the navy yard, to call and pay his respects. Again the matting was unrolled, the 6-inchers banged, alternate guns being fired on the port side until the last echo hit the Palisades and died away. Then the band lumbered up and more Sousa was wafted from the Mikado's vessel.

Viscount Aoki, the Japanese Ambassador, arrived aboard the Tsukuba soon after the mess calls sounded, accompanied by Consul Kolke and Mrs. Kolke. They were there to enjoy an informal luncheon with Vice Admiral Ijui. It was about this time that the flotilla of destroyers steamed noiselessly along, speeding to an anchorage near the great white battle-ships to the north—the Connecticut, Ohio, Iowa and Indiana.

NEW YORK CITY  
MAY 24 1907

## MANHATTAN BEACH THEATRE IS GOING

### Demolition of the Structure Opened by P. S. Gilmore and His Band Eighteen Years Ago Begins.

### SCENE OF MUSICAL TRIUMPHS

Names of Victor Herbert, Sousa, E. E. Rice, John Braham and De Wolf Hopper in Its History.

Visitors to Manhattan Beach yesterday witnessed with a mournful interest the beginning of the tearing down of the theatre in front of the big hotel, which hereafter will have an unobstructed view of the ocean. The Manhattan Beach Theatre, as it has been known, was the scene of the musical triumphs of P. S. Gilmore, John Philip Sousa, Victor Herbert, and of the various productions by E. E. Rice. It has never been a great financial success, however, and when the Manhattan Beach Land Company failed recently, the theatre was leased to John O. Shertz. Later it was decided to demolish the building.

Part of the big structure will be utilized in building a garage behind the hotel, and as there is some doubt as to the disposition of the proceeds from a sale of the remainder of the material, it is being given away. Yesterday much of it was carried away in boats across Sheepshead Bay.

The great days of the Manhattan Beach Theatre were those in which comic opera—as distinct from musical comedy, had a hold upon the public taste. Furthermore, American comic opera, as exemplified by "The Wizard of the Nile" and "El Capitan"—the one by Victor Herbert and the other by John Philip Sousa, and each a characteristic success of its author—had long runs at the theatre. John Philip Sousa gave concerts at the same place and drew crowded houses; while Anton Seidl, one of the greatest of Wagnerian conductors, with a symphonic orchestra of 125, could play only to a corporal's guard at Manhattan or Brighton Beach.

### Opened by Gilmore 18 Years Ago.

The original building, which was a bandstand alone, was opened by Patrick Sarsfield Gilmore, the father of modern band music. This was some eighteen years ago. The place was open to the sky, and when it rained an awning was stretched over the seats.

Sousa followed Gilmore, and in 1897 Edward E. Rice took over the theatre from Austin Corbin, of the Long Island Railroad, who was president of the company operating Manhattan Beach and the hotel.

Austin Corbin altered the structure into a theatre by adding to it a stage and dressing rooms. Rice then produced "1492," which had an exceedingly long run. Subsequently he revived "Evangeline," his Boston success.

Then he varied the attractions of the theatre by co-operating with Sousa, who gave concerts in the afternoons.

### Herbert Succeeded Gilmore.

Victor Herbert succeeded Gilmore in the direction of the celebrated band, and he gave a series of concerts there as well.

The conductor, John Braham, great-grandson of the famous singer of that name, was for some years conductor at the Manhattan Beach Theatre. The Duff Opera Company, presenting classic comic opera, was a lessee of the theatre. De Wolf Hopper is another actor associated with the breezy auditorium. Last season Rice took it over again, and opening for two weeks ran it for twelve, with "The Girl From Paris" and the Primrose Minstrels. The longest run recorded at the theatre is that of "Evangeline," for fourteen weeks.

Manhattan Beach is being remodeled along the lines of the Summer colony at Newport. About two hundred cottages are being built, and it is designed to make the place an ultra-fashionable resort.

NEW YORK DAILY NEWS  
MAY 26 1907

## Morphy and Sousa in Noise Duel

John Philip Sousa has challenged Morphy, who boasts of the title—"the man who sings to beat the band," to try to drown out a band of seventy pieces of brass, directed by Mr. Sousa himself, playing the American marching's latest composition, "I've Made My Plans for the Summer," on Decoration Day at Luna Park. And the big Irish baritone, with the fog-horn vocal cords, has accepted the gauntlet.

Morphy is the only man in the world who dares to pit his voice against the concentrated power of a full military band playing at top force, and for the last three weeks he has held the center of attraction in the vocal amusement features of New York, first as the only theatrical offering on the main floor of the Metropolitan Opera House during the Actors' Fund Fair, when he sang every day against a different brass band, successively drowning out the biggest regimental organizations in the city, and secondly, at the Advertising Show, where he filled every nook and corner of Madison Square Garden with his giant tones, despite the efforts of D'Aquin's big band.

On the last night of the show, Mr. Sousa was an interested spectator, and after hearing Morphy and applauding him most enthusiastically, he said:

"I'd like to have that fellow sing my new song, 'I've Made My Plans for the Summer,' under my direction of the band at Luna Park on Memorial Day. I'll have seventy pieces, with brass, and trombone and cornet and cymbals and bass drum, and I think I can lose Mr. Morphy." "I'll take you, Mr. Sousa," said Morphy, smiling, "and esteem it an honor to have you wield the baton while I yell my lungs out."

Fred Thompson was consulted and agreed to the stunt. Therefore Mr. Morphy will pit his voice against Mr. Sousa's band.

Illustrated  
BUFFALO, N.Y.  
MAY 26 1907

THE luxury of being awakened in the morning by the sweet strains of music is one which has heretofore been enjoyed exclusively by the millionaire class. We hear of one of these plutocrats with a Scotch castle, who has a bagpipe artist to play under his windows each morning at an appointed hour. At his home in New York he is roused each morning from his slumbers by the strains of a pipe organ. This poetical idea is carried out by a number of rich persons, but it can be readily understood that this is a luxury which can be indulged only by the wealthy, but, thanks to the genius of a Canadian inventor, the next best thing has been done for a sleepy and long-suffering humanity, and that is a time-controlled phonograph, an arrangement of clock and phonograph, so that at any predetermined time of night or day, but especially in the early morning, sweet sounds may fill the sleeper's room and so awaken him.

Now the sounds that are first impressed upon the brain may be a march by Sousa or a song by Melba or any other musical selection that may be desired, and as it is generally believed that the first thoughts which are induced on awakening by external suggestion cling to a person more or less tenaciously throughout the day, it is obvious that these should be sweet and pleasant instead of harsh and uncomfortable. To determine the correctness of the above supposition the inventor commenced a series of experiments, and as the result of numerous investigations upon himself he became convinced of the verity of it, and in the end devised the combination referred to.

The mechanism is very simple and consists of a spring which trips a lever attached at one end to an ordinary alarm clock, while at the other end a cord which passes over a pulley is connected to the starting lever of the phonograph. The case contains three ordinary dry-cell batteries, and when the alarm lever of the clock is tripped the phonograph is not only started but a miniature four-volt lamp is also turned on and lighted. The light may, however, be turned on or off at pleasure.

NEW YORK EV'G POST

MAY 29 1907

Mr. Victor Herbert, or Mr. Philip Sousa, if asked, could probably give us a variant on the Battle Hymn of the Republic, and call it the March of the Favorite Sons.

NEW YORK MAIL

MAY 29 1907

Bandmaster Sousa's new song is "I've Made My Plans for the Summer." Most of us have, and they include earmuffs, flannels and blankets.

om  
 Address  
 MAY 18 1907



THE NEW KNABE BUILDING IN BALTIMORE

**THE LYRIC NOW OWNED BY KNABE INTERESTS**

**Big Music Hall in Baltimore Bought by Ernest Knabe Jr., for Gottlieb-Knabe Co.**

BALTIMORE, May 15.—For the sake of the musical art, Ernest J. Knabe, Jr., president of the piano firm of William Knabe & Co., purchased last Friday morning, at public auction, the Lyric, formerly known as the Music Hall. The consideration paid by Mr. Knabe was \$120,000, which includes the building and its contents. The purchase was made by Mr. Knabe in behalf of the Gottlieb-Knabe Co., of which Messrs. William Knabe, Frederick H. Gottlieb and Ernest J. Knabe are members.

This was the second big real estate deal to be made by Mr. Knabe during the week. The first was the purchase of the handsome building known as the Brewers' Exchange, at the corner of Park avenue and Fayette streets, and which after considerable alteration will be occupied by the Knabe Co. as its showrooms in this city. The Brewers' Exchange was purchased from the G. B. S. Brewing Co., of this city, the president of which is Mr. Frederick H. Gottlieb, who figured with Mr. Knabe in the purchase of the Lyric.

The sale of the Lyric to the Gottlieb-Knabe interests assures to the city of Baltimore the continued operation of this superb hall of public entertainment, which is looked upon by the music lovers as an indispensable institution. Owing to its size, it has also been the headquarters for the large conventions and big political mass-meetings.

Many notable gatherings and events have been held in the Lyric. Among those who have been heard in the building were Melba, Caruso, Scotti, Schumann-Heink, Eames and all of the world's greatest singers. Among the famous pianists were Paderewski, Saint-Saëns, Rosenthal and others of renown. Sousa's and Creator's bands have also played in this historic old building, and among the statesmen who have gathered here and spoken to Baltimore audiences were Theodore Roosevelt, William J. Bryan, David B. Hill, John Sharp Williams, the late Arthur P. Gorman and many others.

The Gottlieb-Knabe Co. did not wish this building to go into other hands, and when the bidding started the company found that its most determined opponents were the Mystic Shriners, who wanted to buy the hall and turn it into something mystic, but

Ernest J. Knabe was present and the building will still continue to be a gathering place for notables of all professions, especially after it has been altered for grand opera.

The price paid was in reality more than the \$120,000, for the Auditorium Co., by which the property was formerly owned, had issued \$75,000 in preferred stock about eight years ago in order to take up a mechanics' lien upon the building. The preferred stock issue will operate virtually as a mortgage upon the realty and the liability will be assumed by the purchasers.

The bidding for the property was unusually spirited, and Mr. Knabe paid \$26,000 more than he expected to for the property. His opponents, a delegation from the Boumi Temple, Ancient Arabic Order, Nobles of the Mystic Shrine, seemed to be sprinkled everywhere and alternated in bidding on the property against Messrs. Knabe and Gottlieb. The first bid was made by Mr. Knabe for \$60,000 and in an instant the Mystic Shriners raised it \$5,000; but Mr. Knabe promptly responded by offering \$70,000. Then the Mystic Shriners bid \$71,000, and Mr. Knabe again raised it to \$75,000. The bidding continued until \$120,000 was reached, when the Mystic Shriners' delegation retired and the building was turned over to the Gottlieb-Knabe interests.

After the purchase had been made Mr. Knabe made the following statement: "I am sure Baltimoreans know our sentiment in regard to this hall, and we shall retain and conduct it along similar lines to those upon which it is now being run. We felt that to let it get out of our hands, new purchasers would probably conduct it for other purposes, and Baltimore would be without a hall of its kind. We felt sure that we could buy the hall for at least \$100,000, but when we found we were being opposed we were more than ever determined to purchase the building at no matter what price."

Bernhard Ulrich, manager of the hall, who also managed Camille Saint-Saëns, the pianist, said that the company would probably make many improvements, and that another gallery around the entire building would probably be constructed.

The hall was sold by Omer E. Hershley and Carroll T. Bond, who were named as receivers by the Circuit Court of Baltimore upon complaint of Bernhard Ulrich *et al*, against the Auditorium Co. The property has been leased for four years by the Knabe-Gottlieb Co. The Knabe firm is now using part of the building as its showrooms, but will move out in the fall to occupy the new quarters.

REPUBLIC

ESS

MAY 29 1907

**The Needs of Richmond.**

An organized movement has developed among our fellow citizens in the Borough of Richmond to have typewriters and stenographers installed on the municipal ferryboats plying between the Battery and St. George. A paternalism, benign if reluctant, created a new ferry service for the people of Staten Island, thereby boosting real estate values, giving new life to the industries and enterprises and lending new attractiveness to the residential interests of the city's most isolated neighborhood. It is, therefore, only natural that those who have benefited by the improvement of transit between Staten Island and Manhattan should clamor for an extension of the privileges conferred upon them by the first experiment in municipal ownership of ferries.

Those who thoughtlessly object to the employment of municipal stenographers and typewriters should pause for an instant to consider the happiness and convenience of the business man from St. George or Stapleton, or Linoleumville or Fresh Kills in being able to while away the twenty minutes of the journey to the city sitting beside a natural blonde and dictating to her the replies to his morning mail. Of course, he would thus deny himself the privilege of the fine promenade decks these boats possess; he could not contemplate the verdigris on the Statue of Liberty, nor inhale the assorted perfumes wafted from the Jersey shores. But he would save at least fifteen minutes a day, or an hour and a half a week, or three days a year.

But why should the city limit the Staten islander to stenographers and typewriters? Many a Richmond man after a long and dry Sunday at home requires a morning bracer on his way to business. Municipal cocktails and highballs might be supplied on the ferryboats at cost, or below. A municipal restaurant might furnish dinner en route when fog retards homcoming and the domestic soup and welcome turn cold with the delay. A municipal orchestra might discourse music decently municipalized from Schubert or Sousa. And at either terminal municipal cabs might be in waiting to convey travelers to their destination free of charge whenever the ordinary means of transit become demoralized. There is no limit to what the city could do for Staten Island, if it only would.

REPUBLIC

Address **SPRINGFIELD, MAS.**

to **MAY 26 1907**

**Sousa in Germany.**

Philip H. Goepf, writing in the *Etude*, complains that the military bands in Germany are driving out the summer orchestras with their good, light music. So Sousa reigns, even as here. He says:—

The element of satiety with the master-works, of revulsion to mere amusement, is

not the whole story. A better explanation lies in the military policy of the government. Virtually all summer music is provided by the regular army bands, whether in the garden or in the "Keller." There the "Kapellen" of the various regiments are in full control. The plan is of double benefit from the military side. Not only are the men enabled to earn a comfortable living (as long as they are actually enrolled), but the army itself maintains a certain hold upon the people. But the band has almost driven away the orchestra. There are really no symphony concerts in summer in Germany. In Hanover they may announce a Sinfonisches Konzert on special days in the Fivoli garden; but there is no complete symphony; at best there are two movements. To be sure, we must not forget the fact that horns are naturally outdoor instruments, and strings are not. Sometimes there may be two stands, at opposite ends of the garden, where a band will alternate with an orchestra. And yet, lacking as these summer concerts are in seriousness, they are very agreeable from a lesser standpoint. The playing is always good; moreover, one hears a certain kind of music that with all its excellence has no other opportunity. Many old favorites are here saved from a cruel and premature oblivion. Here Von Suppe still holds a sway, and Plotow and Adam. Many an aspiring novice, who may not set the Rhine on fire, is given a hearing.

GENERAL NEWS—continued.

Prominent Bandmasters.

Under the above heading, we give a sketch this month of a family of musicians, at Newcastle, which has attained to considerable notoriety throughout the country and equalled only by the famous Godfrey's. From father to son, for three generations, these gentlemen have maintained bands in the North Country that have been representative of the sturdy atoms, that go so far in building up a permanent structure representative of a country's power.

The foundation of the career was laid down by John Amers—popularly known as old John—whose kindly and intelligent face won for him the endearment of his men, the respect of his neighbours and the attainment to considerable notoriety in his day. But the days for getting far afield by a band was not then; it was left for his son, Mr. J. H. Amers, to make known in other spheres the merit of the Northumberland Hussars.

Why he did it, and how he did it is still remembered by most of us old fogies, who retain a pleasant and lively recollection of his many merits and resource.

The present occupant of the position of bandmaster to the Northumberland Hussars is Mr. H. G. Amers, the second son, who by the death of his father and the force of circumstances, took up the position at the early age of seventeen.



H. G. AMERS (England) and J. P. SOUSA (America). TWO POPULAR BANDMASTERS.

He came not as a novice, for the father had foreseen that he was a "lad of parts" and had had him trained in the musical art from the age of nine years. Being of an intelligent disposition and possessed of a natural aptitude for the position, there was little difficulty experienced in his taking up this responsible position, especially as his whole training had been acquired in connection with the Hussars' Band, and was cognisant of the work and management in connection therewith. Having obtained the position of Bandmaster, his great aim was to maintain the efficiency and success

of the musical combination. How well he has succeeded is a matter of notoriety. He has fulfilled important engagements in almost every city in Britain, Germany, Belgium and the United States. Like our ancient friend, Julius Caesar—he comes, he sees, he conquers. Everywhere he and his men are received with cordial approbation, which is as flattering to their sense of conceit as it is eulogistic of the many merits of the organization.

Side by side, though distant from each other, the elder brother, Mr. John Amers, is in charge of the Band of the 2nd Devonshire Regiment. He also was trained by his father in the Band of the Northumberland Hussars, and became an accomplished clarinet and violin player in his young days, but his desires were bent in a military direction. He joined the 16th



Lancers Regiment and was sent to the Royal Military School of Music, at Kneller Hall, subsequently obtaining his certificate of qualifications with honours. He was appointed to the Devonshire Regiment as the Bandmaster in 1901. Like most of his confreres he has had uphill work in gathering together and training a band that now equals any in the service and which has obtained for him the personal congratulations of general officers and the cordial appreciation of public audiences whenever his band is in evidence, particularly in the home county at such towns as Plymouth, Devonport, Ilfracombe and Exeter. He has recently fulfilled engagements in the county of his youth, where at Newcastle the name of Amers is a household word, and where the reception of his band was of the most cordial description. The local press stated that the performances were very meritorious and that Mr. Amers, with the undemonstrative manner, which is a family characteristic, showed how firm a command he has over his players; that the tone was always good and that the general crispness told of careful training.

Mr. J. H. Amers has some twenty-two years to his credit in the army and has seen service in India and South Africa, so that his experience as a bandmaster is now

matured and his services invaluable wherever he may be.

He has many important engagements on hand, and the London public may well anticipate the pleasure of hearing his fine band at Earl's Court, during the latter part of July this year.

MAY 31 1907

FEW WAR VETERANS AT CONEY

BUT IT WAS A FINE DAY FOR THE YOUNGER SOLDIERS.

Sailors There, Too; Lots of Them—Almost a Record Day at the Resort, Without the Barber's Thanks to the Women—Sousa, Medals and All, Leads a Band.

Mike Schwartz, the Surf avenue barber, who says he is a German, was the only pessimistic resident of Coney Island noticed yesterday. The reason the rest of Coney yelled "Goody, goody!" all day and almost all night was because the Island was having its greatest days in its composite biography. More than 'steen thousand people were on the Island and John Philip Sousa and all the Sousa medals and Bert Morphy, the Man Who Sings to Beat the Band.

But you can't please everybody, no matter how you try.

Too many vimmins, too many vimmins, almost sobbed Mike Schwartz, the barber. "Always on a holiday iss too many vimmins come to the Island. Fret Thompson he may r-r-roll hiss hoop up and down all tay like the defil and laugh lout because all iss coming in and noddings going out, but vot goot iss vimmins? They don't help nobody on the Island but Luta and Treamlant and Steeblechase and the picture galleries and the popcorn stants and the beer gardens and the souvenir shops, the loop-the-loop, the candy and the ice cream stants and all dose dings. But vot goot iss vimmins to a barber shop, eh? Neggst!"

All else was sweetness and light, however, and Coney was the one spot in Greater New York where there were no flags at half mast. As Mike regretted Coney had perhaps the biggest crowd of vimmins that it has contained. Probably so many of them turned out when the word was passed that Mr. Sousa was to be there in a nifty new uniform to lead Phil Lemlein's Luna band during the evening, or they may have followed the Thirteenth Regiment's giddy uniforms, for the Thirteenth went down three train loads strong in the afternoon to show the entire entire First Infantry of the Connecticut National Guard—also all prinked out regardless—what Coney can do when she gets her stride.

There was one fervent chorus of feminine ah-h-hs just about the time the afterglow was beginning to die and hundreds of thousands of lights blinked forth instantly to turn vague gray buildings into a glittering fairyland. But the chorused ah-h-h, wasn't because of the lights, for the feminine eyes were not turned toward the glowing eaves, but in the direction of the Luna gate. John Philip was clanking splendidly along just back of all his medals, one fleckless white kid glove clasped around a white baton. And a few white hairs were noticed among the black beard also, but the girls said that only made him all the lowerlier.

The park tumbled after him, so that it could get a good vantage point around the lagoon. Prof. Lemlein had his band stationed out on the superaqueous circus ring in the middle of the park, and as John Philip walked across the little bridge that leads to the circus ring, doffing his lid as he hurried along, the second biggest crowd the park has ever contained yelled that they were for him.

He started off with "The Stars and Stripes Forever" and then he had to run all through the "Free Lance," "El Capitan" and "Bride Elect" scores and all the Sousa marches. Bert Morphy, wearing a uniform second in splendor only to John Philip's, climbed an improvised platform after that to sing "I've Made My Plans for the Summer" and the others he's brought to town.

According to Fred Thompson's checking system, at 7 o'clock he was just about 100 people shy of the number of people who were in the park at the same hour on Independence Day four years ago, the biggest day in Luna's history, when there were 142,000 admissions at the end of that day. Therefore there were some people hanging on to everything last night and trusting to the stick of the paint while they urged John Philip to do it some more. They would have had Sousa and the Man who Sings to Beat the Band going till midnight if John Philip hadn't remembered doubtless that Manager Fred McClellan would throw bath into the lagoon if they didn't stop keeping people out of the place.

The New York Press

NEW YORK CITY. MAY 31 1907

250,000 BRAVE CONEY CHILLS.

All the Amusement Places Jammed by the Memorial Day Crowd.

Despite the chilly day, about 250,000 persons visited Coney Island yesterday and gave an old-time aspect to the resort. The Brighton Beach boardwalk, the Bowery and Fifth avenue were packed with sightseers. The B. R. T. had to use every available car to handle the traffic. Twenty special policemen did their best to keep persons from jumping through the windows in the packed terminal. The B. R. T. policemen arrested about seventy-five men for thus showing too great hurry to get out of the crowded cars.

While the B. R. T. men were gathering in "disorderly persons" in the terminal, fifty detectives from the Central Office arrested a dozen persons on various charges. John Schutz of Hoboken was arrested for losing 511 ringing canes. He exhibited too great skill to suit Alfred Silverstein, proprietor of the cane stand. Schutz was ringing canes in unbroken succession, when Silverstein informed him there were certain canes on the stand he was not permitted to ring. When Schutz protested the proprietor called a policeman and Schutz was arrested on a charge of being a "common gambler."

in Luna Park, which showed that 122,243 persons had paid for admittance to "The Heart of Coney Island." Luna Park has been a record breaking institution from its inception, and the Memorial Day throng was the largest ever crowded into that vast place. John Philip Sousa and his band were the "star" attraction. The musical feature was the playing for the first time in public of Sousa's latest composition, "I've Made My Plans for the Summer." Bert Morphy, the stentorian vocalist, "who sings to beat the band," lived up to his reputation for foghorn virtuosity when he attacked the choruses. Two new shows were opened, "Night and Morning" and "The Great Shipwreck," the last named being a mammoth elaboration of the storm scene in "Brewster's Millions," and probably the most realistic spectacle ever exhibited.

When the homeward rush was at its height, traffic on the B. R. T. was tied up twice. About 10.30 a trolley wire broke a mile north of Coney Island and it was an hour before the trains were running normally. At King's Highway, about midnight, George Friedburg of No. 542 Marcy avenue was arrested for assaulting a conductor who attempted to put him off a car for refusing to pay a second fare. Friedburg punched the conductor the length of the car, while the passengers fled for safety. It was a half hour before Friedburg was arrested and the car proceeded.



The New York Times All the News That's Fit to Print.

A 250,000 DAY AT CONEY ISLAND

All the Amusement Caterers Happy Over Their Holiday Receipts.

SOME HARDY FOLKS BATHED

Crowd Still Arriving Late at Night—New Shows Open in the Parks.

For the first time this season the men who run Coney Island's amusements were radiantly happy yesterday.

The crowd was out for a good time, and it didn't hesitate a minute in spending money to get it.

The bathing houses opened up for business, and about 200 hardy individuals ushered in the swimming season.

The Thirteenth Regiment Coast Artillery of Brooklyn, which is entertaining the First Connecticut Regiment, took their guests down to the island.

At 7 o'clock last night Luna Park had a record of 125,000 admissions.

RUSH TO CONEY REACHES 250,000

Crowd so Great That Trolley Cars Are Blocked in Surf Avenue.

After many disappointments, owing to bad weather, Coney Island came into its own yesterday.

More than two hundred and fifty thousand persons visited this ever popular summer resort.

Although Coney Island has been open to the public for some time, yesterday was the first real day of the summer business.

Luna Park, Dreamland and Steeplechase Park entertained thousands.

Inspector Harkins and Captain Pinkerton had a detail of men in civilian clothes scattered about the island.

There were two "dart" games and several souvenir ball games in operation.

Transportation companies were taxed to their utmost to handle their patrons.

One of the features of the day at Luna Park was a concert in the evening led by John Philip Sousa.

JUN 4 - 1907

PRIDE OF HARLEM LOSES A FIGHT ON A FOUL

Murphy Butts Harris Viciously in Eighth Round and Is Disqualified.

FIGHT LOOKED LIKE FAKE

Backers of Murphy Express Belief that He Was Paid to Lay Down.

By Igoo.

Fighting with all the fury of a catamount, with his head against Harry Harris's breast, Tommy Murphy was suddenly pulled away from his opponent by Referee Johnny White.

After the battle the disgruntled backers of Tommy Murphy were not slow in intimating that the fight looked strongly like an old-time fake.



little butting act that brought the battle to a sudden conclusion.

The foul was a culmination of any number of antics that should have ended the contest long before it wound up in a riot in the eighth.

NEW YORK CITY JUN 2 - 1907

CAN HE COOK TO BEAT A BAND TOO?

Bert Morphy Challenges John Philip Sousa to a Culinary Trial This Week.

FREDERIC THOMPSON, REFEREE

Here Will Be Shown Whether Heredity Counts in the Kitchen. Story of a Stowaway.

Bert Morphy, the man who sings to beat the band, made such a hit with John Philip Sousa at Luna Park on Memorial Day.

"You're all voice," Sousa said to Morphy on the day of the big roar.

"I'll show you if I'm all voice," Morphy retorted in one of his thunderclap whispers.

"Me voice," continued Morphy, who hails from Dublin, "is perhaps me own fault, but I'm a cook by inheritance, and 'tis no fault of me own.

This was in the nature of a challenge, and the bandmaster took it up.

The diner is to come off on Tuesday afternoon at the Hermitage.

It's no joke either, about Morphy having inherited his ability to cook.

The genius to cook cropped out in Bert Morphy when he was a boy.

From the Indianapolis, Ind. Magazine

Address

Date

It is doubtful if there is an American composer more widely and favorably known to the "people"—not musicians—of the United States than John Philip Sousa.

MAY 31 1907

Sousa Teaches Morphy Baseball.

BERT MORPHY, "the man who sings to beat the band," is one of the best gentleman bats in Ireland.

While the March King was expounding the merits of base hits and homers and bunts and foul pops.

E.V.G. TELEGRAM

JUN 4 - 1907

MORPHY DINES SOUSA AND THOMPSON—NOW WHAT?

Gossip Rife as to Meaning of Meeting of Bandmaster, Singer and Luna Park Man.

"I've Made My Plans for the Summer," John Philip Sousa's latest song hit, was the tune they whistled softly.

"Bert" Morphy, "the Man Who Sings to Beat the Band," was host.

Gossip was rife as to exactly what the dinner meant.

NEWS

BUFFALO, N. Y.

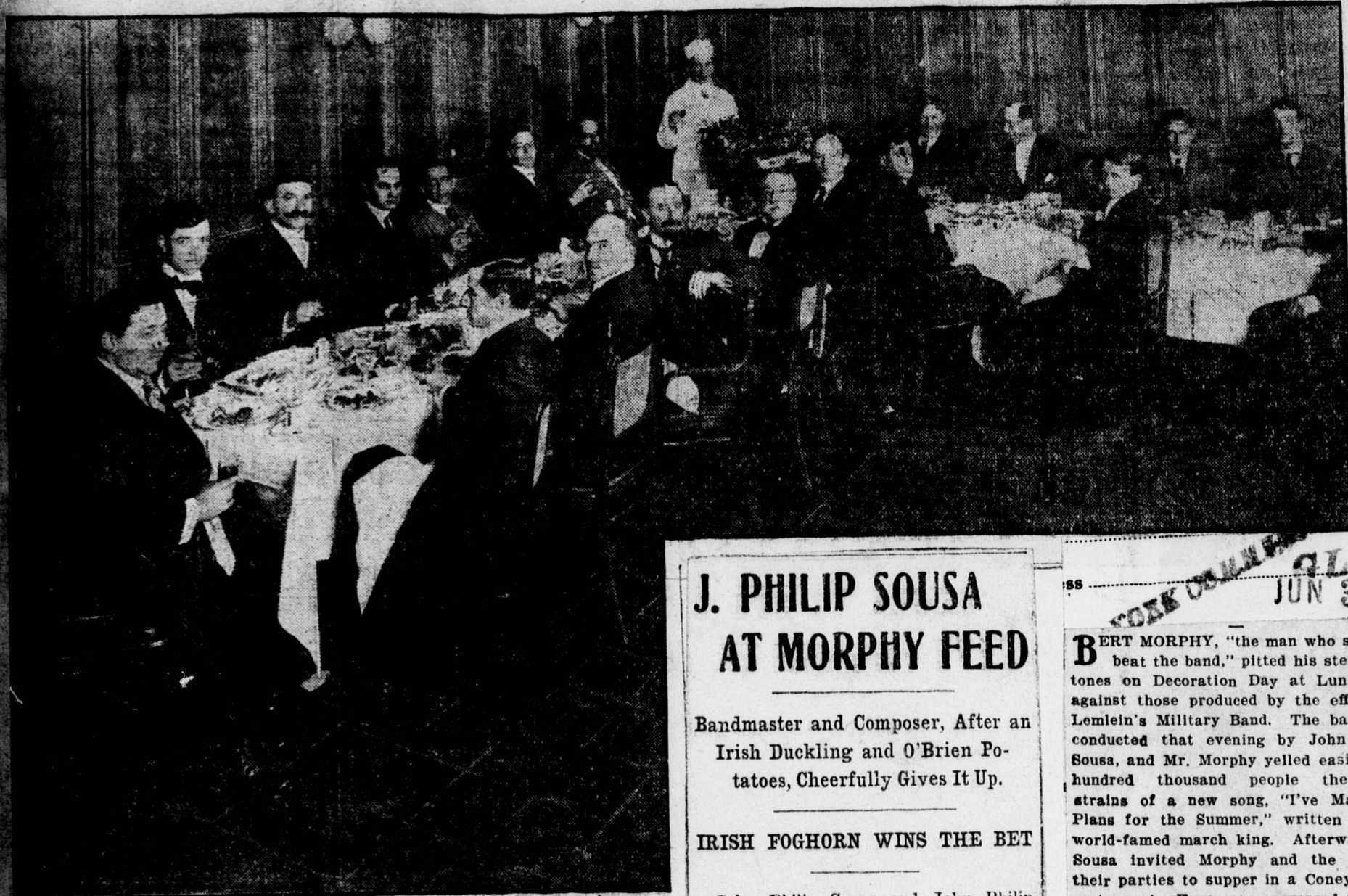
JUN 2 - 1907

Bands held full swing yesterday. Every parade, and there were a number, had its full quota of bands.

Almost everything that Sousa wrote, at least in the line of two-steps and marches, was played.

JUN 5-1907

JOHN PHILIP SOUSA AT THE BERT MORPHY LUNCHEON.



The Guests, From Left to Right, Are: Back Row—P. J. O'Connor, P. Richard, John Philip Sousa, Jr., A. F. Adams, James Shesgren, John Philip Sousa, Bert Morphy (in Cook's Costume), Newton Macmillan, C. Gordon Reel. Front Row—Victor Emerson, "Vet" Anderson, James L. Hoff, Albert J. Borie, T. F. Paddell, Bernard B. Swenson.

J. PHILIP SOUSA AT MORPHY FEED

Bandmaster and Composer, After an Irish Duckling and O'Brien Potatoes, Cheerfully Gives It Up.

IRISH FOGHORN WINS THE BET

John Philip Sousa and John Philip Sousa, Jr.—did you know that he has a son taller than himself?—sat side by side with a score of others yesterday afternoon at the Hermitage, facing a luncheon cooked in their honor by Bert Morphy, the man who sings to beat the band.

It was that challenge banquet which had its origin at the opening of Luna Park on Decoration Day. Morphy on that occasion put Sousa's sixty brasses and reeds out of commission and sent the breakers on the Coney beach sneaking out to sea. In recognition of this performance, the bandmaster-composer invited the Irish foghorn to luncheon. Morphy went, but he permitted himself to say that, given a kitchen and the raw materials, he could cook a luncheon that would make Sousa's look like a Boverly handout. Sousa took the bet and Frederic Thompson was appointed referee.

Thompson couldn't be there yesterday because he was at the Atlantic Yacht Club busking the Shamrock for her race to the Bermudas to-day. He sent James Shesgren in his place and stead, to watch Sousa and keep tabs on Morphy. The foghorn was there, all right, all right. The early guests didn't see him, because he was below stairs, colloquing with the assistant cooks and bottle washers and putting the last touches to the Irish duckling which had been imported from Long Island overnight.

This was the piece de resistance of the feast, made after a prescription had by Morphy from his father, Colonel Morphy, late of Dundrum, Dublin, rest his soul, and a good cook himself in other days. Glenville, by the way, the Morphy place in Dundrum, is the next estate to that to which Richard Croker has retired. But that is neither here nor there.

It is not the usual thing for the cook to take a seat at the banquet board, but this was not a usual sort of a feast, so when Morphy emerged from the lower regions, still wearing the white regalia of a cordon bleu, he was welcomed with loud noises, and with his own hand elevated the preprandial cocktail. Here is the feast which he had prepared:

- Cocktail a la Paddell.
- Oysters a la "Summer Plans."
- Cream of New Peas, "Luna" style.
- Sea Bass a la "Dundrum."
- O'Brien Potatoes.
- Haut Sauternes.
- Curry of Game Chicken a la "Morphy."
- Sparkling Chamberlain.
- Asparagus, "Fublicity."
- "Dublin" Duckling, stuffed.
- Salade a la "Sousa," via "Morphy."
- Ice, "Heart of Coney," via "Morphy."
- Coffee "to Beat the Band."
- Fred Thompson's Cordial.
- Hermitage Perfectos.

At the head of the table was a big heart of red roses, in honor of Sousa and "The Heart of Coney." The guest of honor stood up alongside of this after the feasting was over and made a little speech. In the first place he owned that Morphy had won easily on his proposition that he could cook, whereas all the time busily chortled "Heart base!"

NEW YORK TELEGRAPH JUN 3-1907

BERT MORPHY, "the man who sings to beat the band," plied his stentorian tones on Decoration Day at Luna Park against those produced by the efforts of Lemlein's Military Band. The band was conducted that evening by John Philip Sousa, and Mr. Morphy yelled easily to a hundred thousand people the sweet strains of a new song, "I've Made My Plans for the Summer," written by the world-famed march king. Afterward Mr. Sousa invited Morphy and the rest of their parties to supper in a Coney Island restaurant. Every one expressed surprise at the excellence of the meal.

"It's all right," said Morphy, and added sotto voce, "for a restaurant!" Mr. Sousa heard the remark, but took it good naturedly.

"Are you an advocate of home cooking, Mr. Morphy?" he asked.

"Not necessarily," replied the Irishman, "but I've an idea inherited from my father that a man who's paid to cook for strangers won't throw the zeal into his work as will the fellow who's fixing up something fine for his friends, just for the love of pleasing them and the joy of showing them he can do it right."

"Are you an amateur cook, then?" inquired the bandmaster. The big baritone arose with dignity and with a sweep of his hand, said:

"Gentlemen, it has been said that I sing to beat the band. Be that as it may, I would much prefer to have my friends

think of me as the man who cooks to beat the band. Therefore, I hereby invite you all to try my skill at a luncheon in honor of Mr. Sousa next Tuesday afternoon at 3 o'clock, at my present hunting grounds, the Hermitage, near Forty-second street and Broadway, and I'll cook every scrap of it myself. What say you?"

There was not a dissenting voice. So to-morrow he will cook.

Morphy comes by his ability for cooking honestly, his father, the celebrated Col. Alexander Morphy, crown solicitor for the counties of Kerry, Cork, and Clare, having been the most famous epicure and amateur chef in all Ireland. The family is a noted one, the singer's elder brother being Major Henry J. Morphy, commanding the second battalion of the "Old Eighty-sixth," Royal Irish Rifles. Bert's full name is Hubert Timothy John Aloysius Morphy, and he was educated at Lord Peter's College, in Surrey.

When his father died young Morphy had to leave college and shift for himself. He went to Australia, but finding nothing there to his liking he decided to leave at once for America, without even waiting for his remittance from home. As he had no funds, he was obliged to stow away, and as luck would have it he chose the very boat on which Mme. Sarah Bernhardt and the Sells Brothers' circus were sailing. Since then Sarah has been a tent attraction herself.

As soon as the crew discovered him, Morphy, like all stowaways, was put to work and, by a fortunate chance, was placed in the cook's galley. Then came the captain's birthday and Morphy volunteered to make a fine frosted cake. It was a wonder and the captain sent for the young man. He complimented him before all the passengers and asked:

"What else can you do?"

"I can sing a little," replied young Hubert modestly.

He sang so loudly and so well as to earn the enthusiastic applause of Mme. Bernhardt and an offer from the Sells Brothers to join their big show and sing under canvas, which he has accepted.

Journal: DAILY MAIL  
Date: 2 JUN 1907  
Adresse: 36, Rue du Sentier

VOIR AU DOS

SOUSA'S LATEST WALTZ.

John Phillip Sousa has paid Frederic Thompson the compliment of composing a summer waltz song and dedicating it to Luna Park. The Luna Park song is aptly entitled "I've Made My Plans for the Summer." The chorus runs this way:

I've made my plans for the summer,  
I'm dreaming of happy days  
When I'll hear the roll of the drummer,  
The music the big band plays:  
With wooing and cooing at twilight,  
And shooting the chutes after dark—  
"From me to you,"  
That is what I'll do,  
Down at Luna Park.

TARIF : 5 francs  
Tarif réduit d'avance, 5 »  
de temps de temps 5 »  
Not only is the score the work of Mr. Sousa, but also the lyric, which is in the bandmaster's best vein.

ALBUMS Coupures  
Demandez Circulaires spéciales, Tarifs, Dessins. franco

JUN - 5 1907

**"Phonographs Robbed Me of \$100,000"**

—Sousa

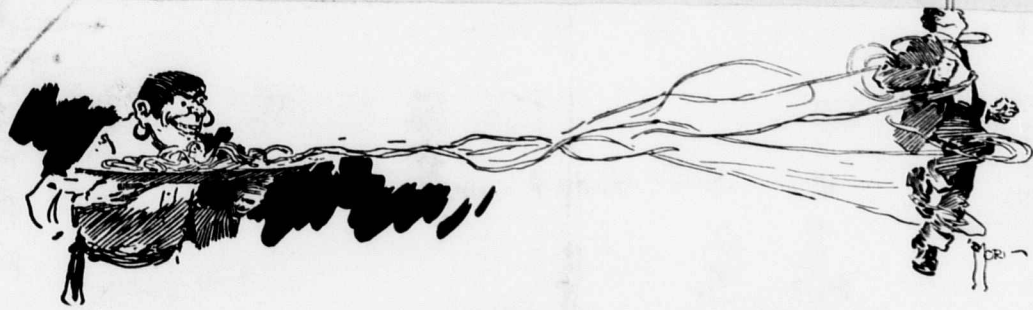
John Philip Sousa, good-naturedly, but in all seriousness, told twenty men in the Hotel Hermitage yesterday afternoon that the phonographs had robbed him of at least \$100,000. It was at the complimentary luncheon in his honor, cooked with great success by Bert Morphy, "the man who sings to beat the band," Victor H. Emerson, superintendent of the Columbia Phonograph Company and an intimate friend of Morphy's, was called upon to speak and made some very facetious remarks. Incidentally he said that he thought he was entitled to recognition among so many men of brains, as he had purchased a copy of Mr. Sousa's music for sixty cents, hired four men at \$2 a day to play and had sold thousands of records as the peerless bandmaster's composition, "played by Sousa's Marine Band of Washington."

Mr. Sousa was called on next. He smiled on Mr. Morphy and said that while Mr. Morphy was an excellent cook, he was also a musical artist of great ability and the greatest park attraction in the States.

"There is more truth than fiction, gentlemen," he said, "in what our friend, Mr. Emerson, has said. I estimate that the four phonograph companies have taken at least \$100,000 of profits from me without so much as a 'by your leave, sir.'"

At the luncheon besides Mr. Sousa and his son, were A. F. Adams, head of the music publishing house of John Church & Co.; C. Gordon Reel, vice-president and general manager of the Kingston Consolidated Railway Company; Bernard V. Swenson, secretary and treasurer of the American Street Railway Association; W. W. Fisher, Albert J. Borie, publisher of The Clipper; James L. Hoff, James Shesgreen, representing Fred Thompson of Luna Park, who was obliged to send his regrets as he was overhauling his yacht The Shamrock, which is to start in the long distance ocean race to-day; T. F. Paddell, proprietor of the Hermitage, and Newton MacMillan, a boyhood friend of Morphy's.

From *Bohman*  
Address *Deposit*  
Date *JUN -- 1907*



**IN THE TOILS OF THE SPAGHETTI HABIT**

By MILES BRADFORD

John Philip Sousa, the eminent bandmaster and composer, is the advocate of still another method of cooking this dish. He boils a pound of spaghetti in two quarts of previously salted water for about twenty minutes, after which it is served with a sauce that has been prepared in this fashion: "Take two quarts of ripe tomatoes—or a can of tomatoes—with one sweet pepper, from which the seeds have previously been extracted; one onion; two bay leaves, and a pint of beef stock. Boil them together for an hour, then press through a colander, then boil up once more, and finally add a tablespoonful of lard or oil, and the requisite quantity of salt and pepper." The result is poured over the spaghetti a moment before it is brought to the table, accompanied by a side dish containing a goodly quantity of Roman, not Parmesan, cheese.



SOUSA

NEW YORK MAIL

JUN 13 1907

**The New York Press**  
NEW YORK CITY.

JUN 16 1907

**IN THE REALM OF MUSIC**

**Much of Sousa in St. Nicholas.**

Summer weather and the announcement that popular music would make up the evening's entertainment combined to bring a huge throng to Kaltenborn's concert in the St. Nicholas Garden last night. John Philip Sousa and members of his family sat in a box, distinguished from the rest by a large American flag. Two of Sousa's compositions were on the programme, "The Stars and Stripes Forever" and the song, "I've Made My Plans for the Summer," which was given by Bert Morphy in vaudeville fashion. Most of the orchestral encores also were by Sousa. In a way it was a Sousa night, but the programme contained selections from Herbert's musical comedies as well, and music by Massenet, Strauss, Liszt, Gounod and Pouchiell.

Paul Dufault's eloquent tenor was heard to good advantage in the Prayer from Massenet's "Le Cid," Denza's "Si tu Mauri" and Dick's "The Trumpeter," though the acoustics of the hall are distinctly unfavorable to the voice. Received with enthusiasm, Dufault gave several encores. Morphy, who, to the surprise and mystification of many, appeared in uniform, also gave several encores. A strenuous man is Morphy, vocally and temperamentally, and no doubt the physical contortions in which he indulged were the result of a fiery nature. The audience appeared to enjoy everything, and Pouchiell.

**SOUSA AND KALTENBORN.**

**Bandmaster Will Attend St. Nicholas Concert to Hear Bert Morphy Sing.**

John Philip Sousa will occupy the box of honor at the Kaltenborn concert in the St. Nicholas garden on Saturday evening, which is "popular night" in the series of summer night concerts now being given there by Franz Kaltenborn and his orchestra.

On this occasion, Bert Morphy, "the man who sings to beat the band," will render, to the accompaniment of Mr. Kaltenborn's musicians, Mr. Sousa's latest composition, "I've Made My Plans for the Summer." This will be Mr. Morphy's last appearance in New York for some

time, as he opens the next afternoon in Syracuse at the White city.

Sunday evening the Kaltenborn vocal soloist will be Miss Grace Albrecht, a graduate of the Royal Conservatory of Vienna. Another soloist announced for next week is Miss Jessie Shay, pianist, who will render the Moszkowski concerto with the orchestra.

On Monday evening selections from the entire Niebelungen Ring will be given, embracing "Das Rheingold," "Die Walkure," "Siegfried," "Gotterdammerung," while Robert Craig Campbell will sing the prize song from "Die Meistersinger."

**A True Misfortune.**

"Your wife has run away with your chauffeur! My poor friend, how unhappy you must be!"  
"Oh, yes. He was such an excellent chauffeur!"—Transatlantic Tales.

**SATURDAY JUNE 15TH 443th Concert**

**POPULAR NIGHT SOLOISTS**

MR. PAUL DUFALT..... Tenor  
MR. BERT MORPHY..... Baritone

**PROGRAMME**

- PART I**
- MARCH—"The Tattooed Man"..... HERBERT
  - SELECTION—"The Singing Girl"..... HERBERT
  - PRAYER—"Le Cid"..... MASSENET
- MR. DUFALT**
- WALTZ—"Roses from the South"..... STRAUSS
  - MARCH "Stars and Stripes Forever"..... SOUSA
- PART II**
- SECOND POLONAISE..... LISZT
  - FUNERAL MARCH OF A MARIONET..... GOUNOD
  - a. SITU MAIMAIS..... DENZA
  - b. THE TRUMPETER..... DICK
- MR. DUFALT**
- BALLET MUSIC—"Le Cid"..... MASSENET
- Part III**
- I've made my plans for the summer..... JOHN PHILIP SOUSA
  - DANCE OF THE HOURS—"Giaconda"..... PONCHIELLI
  - American Fantasia..... HERBERT

The Wissner Piano and Needham Organ Used

THE municipality of Altona, (Holstein) would be a city ideal for John Philip Sousa. Those who have read some of Mr. Sousa's articles anent the Talking Machine will appreciate the reason. This city has decreed that those who wish to use automatic instruments, phonographs, gramophones, etc., etc., will be compelled to pay the tax of twenty marks per month to use them until eleven o'clock at night and three marks a day to use them beyond this limit. This would almost appear to be a complete prohibition.

NEW YORK CITY  
JUL 2 - 1907

## HELTER SKELTER INSPIRES JONES

English Playwright Outlines Next Dramatic Effort on His Visit to Luna.

### GUESTS BANQUET AT SEA GATE

There was an exclusive gathering at Luna Park last night representative of the dramatists and theatrical managers, in honor of Henry Arthur Jones, the English playwright. Frederic Thompson was the host at a dinner at the Atlantic Yacht Club, Sea Gate, and escorted the guests to "The Court of Luna."

In the party were A. L. Erlanger, Paul Armstrong, John Philip Sousa, Rennold Wolf, Wells Hawks, Sam H. Harris and Charles B. Dillingham. The interest of the evening was centered in "The Helter Skelter" slide, one of the features of Luna, which Mr. Thompson originally dedicated to Mr. Jones. In special honor of the visiting playwright "The Scalator" last night set forth the illuminated legend:

THE NEW HELTER SKELTER  
DEDICATED TO ENGLAND'S MASTER  
DRAMATIST,  
HENRY ARTHUR JONES

Every one in the party rode "The Scalator" many times, with the exception of John Philip Sousa, whose excuse was that he had "Made His Plans for the Summer." After a visit to other attractions in the park, Mr. Thompson conducted his guests through the "Night and Morning" show, where in the Skeleton Chamber Mr. Jones submitted the "skeleton" of a new play. The scenario is based on "The Helter-Skelter" slide, from which it is to be named.

Mr. Thompson then passed a loving cup, and Mr. Jones paid a tribute to his host, saying that the new play, "The Helter-Skelter," would be finished in two months, whereupon Mr. Erlanger offered it a season's booking, and Wells Hawks and Rennold Wolf agreed to supply the publicity. John Philip Sousa said that he would be pleased to write the incidental music, and Paul Armstrong proffered his services as the advance agent.

It was midnight when the party exchanged ad revolvers, and said good-by to Mr. Jones, who sails to-day. Mr. Thompson sent them all to Manhattan in automobiles.

Yesterday was school children's day at Luna Park. Upward of 5,000 children celebrated the first day of their summer's vacation in "The Court of Luna," each carrying a miniature flag. The youngsters were the guests of Frederic Thompson.

NEW YORK CITY  
JUL 2 - 1907

## WAGNER FESTIVAL BEGINS.

Kaltenborn and Orchestra Entertain a Crowd.

Musical New York has a Wagnerian festival contemporaneous with that in Bayreuth. Franz Kaltenborn and his orchestra are giving a series of Summer night concerts in St. Nicholas Garden, and last night was the first of the Wagner festival. Miss Eva Emmet, soprano, and Mr. Justus Pfeiffenschneider, trombone, were the soloists. Selections were rendered from "Rienzi," "The Flying Dutchman" and "Tannhaeuser."

To-night's programme includes "Lohegrin," "Tristan und Isolde" and "Die Meistersinger," with Mr. Kaltenborn on the violin, Attilio Bianco, corno Englese, and Herbert Raymond Loder, baritone. Wednesday concludes the festival, and selections from "Der Ring des Nibelungen" will be given, including "Das Rheingold," "Die Walkure," "Siegfried" and "Die Goetterdämmerung." "Parsifal" will also receive attention.

On Thursday, the Fourth, the selections will include Sousa's "Stars and Stripes," Victor Herbert's "American Fantasia," John Cheshire's patriotic fantasy, "Erin and Dixie," played by the composer on the harp; Victor Herbert's march, "Our Native Land," and other national airs. Mrs. H. Ransom Wright, soprano, will sing selections by Verdi and Wagner.

NEW YORK SUN  
JUL 2 1907

## HENRY ARTHUR JONES AT LUNA.

Fred Thompson Entertains the English Dramatist, With Some Help.

Henry Arthur Jones, the English playwright, visited Luna Park last night as the guest of Fred Thompson. Mr. Thompson had A. L. Erlanger, Paul Armstrong, John Philip Sousa, Rennold Wolf, Wells Hawks, Sam H. Harris and Charles B. Dillingham down to Coney to help him give the Englishman a good time. The playwright was surprised soon after entering Luna Park to run up against a big electric sign which read:

The New Helter Skelter.  
Dedicated To England's Master Dramatist,  
Henry Arthur Jones.

Mr. Jones, to return the compliment, told Mr. Thompson that he intended to write a play called the "Helter Skelter," which shall be based largely on happenings on the slide.

All the members of the party except Mr. Sousa took a chance on the slide. Mr. Sousa's excuse for declining was that he had made all his plans for the summer and didn't care to have them interrupted.

The phonograph gentleman at the dinner admitted that Sousa was perfectly right in his contentions. This was all very pleasing for Sousa to hear but it doesn't bring home the money to mamma. There were more speeches and more stories, and Sousa told some of the best of the latter. It was a great day for the Hermitage. Now you'll be asking what is the Hermitage? It's a lovely place, ladies, but perfectly horrid in one way, as, what do you think? It's a male Martin Washington hotel!

Morphy soaked everything but the wings and All of Morphy's people were great celebrators and gourmets, and connoisseurs and all that sort of thing in the old days in Ireland. The family estate, Duadrum, near Dublin, and right next to Rikohard Crocker's Irish establishment, was removed for the good meals, served there, and so it is to-day. Morphy donned cap and apron and went to the Hermitage kitchen and turned himself loose. Dinner all ready to serve, he rushed upstairs and built a cocktail for each and every one of the guests. Here is Morphy's dinner to beat the band:

- Oysters "a la Summer Plant."
  - Cream of New Figs, "Luna Style."
  - See O'Brien Potatoes.
  - Haut Sauternes.
  - Curry of Chicken "a la Morphy."
  - Sparkling Chamberlain.
  - Asparagus, "Publicity."
  - Dublin Ducklings, stuffed.
  - Salad a la Sousa, via Morphy.
  - Ice, "Heart of Coney Island, the Band, and the Hermitage Cigars."
  - Fred Thompson Centered the Band.
- Then there were speeches. The guests were newspaper men and some old friends of Morphy, who conducted the music canning factories before mentioned. John Philip Sousa, jr., who is interested in pneumatic and vacuum cleaning companies, or, as he expressed it, "A dealer in cold air," sat near his famous father.

HERE is a man who sings so loud that it is necessary to have a whole brass band to accompany him. His name is Morphy—Bert Morphy—and he is known as "The Man Who Sings to Beat the Band." He attributes his remarkable voice to the years of training he had in a music cannery. He was the announcer of the various musical and vocal entries put up by a leading phonograph company.

When the plea is opened, but before the birds can sing, you will hear the voice of Morphy come out of the sprout: "Piccolo solo, 'The Frolic of the Frogs,' by John Philip Sousa, bottled expressly for family use by the Blank Blank Phonograph Company!" That is not his master's voice; it's Morphy's. But Morphy has left the vocal canning and musical pecking factories. You get his voice served fresh every hour at Luna Park and other public places where he may be singing to exceed the orchestra. At Luna Park on Decoration Day he sang to beat Sousa's Band.

"You should be proud of your voice; it is so loud and large," said the March King.

"I'm prouder of being a good cook," said Mr. Morphy modestly.

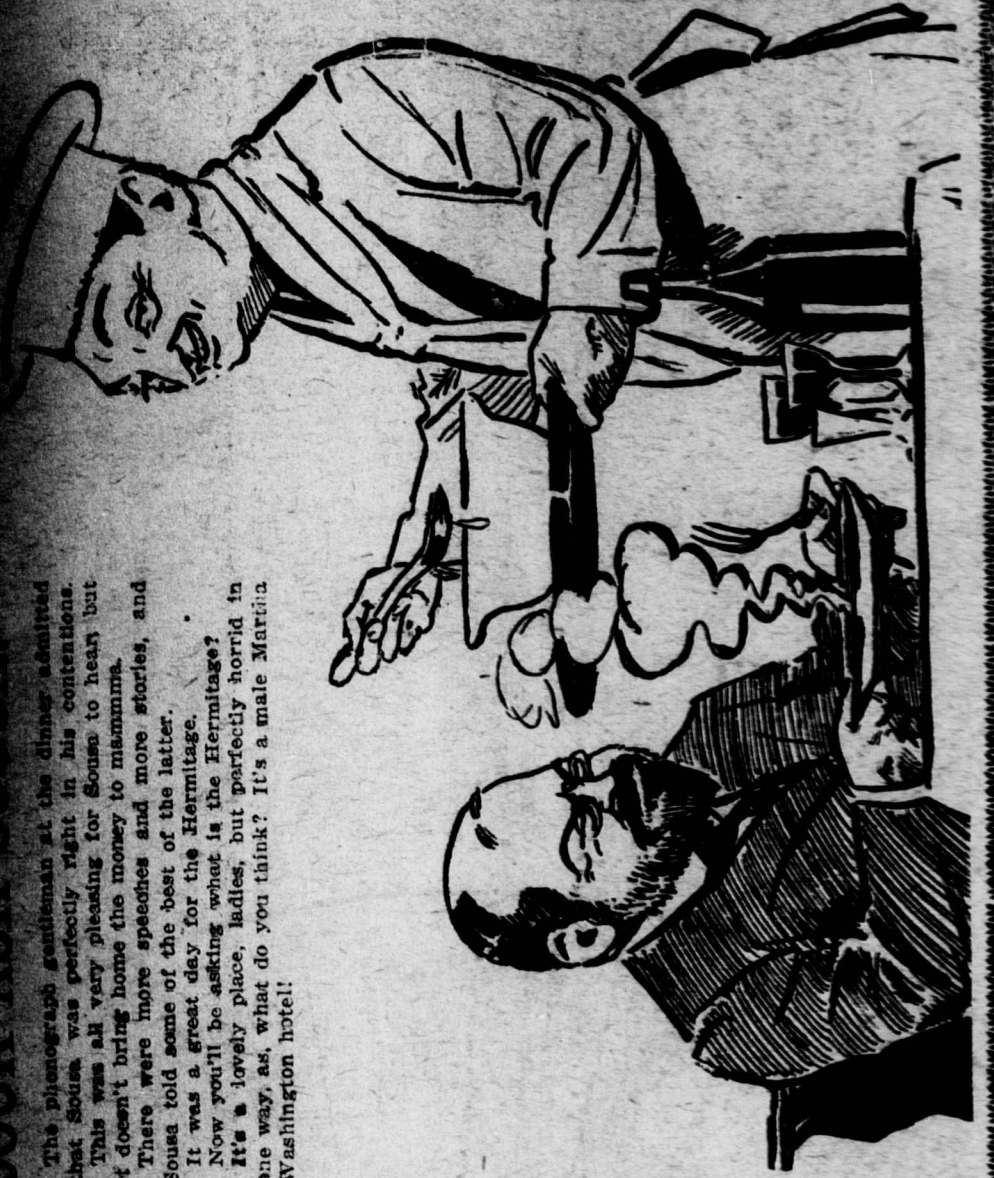
"Can you do general housework as well, and will every other Sunday out suit you?" asked Sousa eagerly, because the servant had skiddooed that morning and the great band-master had been asked by the head of the home department to read The World Wasps and frisk the agencies for a sound and general exponent of the arts outside and domestic.

Morphy shied off on the general housework proposition, but again repeated he was a good cook, and then John Philip Sousa dared him.

So Morphy made good last Tuesday at the Hermitage. He gave a daytime dinner to Sousa, and, say, it was grand!

NEW YORK COMMERCIAL  
8 SPRUCE STREET  
JUL 2 1907

Theatrical Craft Visits Luna. A distinguished gathering assembled at Luna Park last night, representative of dramatists and theatrical managers. The function was in honor of Henry Arthur Jones, the English playwright. Frederic Thompson, as the host, invited his guests to dinner at the Atlantic Yacht Club, Sea Gate, and after the banquet, escorted them to "The Court of Luna." In the party were A. L. Erlanger, Paul Armstrong, John Philip Sousa, Rennold Wolf, Wells Hawks, Sam H. Harris and Charles Dillingham. The chief interest of the evening was centered in "The Helter-Skelter" slide, one of the most popular features of Luna, which Mr. Thompson originally dedicated to Mr. Jones. Yesterday was school children's day at Luna Park. Upward of 5,000 children celebrated the first day of their summer's vacation in "The Court of Luna," each carrying a miniature flag. The youngsters were the guests of Frederic Thompson.



Original Drawing Done in the World  
NEW YORK CITY  
MUSICAL AMERICA  
JUN 28 1907

# Fair Women and Fine Horses at Camden's Show



Mrs. Barton riding "Gypsy John"



Miss Evelyn Humphreys



Miss Helen Sousa riding Gold Dust

## NEW YORK CROWDS SUMMER CONCERTS

### Sousa Congratulates Kaltenborn on Performance of His March.

This week has been a notable one for the Kaltenborn Orchestra, which has made a real hit with the New York public. The audiences have so increased in size that the St. Nicholas Garden has been crowded every night, but, thanks to the efficacy of the ice-cooling plant that has been brought into play, the hall has been kept at a comfortable temperature.

Last Saturday evening was a "popular night." In addition to playing Strauss's "Roses from the South," Liszt's second polonaise, Gounod's "Funeral March of a Marionet," Massenet's ballet music from "Le Cid," the "Dance of the Hours" from Ponchielli's "Giocanda" and several selections by Victor Herbert, the orchestra gave Sousa's march, "The Stars and Stripes Forever," in a manner that met with the warm approval of the composer, who was present and took occasion during the intermission to congratulate Conductor Kaltenborn.

## WEST JERSEY SHOW A HUGE SUCCESS

Society Throngs Grand Stand and Paddock For Closing Exhibition.

### DRAUGHT HORSES A HIT

There was not even standing room at the West Jersey Horse Show for the closing features yesterday. Every seat in the grand stand was filled, and the parking space was gay with automobiles and drags, each filled with a merry crowd of horse enthusiasts.

Yesterday's list of events was a long one, and the show opened at 11 o'clock with pair horses in heavy harness. W. K. Hurff won again with Prince and Bonnie, Mrs. Bennet being second with Prince Ellsworth and Ned Challenger.

Society again was in evidence. Mr. and Mrs. John Craig brought a gay party over in their auto, including Mrs. J. B. Lawrence, Mrs. Noggle, Mrs. Swope and Mrs. Senbanks.

The Misses Burroughs also had a party with them, while Mr. and Mrs. Eni brought a number of friends with them in their Mercedes. The boxholders, the same as yesterday, their guests, with some few exceptions, also remained the same.

Mrs. Humphreys had both Sousa with her, Miss Mary So Gold Dust in two of the entries.

# The Gotham Weekly Gazette

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**THE GOTHAM GAZETTE**  
"Genial, Glittering and Gorgeous."  
Publication and Editorial Offices,  
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**FRANKLIN P. ADAMS, Editor**  
Adv. Rates on Application.

**THE GOTHAM WEEKLY GAZETTE.**  
"MILITANT FOR GOTHAM AND COUNTY."

**GOTHAMITES GOING AWAY FOR THE SUMMER**  
should have  
The Gotham Weekly Gazette follow them.  
Notify us of changed address.

**SUMMER.**  
For the Gazette.  
At last the summer time hath come,  
So warm and so sunshiny.  
The nicest season of the year,  
There is no season any finer.  
All hail and welcome, summer time,  
Season of natural beauty,  
And nowhere more luxuriant  
Than in this particular county.

### A NEW RIVAL.

We are in receipt of a new weekly, "The Big Stick," of Washington (D. C.), and extend thereto our most cordial greetings. We have often wondered why the capital city could not support a first class hebdomadal and we can see naught save success perching on its peanuts. The "Post" is a good paper and so is the "Star," and Scott Bone has made a great paper out of the "Herald," but "The Big Stick" is what Washington (D. C.) has needed. There is always lots of news down there, and if the "Stick" can get the gov't job printing the rosy path should be plain sailing.

THE GAZETTE extends the right of friendship, palm up.

### THE NYE MONUMENT.

The Gazette wishes to state that the American Press Humorists is starting a fund to erect a monument to Bill Nye. A worthier purpose it is hard to imagine. Let those who have laughed with Nye, and still do, contribute a bit, however small. Send it to the editor of THE GAZETTE or to Frank T. Seagrave, Los Angeles, Cal.

### BROOKLYN BITS.

Bird Color has a new paper. News is scarce this week. VIBRANCE.

### Local News

Ever long Independence Day will be on us.  
John P. Sousa Madison Squared yesterday.  
Charley Fairbanks is going to Danvers, Mass. soon.  
Weather forecast: Fair to morrow; Fair and warmer.  
Our little burg never looked nicer than these lovely days.  
Geo. Lorimer of Philad'a, Pa. made a flying trip here Tuesday.  
Potter Palmer Jr. of Chicago is putting up at the Waldorf.  
Doc Chichester of Mt. Vernon had company to dinner Wednesday.  
Mr. T. Sharkey is growing some elegant flowers up Sheepshead way.  
Don't belittle the efforts of our ball teams, boys. They are doing their best.  
Charles Henry Meltzer had his shoes shined publicly last Wednesday P. M. at 5:32.  
Mrs. Nathalie Schenck Collins, Newport's reigning society queen, has gone down for the season.  
Tom Henshawry the local...

### FOUND.

While entering the basement of the Manhattan hotel, this city, ye scribe found a pair of men's gloves which fitted him perfectly. They are now on his conscience and the weather being very warm, the owner can have them by describing them and paying the cost of this ad'n. (20c.) If no claimant is found by Monday we shall pack them away against next winter.  
and looks like it would be better yet in the fall of the year.  
Paul something, Annapolis's encompassing summer, is paying Gotham a little visit these days. Paul says his farm raises the best potatoes in Maryland.  
It is with great pleasure we chronicle the supplies of Julius Bauer, our efficient state treasurer to Mrs. Arthur, Julia has many friends hereabouts that wish him well.  
Several stragled the campus Wednesday. It being commencement day at the college. Joe. Hughes, whom THE GAZETTE originally championed, was given the honorary degree of Doctor of LL.  
Big Boy Turrence, the sweet singer of Cos Cob, Conn., has just returned from Italy and other distant countries. He says he will leave THE GAZETTE completely white, he was away and he has brought a pair of new hat shoes for the summer. He has been in the city for some days.

PHILADELPHIA, PA

*Inquirer Photographer's Snapshots Taken at Last Day of West Jersey Horse Show*



*"JUDGING HEAVY DRAFT HORSES FOR THE RIDGWAY HOUSE CUP"*



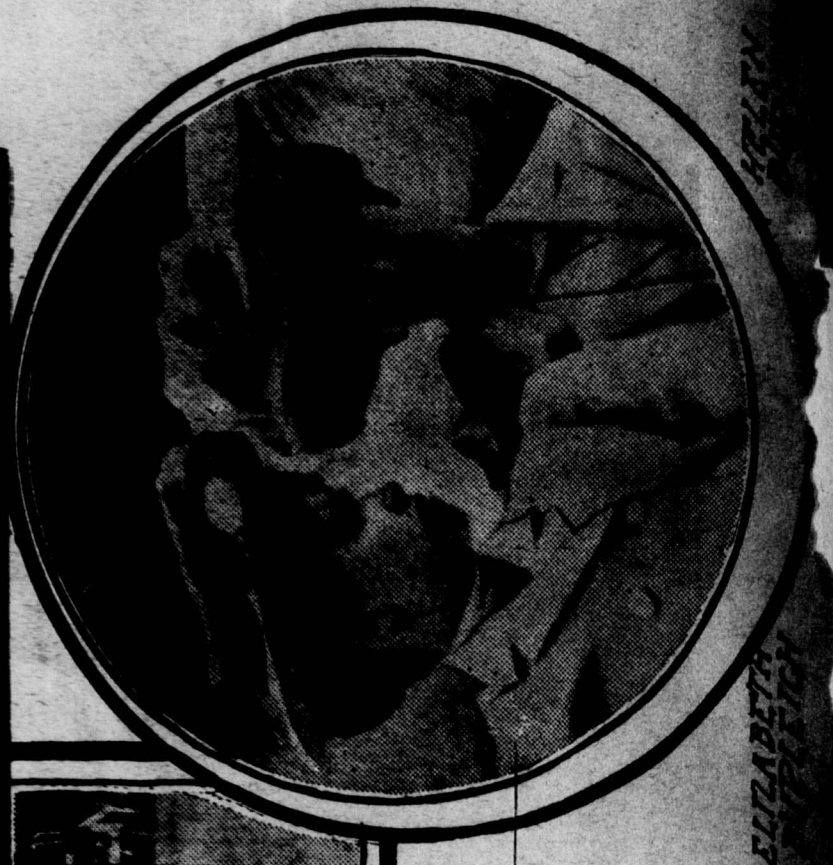
*"RED CHALLENGER" MRS O B BENNETT*



*MRS PASCILLA JOLSON*



*MISS REY MRS LIPPINCOTT*



*ELIZABETH*

From **MUSICAL LEADER**  
 Address **NEW YORK CITY**  
 Date **JUN 27 1907**

**Sousa on Success and Genius.**

John Philip Sousa is a man whose thoughts lie far below the surface. If he has one genius beyond all others it is that of getting at the heart of the thing itself and of knowing how to reach the heart of his public, whether that public be a reading one or an audience, or whether indeed, it be the millions of people who play his compositions. There is not a line in his latest book "Pipetown Sandy" which does not emphasize the foregoing truth, and when he consents to express himself on any given subject he has something original and something undeniable forceful and true to offer.

Said Sousa to a representative of THE MUSICAL LEADER AND CONCERT GOER:

"Success is something which everybody does not hold in the same light. People consider others successful upon very little provocation. There are not many really successful people, and of course, no one knows exactly how far the iron went in before they seemed to be successful. Success agrees with most people, it makes them generous usually; for the very reason that they are successful. Success and generosity come out of a common center and a man is more lenient if he thinks he and his are all right and protected. There are different degrees of successes, just as there are different sorts of successes, and different people carry success differently.

You will find the men who have had a hard time "getting there" just a little bitter. Another man is born or cultivates an overweening fondness for his art; he looks upon himself as of utmost importance. The third fellow becomes successful by accident, and he is the one who is likely to be mean about it. He knows that his is an accidental success, and thinks that every one else's is the same. Then he straightway forgets and comes to believe that he is successful because of his own ability, but with everybody else, so far as he is concerned, it is pure luck.

There are only a certain number of successes in the world, and never a flood of them. There has never been a time in the world when there have been too many geniuses."

Sousa does not take the word "genius" lightly, as may be seen from his remarks upon that much abused term:

"Taking as example the genius in music," said Sousa, "I should think that it consists of brain adaptability coupled with unusual attention. There is an ability to concentrate, to center on one thing all the time and while centering on it to be able to take in the entire field at a glance, including every pebble within the horizon.

Out of the proportion who have a right in the profession, and I do not say that all who are in it have a right, I should think that possibly 75 per cent are in on account of adaptability, 24 7 8 are in on account of talent, while 1-8 of one per cent are in on account of genius, and this 1-8 starting in with a very, very great adaptability for that profession adds to it by the splendid brain that can hold on all the time.

Take for instance the man who orchestrates. With such a gift of attention he holds in his mind the entire orchestra, he sees the score and hears every part separately and together. He knows what the entire thing is going to be, how it is going to sound, he understands and appreciates the possibility of every dramatic and every musical effect and more than this, he is able to put all that on paper. That is his adaptability, combined with great attention. I do not know whether I have made clear the idea of attention. It means the absolutely healthy condition that is able to grasp and to hold on. One man succeeds and another does not. This fellow is a splendid musician, has a splendid idea of harmony, knowledge of music and all that, but still he is not as successful as the other fellow. This is not easy to understand and more difficult to explain. The only way I can get at anything that would seem to be a solution is that the man who is successful is so, because he concentrates his brain to such a terrific intensity that he gets entirely out of himself into the inspirational part which is higher than himself. To

be the mouth piece of something out of the ordinary, a man must dig down way beyond himself into the gold mine of his soul—but many do nothing but dig in the ashpile, as it is easier to dig for ashes than for gold."

"Does the public want the gold or the ashes?" asked the over inquisitive scribe.

"That stands for nothing. It is waiting all the time to hail cleverness, in whatever form it may come. All successful men underestimate the public. The composite brain of the public is certainly greater than the single brain of the individual. Do not misunderstand this either, because I mean that if it wants light stuff it must be good light stuff, or if they want a base ball game, it must be a good one. It does not follow that everything which is good is of a high stratum, or that everything which is of the higher stratum is good."

NEW YORK CITY  
 JUL 18 1907

**John Philip Sousa to Make Another Trip.**

A busy season has been mapped out for John Philip Sousa and his band, beginning with their seventh annual appearance at Willow Grove Park, near Philadelphia, Pa., on August 10. This engagement continues twenty-four days, or until September 2 (Labor Day).

On September 9 will begin the organization's eleventh annual engagement at the Western Pennsylvania Exposition, Pittsburg, Pa., same ending on September 20, when the route leads to Mitchell, S. D., for a week of concerts at the Corn Belt Exposition.

From Mitchell the itinerary continues to the Pacific Coast, then back to New York for a Christmas-tide concert at the Hippodrome on December 15. Then follow two weeks of rest over the holidays, or until January 5, when a second tour begins, that will carry the band through the New England States, southward to New Orleans and northward again to New York City, for a closing concert at the Hippodrome, on February 23.

This will be the Sousa Band's thirty-first semi-annual tour, and its eighth time across the continent, making a total of more than 7,500 concerts, given in 900 different cities, since the band's organization on August 1, 1892.

While the Sousa Band has been idle since November last, in order to give its leader a much deserved rest after fifteen years of ceaseless activity, there have been few idle hours in the life of John Philip Sousa, for he has just completed words and music of an attractive summer song, "I've Made My Plans for the Summer," and is now engaged in writing a new comic opera, which is to have an early Broadway production.

From **DRAMATIC MIRROR**  
 Address **NEW YORK CITY**  
 Date **JUL 20 1907**

The burlesqued is always more interesting than the burlesquer. The most amusing spectacle of The Follies of 1907 was not a folly, but gravity. It was the sight of the great bandmaster and composer, Sousa, sitting in the middle of one of the front tiers of seats watching the burlesque of his own methods of orchestra direction. He was an image of bland, tolerant benevolence. Little wrinkles of mirth formed about his eyes, and he smiled tolerantly as at the antics of a child.

Marie Dressler had laughed herself frankly nearly into hysterics from a box at the same theatre at Elsie Janis' conception and reproduction of her own idiosyncrasies. Under similar circumstances Ethel Barrymore sent

...tus flowers, and Rose Stahl, although she sent floral offerings, admitted that to watch an imitation of yourself is a ghastly proceeding.

From  
 Address **NEW YORK CITY**  
 Date **JUL 18**

**HENRY ARTHUR JONES DEPARTS.**

Henry Arthur Jones sailed for Liverpool on the *Caronia* July 2. The present visit of Mr. Jones to this country has been one full of pleasure to him and likewise of signal honor. On Monday he visited Luna Park as the guest of Frederick Thompson. Others present the same evening were John Philip Sousa, A. L. Erlanger, Paul Armstrong, Wells Hawks, Charles B. Dillingham, Samuel H. Harris and Renold Wolf.

Mr. Jones came to this country to arrange for the production of his new play, The Gallian's Victory, which deals with religious life in England. He returns to England to conduct the rehearsals for the presentation of The Hypocrites soon to be seen at Hicks' Theatre, London, with part of the American cast. He will then come back to this country to take care of the rehearsals of his new drama, the presentation of which will take place late in September.

Upon his departure Mr. Jones voiced his gratitude for the kindnesses and honors which have been showered upon him:

"I am taking back with me," he said, "three of the best things that America has to give—the appreciation of a large body of theatregoers, which is the highest approbation that a playwright can look for; second, I am gratified by the distinction Harvard conferred upon me, and, third, the friendship of many good Americans."



Violin solo by Schmitz, with apologies to Sousa: "Bars and Stripes for Five Years."—Boston "Transcript."

From **POST**  
 Address **WASHINGTON D**  
 Date **JUL 26**

**SUIT FOR WIRE VICTIMS.**

**Relatives of Walter Sousa and Harry Candee to Ask Damages.**

Legal steps soon will be taken in the District Supreme Court to recover damages for the death of Walter Sousa and Harry Candee, who were killed by a live electric wire at Flemer's drug store last Saturday night.

Sorely disappointed over the result of the coroner's verdict that the death of the men was due to their own negligence, the relatives of both Sousa and Candee are conducting a thorough investigation, and already have secured proof which will form the basis for legal proceedings.

Charles H. Merillat has been retained by the Sousa family and Thomas Bradley has been employed to prosecute in the court an action for damages for the death of Candee.

Relatives of the two men will allege that the transformer at the building was defective and not kept in order. The transformer, it will be claimed, was not performing its function, as under ordinary conditions the electric wires in the store should not have been charged with more than 110 volts of electricity, which would not have imperiled the life of any one.

newspaper Cutting Bureau in the World  
 om  
 Address  
 Date **JUL 3-1907**

**Rattling the Skeleton.**  
 John Philip Sousa's professional debut was made as a violinist at the age of 11. His audience consisted of the inmates of an insane asylum.  
 Established: London, 1881; New York, 1884

From **PRESS**  
 Address  
 Date **JUL 21 1907**

Sousa did not make half the hit in London that he made in Paris, while in Berlin he was asked to lead the best bands in the city.

Established: London, 1881; New York, 1884

# TWO DIE BY SHOCK

## Electrician and Drug Clerk Live Wire's Victims.

### RAVERY FAILS TO SAVE

#### Harry Candee, Rushing to Walter Sousa's Aid, Shares Fate.

#### Fatal Accident Occurs in Drug Store of Lewis Flemer, Where Sousa Had Been Sent to Repair Arc Light—Grounded Wire Sends 2,400 Volts of Electricity Through Men's Bodies—Woman Shrieks and Faints at Dreadful Sight.

A live-electric wire last evening shocked to death Walter Sousa, an electrician and a nephew of John Philip Sousa, the famous band leader, and Harry Candee, head clerk in the drug store of Lewis Flemer, 701 Maryland avenue northeast. Sousa is thought to have been killed instantly by the shock. Candee, who rushed to Sousa's side and took hold of him as he started to fall, in an effort to save the electrician, lived for nearly an hour after the accident, which occurred at 7:30 o'clock.

Sousa, who is what is known as a "trouble finder" for the Potomac Electric Company, was sent last evening to fix the lights in Flemer's drug store. On Friday evening they had been obliged to use gas lights in the store because the electric lights would not work. Sousa was working with a drop light, which was inside a large red globe in the front window by the side of the soda fountain.

#### Candee Warned Sousa.

Candee was standing near, and right behind the soda fountain counter. When Sousa began to work with the light Candee warned him that he had better put on the rubber gloves, which the electrician had laid on the marble counter.

"Oh, no," he replied, "I have been in this business long enough to know how to handle an insulated wire, without getting a shock."

Hardly were the words out of his mouth, when he jumped up and took hold of the wire over the big red globe. Instantly he fell back, and as he did so, Candee put out his hands to keep him from falling, and snatch him from danger. It is thought that in trying to assist Sousa, Candee put one of his hands on the wet soda fountain counter and seized Sousa's wrist with the other. Both men fell to the floor.

Miss Emerald Herrmann, the cashier, who was sitting at her desk facing the front of the store, screamed when she saw what had happened, and then fainted. On regaining consciousness she became hysterical, and was immediately taken to her home, 911 Maryland avenue northeast, where she was in a state of nervous excitement for three or four hours after the accident occurred.

#### Attempts to Revive in Vain.

As soon as Miss Herrmann screamed, Miss Speyer and George S. Webb, two other clerks who were in the rear part of the store putting up prescriptions, ran out to see what had happened. There were no customers in the store at the time.

Candee Berger, a brother-in-law of Sousa, who is also employed by the Potomac Electric Company, and had gone out to fix the lights, was standing outside of the soda fountain counter. As soon as Sousa fell he began to work with him in the hope of bringing him to. Nothing was done with Candee until he reached the Casualty Hospital, only a few hours away, where both men were taken as the ambulance arrived.

Candee lived until 2:25 o'clock, about when he reached the hospital.

The wire which the electrician was using to ground the light in a marble counter at the corner of Seventh and D streets, only a few hundred feet away from the store. At this point there is a transformer, alternating current, of 2,400 volts power. The wire which killed the two men was supposed to carry only 110 volts, which alone is said to have been hardly strong enough to have killed a man.

#### Circuit Not Turned Off.

Another theory is that the wire which Sousa seized was grounded on the iron bracket in which the big red globe rests. The circuit in the store had not been turned off when he began to work with the wire. The first thing that Webb did after the accident had happened was to run down into the cellar and turn off the circuit.

Dr. Flemer and his wife, who had been out to dinner, were summoned by phone and arrived on the scene a few minutes after the two men had been taken to the hospital. Mrs. Flemer became hysterical when she learned of the fatal accident.

Sousa was married about seven months ago to Miss Amelia Berger. A brother, George Sousa, is a bugler in the Marine Corps. He has another brother, Allie, and three sisters. He was twenty-two years of age.

Candee is survived by a wife and a little daughter, just one year of age. He was twenty-nine years of age and lived at 715 Massachusetts avenue northeast. He is a graduate of pharmacy, and for the past nine years has been employed in Flemer's drug store.

Deputy Coroner Glazebrook viewed the bodies late last night and signed the death certificates. Although, in all probability, an inquest will be ordered to determine the responsibility for the accident, the bodies were surrendered to the relatives of the dead men. They were taken from the hospital last night by undertakers to be prepared for burial. No definite arrangements for the funerals have been made.

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# ATLANTIC YACHT CLUB HEARS SOUSA

## Boats Dance a Two Step to Dashing New March of Bandmaster.

Yachts in Gravesend Bay were set dancing to the music of Sousa's band last night, when "the March King," with all his men and Miss Lucy Allen, soprano, and Miss Jeannette Powers, violinist, gave a complimentary concert at the Atlantic Yacht Club.

Honors were even, as the saying goes, judging by the pleasure on both sides. The club members were both glad and grateful, while Mr. Sousa smiled through his whiskers and the entire programme.

The delightful and unusual entertainment was arranged in a word. "We'd like to have you and your band at the club before you go on tour," said Frederick Thompson, while chatting with the bandmaster a short time ago. "I should be delighted to come and give a concert," said Mr. Sousa—and the date was fixed.

A light patter of rain drove the band in off the veranda and the people from the brilliantly lighted grounds after a few numbers, but the concert went on indoors with no less enjoyment to the audience, which crowded the reception and dining room as well as the piazza. Raindrops which mottled the bandmaster's blue coat just below the gold collar by no means dampened his ardor, and he did not lay aside his baton until there was only a minute or two left in which to catch the 11 o'clock boat. He set the crowd laughing with his humorously pathetic treatment of "Waiting at the Church," and roused enthusiastic cheers for his splendid new march, "Powhatan's Daughter."

From  
Address NEW YORK CITY  
Date JUL 27 1907

There was profound sorrow in Washington, his old home, as well as wherever he was known, at the news the past week of the death in Manila, from blood poisoning, of Major Eugene Coffin, paymaster. Major Coffin was for many years clerk of the old Willard's Hotel in Washington, and his range of acquaintances embraced an innumerable host of public men and business men from all parts of the land. The cause of his death is said to have been infection from handling filthy Filipino bills. His arm had been amputated in the vain hope of saving his life. The bills, to which his death is imputed, are printed in Washington, and to distinguish them from United States currency are brown, pink and blue in color. It is claimed with confidence that the coloring matter could not have caused the blood poisoning. Major Coffin was an old friend of President McKinley, and served in the 2nd Ohio Volunteers with him, first as private and then to the end of the war as musician. Mr. McKinley appointed him captain and paymaster at the outset of the Spanish War and later gave him a commission in the permanent establishment. He was a fine musician and while clerk at Willard's used to give himself and his guests pleasure by writing at the head of his register daily a few bars of some appropriate music. When General Sherman stopped at the hotel he put the first lines of "Marching through Georgia" at the top of the page. On July 4 the opening notes of "Star Spangled Banner" always appeared. He was an excellent saxophone player, and it is related that John Philip Sousa was so much impressed with the wonderful playing on the saxophone by Major Coffin that he once offered him \$150 a week to join his band. Major Coffin would have retired in August, 1911. He leaves a wife and two sons, who were with him in Manila, and a third son, who lives in Boston. His remains will be brought home and buried at Arlington.

From NEW YORK COMMERCIAL  
Address 8 SPRUCE STREET  
Date AUG 1 1907

### ATLANTIC CLUB CELEBRATES

Members of the Social Organization by the Sea Have Vaudeville Night.

The members of the Atlantic Yacht Club at Seagate entertained last night with a vaudeville show which had been arranged by Frederick Thompson, who is chairman of the entertainment committee. A large number of club members were present. On Friday, Aug. 9, there will be another entertainment at the clubhouse under the direction of Mr. Thompson, and on this occasion John Philip Sousa will appear with his entire orchestra, which concession the leader makes out of personal friendship to Mr. Thompson.

From  
Address  
Date

## MEN AND THINGS.

### Sousa and His Successor.

John Phillip Sousa, the march king, is passing the summer at Philadelphia, where his famous band is filling a season's engagement at one of the popular resorts. Sousa, as almost everybody knows, is a native Washingtonian, and first gained fame as leader of the Marine Band. He is of mixed Spanish and Portuguese blood, and is now fifty-one years old. His hair and beard, becoming grayer, bespeak advancing years, but otherwise he is the same Sousa of the last two decades. All the Old World countries have deified him, but, to his credit as an American, he seldom wears these decorations. Occasionally, when his coat is thrown back, the Gridiron Club pin is revealed—he being a member of that famous dining organization—but as a rule he eschews badges and jewelry in any form. He has written a new opera that is to be produced before long, and has another novel in mind upon which he will soon begin work. Whiting Allen is authority for the statement that Sousa likes to write music in other than march time. But it is his marches which the public continues to demand. He has become very rich, and his income is larger now than ever before.

No other Marine Band leader—although there have been good ones, including Prof. Santelmann—has ever secured such a hold upon the Washington public as did Sousa. Fanciulli, who was his immediate successor and a capable bandmaster, used to fret because Washingtonians insisted upon having Sousa's music. A funny episode happened at the Press Club one night in those days. Magician Herrmann was there entertaining a choice company of newspaper friends. Fanciulli was Herrmann's subject, and he drew from the bandmaster's beard gold and silver coins, eggs, and all sorts of things. Then he invited the company to name anything else and it would be forthcoming from the same source. "Let's have a Sousa march," said the wit of the party. This stumped Herrmann, and so plucked Fanciulli that he withdrew and went home. He is now managing a popular band in New York.



# SOUSA MADE BIG HIT

## Gave Fine Benefit Concerts

# MANY PRESENT

## North Asbury Firemen Clear Nice Sum By Band Concerts

# PROGRAMS WERE GOOD

Sousa and his band gave benefit concerts at the Casino yesterday afternoon and evening for the benefit of the North Asbury Engine and Hose Company. They rendered magnificent programs to crowded houses at both performances. The march king, together with his soloists and band, was applauded both long and loudly. The fire company will realize a fine sum from the concert, altho it is not believed that it will amount to as much as last year's benefit.

The appearance of John Philip Sousa was the signal for prolonged applause. Bowing to the applause without hardly a perceptible pause he raised his magic baton to which the music of the band floated out, holding the attention of the vast audience to the end of the number, which was a signal for renewed applause.

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From *THE MATHEMATICAL MIRROR*  
Address *NEW YORK CITY*  
SEP 7-1907

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THE SAN DIEGO

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## Tent City Band Scores Decided Success at Annual Sousa Concert

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Every selection was encored to the echo. It would have been difficult to have made a discrimination as to which rendition was the most popular with the audience. Prof. Ohlmyer was liberal in his responses to the repeated encores and this only went to increase his popularity with Tent City guests and residents of San Diego.

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A most fitting climax to the evening's performance was when "The Stars and Stripes Forever" was given. Mr. Ohlmyer was given an ovation that he has seldom, if ever, received before.

From a strictly musical standpoint the piece de resistance was the suite "Looking Upward." It is a most beautiful composition full of melody, light and catchy yet with enough of the classical about it to keep it far from the "ragtime" but simple enough to make it well understood and appreciated by all.

A large portrait of the famous composer was suspended amid a glare of incandescent lights and American flags, a design of A. B. Shaw, the chief electrician of the building, and to him great credit is given for the elegant display.

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Franz Helle was happy last night. The Tent City band was doing honor to his former conductor and associate for nine years. Herr Helle joined Sousa's band when it was first organized and came to Mr. Ohlmyer in 1905. Three seasons he has delighted the patrons of Tent City and last night he played his various numbers beautifully and received great applause for his solo work.

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PHILADELPHIA, PA. SEP 7-1907

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The throng was largely composed of Philadelphians and residents of the suburban section along the Old York road, with one rather large excursion from Norristown and Conshohocken. At Sousa's early evening concert the audience of more than 10,000 people saw a pleasing little incident. This was when George C. Wynkoop, Jr., the 7-year-old son of the superintendent, in a neat little speech, presented Director Sousa with a magnificent bunch of American Beauty roses, and also presented to Miss Powers and Miss Allen, soloists with the Sousa organization, bouquets of rare flowers.

SUN PITTSBURGH, PA. SEP 9-1907

# SOUSA IS HERE FOR CONCERTS

Bandmaster Pleased With Improvements at Music Hall. Popular Programs Arranged for Exposition This Evening.

"It is great to be back in Pittsburgh again," said John Phillip Sousa, the bandmaster, as he almost trotted through the Exposition buildings this morning in company with Manager Fitzpatrick and showered congratulations upon the Exposition society for the vast improvements made in the buildings at the Point. Sousa was literally "tickled to death" with the new music hall. "Immense! Great!" was his enthusiastic expression as he stood in the rear of the big hall and viewed the new stage and the other acquisitions of the new hall since Sousa was here last.

Sousa and his band arrived in Pittsburgh last evening from Altoona, where they gave a concert Saturday night. He has engaged quarters at a downtown hotel where he was seen by a group of newspaper men previous to his visit to the Exposition. The bandmaster exhibited a little album wherein are recorded the eulogistic things written by his brethren in art, composers, conductors, authors and poets. Some of the celebrities who have contributed to this 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, who wrote of Sousa's band, "It is as much alone as the Boston Symphony Orchestra under Gericke at the

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"However," said Sousa, "all the names in the world, indorsed under my written praise, could not give me more pride or pleasure than the fact that I have a place in the hearts of 25,000,000 of countrymen. And if I would engrave all their names on gold, for the Alps...

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amusing afternoon in "Gypsy Land" at the Pavilion theater next Wednesday, August 14th at 3:30. Josephine Queen Dolores will prove a very interesting entertainer and her talk with the bride of the "Gonzales," of the hills of Spain, will certainly be interesting and a study.

PHILADELPHIA, PA.  
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# SOUSA HERE FOR A SERIES OF CONCERTS

Great Bandmaster, Plans With New Music Hall, Arranges Fine Program

"It is great to be back in Pittsburgh again," said John Philip Sousa, the band master, as he almost trotted through the Exposition buildings this morning in company with Manager T. J. Fitzpatrick and showered congratulations upon the Exposition Society for the vast improvements made in the Point buildings. Sousa was almost "tickled to death" with the new music hall.

"Immense! Great!" was his enthusiastic expression as he stood in the rear of the big hall and viewed the new stage and the other acquisitions off the new hall. Sousa and his band arrived in Pittsburgh last evening from Altoona, where it gave a concert Saturday night. He was seen by a group of newspaper men previous to his visit to the Exposition. The bandmaster exhibited a little album wherein are recorded the eulogistic things written by his brethren in art, composers, conductors, authors and poets. Some of the celebrities who contributed to this 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, who wrote of Sousa's band, "It is as much alone as the Boston Symphony Orchestra under Gericke," or the Chicago orchestra under Thomas; Alexander Lambert, Daniel Whitecomb Riley, Homer N. Hummel, Luigi Arditi, Percy Godfrey, Dan Humker, William H. Crane, Henry Dixey, Alfred Hertz, Heinrich Gluck and many others.

"However," said Sousa, "all the names in the world, indeed, and the written praise, could not give me more pride or pleasure than the fact that I have a place in the hearts of my countrymen. And I am sure that all these names and all these praises will be remembered for the future."

# John Philip Sousa Says Absolute Originality and Simplicity is Secret of His Success



SOME OF SOUSA'S CHARACTERISTIC POSES

John Philip Sousa has a manner and motions peculiarly his own while directing his orchestra. With head and body held rigid, he gives his arms full play, and has a swing of his baton, held below the waist line, that no other conductor imitates, but which many comedians burlesque.

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### Sousa's New Opera.

During John Philip Sousa's stay in Pittsburgh he will put the finishing touches on his new opera, which is to be produced early next season. When he has completed the score in three acts the work will be ready for rehearsal. At the Hotel Lincoln last night Mr. Sousa said:

"Although the world has done me the honor to look upon me as distinctly an American composer and conductor, it has happened that all my operas have died in other climes. This time it is an American opera. No, it has not been named. Operas, like babies, I think should not be christened until they are born. The new work will take place in New York. The action in the first act near the city and in the third we all go to Cuba and camp before Santiago just about the time Spain's flag is lowered from the castle. It is a military piece and the music has the martial flavor."

## SOUSA OPENS TO MONSTER AUDIENCES

Only John Philip Sousa could do this—certainly no other band in the world could crowd the Exposition music hall as he did last evening when every available seat was taken to hear the "March King" and his excellent band of 50. Sousa is the same John Philip Sousa as last year, only perhaps a little more "Sousanese." He has new marches galore this season and the liveliest of encores, which he was not a bit stingy with last night, and for the balance of his engagement he promises to stir things to the liveliest degree down to the Point with his typical American music.

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## LEGIONS OF HIS FRIENDS GREET SOUSA AT EXPO

With New Marches, Excellent and Stirring Music Famous Bandmaster Returns.

### SCHOOL PUPILS AT SHOW

The bandmaster of all American bandmasters, John Philip Sousa, back at the Exposition for a two weeks' series of concerts, proved yesterday afternoon and last night that his popularity is still in the ascendency. Fresh from a tour of conquests in the East and then a rest in the mountains, Sousa came back to Pittsburgh yesterday after a year's absence and stirred the hearts of everyone in the big music hall last night with the music under his baton.

His new march, "Powhatan's Daughter," was played yesterday afternoon and repeated last night. It is snappy, with an Indian swing to it that immediately appeals to the hearers as a most catchy and popular air.

Sousa has been fortunate this year in the selection of his soloists. The soprano, Miss Lucy Anne Allen of Boston, won favor last night. She was repeatedly cheered for her "Roberta" solo. Miss Jeannette Powers, Sousa's solo violinist, engaged the interest of her audience from the moment she made her first bow. Leo Zimmerman, trombone soloist, and Herbert Clark, cornetist, brought forth applause last night.

## OLD-TIME CROWDS GREET BAND MASTER SOUSA.

Popularity of Director-Composer Undiminished Here. Exposition Aglow.

The bandmaster of all American bandmasters, John Philip Sousa, back at the Exposition for a two weeks' series of concerts, proved yesterday afternoon and last night that his popularity is still in the ascendency. Sousa stirred the hearts of everyone in the big music hall last night with his many new marches which he has written during the past year, with his old-timers, such as "Washington Post," "High School Cadets," and with his bright and lively encores which always make the Sousa concert go with a bang. Miss Lucy Anne Allen, of Boston, soprano, is an accomplished soloist of the art of music.

## SOUSA TELLS OF HIS EARLY TRIALS

Famous March King, Who is Here for Exposition Engagement, Grows Reminiscent.

### NEW FEATURES AT POINT SHOW

John Philip Sousa and his 50 musicians arrived in Pittsburgh last night for their Exposition engagement, which begins this afternoon. Mr. Sousa, as brown as the proverbial berry, having had a most enjoyable rest in the mountains and at the seaside, was in a jovial mood last evening when a group of newspaper men lunched with him at the Hotel Lincoln. Mr. Sousa has written several new marches, one of which has become almost as popular as his famous "Washington Post," which will be played for the first time this afternoon and will be repeated again this evening, entitled "Powhatan's Daughter." Mr. Sousa took occasion to give a little advice to the young men of today.

"Take courage! Don't lose heart!" is the advice he urgently impressed upon the band of interviewers last evening. Men who are conscientiously and honestly ambitious, but who have become disheartened because recognition and success are long delayed, should not get down in the mouth." As an incentive to "hold on," Mr. Sousa recited his own distressing experience in disposing of his first musical composition.

"It was to a Philadelphia house that I journeyed with my precious first production, which in my estimation was too valuable to entrust to the mails. I sacrificed my little savings for a railroad ticket, because I was confident my outlay would be returned tenfold when the golden stream of royalties began flowing in. Well, after much persuasion the firm accepted the piece and as pay gave me 100 copies of the composition. And that was the extent of my 'golden royalties,' against which stood the expense of my trip, about \$5, which to me then was a very large amount of money. Discouraged? Down with the blues? Well, if ever a struggling musician saw the world through dark glasses, I was that chap. Indeed, I was so down in the mouth when the publishing business was mentioned that even some years afterward I sold my 'Washington Post' march and 'The High School Cadets' for the paltry sum of \$5. The 'Washington Post' later brought its publisher a fortune, but its author—well, he made up for it next time, for the reason that the tide finally turned, as it always will if you work hard enough, and wait long enough for it. Therefore I say, boys, hold on!"

Mr. Sousa is accompanied by four soloists, Miss Jeannette Powers, violinist; Miss Lucy Anne Allen, soprano; Herbert J. Clark, cornetist, and Leo Zimmerman, trombone soloist. They will be heard at the concert this afternoon and this evening.

## SOUSA AND HIS BAND POPULAR AS HERETOFORE.

Soloists Are Pleasing and New Method of Conducting Concerts Pleases Patrons.

Sousa and his band opened a week's engagement at the Exposition yesterday afternoon and it is needless to say that it will be a week of enjoyment for thousands. For in the playing of legitimate band music there is no one can go ahead of Sousa.

The band is in fine condition. There is a lift in their music, a contagion that depicts drill care and makes even the sluggish smile, forgetful of his woes. Band music is a tonic and as long as Sousa stays among us just so long will it be the better for the people.

For the opening concert two soloists were on the program. Herbert Clark, cornetist, and Jeannette Powers, violinist. Both have been heard here before. Mr. Clark, indeed, many times, and he is always a favorite. Miss Powers demonstrated that she has a good singing tone and also that she possesses excellent acoustic properties, for not a note of her music was lost even by one sitting in the last row of seats.

# SOUSA, "THE MARCH KING," TALKS ABOUT HIS MUSIC

Tells of Trap-Shooting, Composing, Globe-Trotting, and Discusses the Existence of American Harmony

By Whiting Allen

JOHN PHILIP SOUSA, musician, author, globe trotter, champion trap shot, and crowned in all the countries of the world the "March King," sat easily in a huge arm chair, his dark eyes gleaming with pleasure as he contemplated the beauty of Willow Grove through a second-story window back of the hood, or sounding board, of the music pavilion.

"What may I tell you that will be of interest? You see, I am neither modest nor shy about being interviewed, and I know I am not immodest when I state the bald fact that I have been interviewed more than any other musician in this or any other country. The reason is obvious. I have been with my band into more countries than any other musician has ever traveled in, and in our time the interview is far more in vogue than it ever was before. I suppose I have been interviewed in every language spoken in Europe.

"So I am only too glad to tell anything you may regard as interesting to the people of this city, who have always been so generous in their applause and appreciative of my efforts. I have just finished my first extended vacation in many years. I suppose you will laugh when I tell you how I put in my time.

### New Novel Still Unpenned.

"At first I had intended to write another novel, as I have met with gratifying success in my previous efforts in that line. Then, I also had a contract to write a new opera for Klay & Erlanger. Well, I may as well say now that the opera has been written, although the name is not yet to be made public; but the novel is not yet on paper, and I don't know now when it will be.

"Each year sees the rise of some new musician who writes worthy things. I am perfectly sincere when I say that this country is going ahead so rapidly in music that it is forging to the front very fast. It is almost enough work for one to do to keep track of the really good new music that is being written right along, and I always try to keep my program right up to date and present all the novelties worth hearing, no matter what part of the world they may come from.

### Lauds American Sopranos.

"And, then, look at our singers, especially our sopranos. This country already leads the world in their production. The Old World admits that fact without question. We have the greatest music-loving people in the world.

"American music—there is no such thing. For that matter, I will go still further and say that music is not national; it is and must always be individual. Take Wagner, for an example. If he had written his music in America, it would be called American, wouldn't it, because his style of music was new and written by no one before him? He happened to originate it in Germany. But that fact does not make it German music. The influence he exerted upon writers who imitated him or come after him was undoubtedly great, and was most felt in Germany; or, perhaps, I had better say first felt in Germany, and of all dramatic music of the style of Wagner is classified as German; but that does not make it so.

### No Nationality in Music.

"Sir Arthur Sullivan wrote his music in England, and, although he was an Irishman, his music is English music, and the music written by other Englishmen who felt the influence of his success is of the same classification nationally as that of Wagner in Germany.

"The argument of the influence of folk songs carries little or no weight with me. Some of the greatest compositions of the greatest composers were not suggested in either theme or treatment by folk songs of the land of the composer. Tschalkowski himself wrote some of the purest sort of what we call Spanish and Italian music, and the same thing may be said of other composers.

Asked to what he attributed the popularity of his own theme, the composer said that his success was due first to absolute originality, and second to simplicity.

It is an open secret among the friends of John Philip Sousa that he likes to write music in other than march time. His "Free Lance," the last of his operas to be produced, had to have its Sousa march, but it was full of the most elegant and delicate music that was as far away from his marches as it is possible for music to be, and it seemed almost impossible that it could have been written by the same hand that wrote the Sousa marches.

It may surprise many to learn that he has written eleven operas, although he is usually classified as credit for "Cath-

erine," his first effort in the operatic line. His other operas were "The Smugglers," "Destree," "Queen of Hearts," "El Capitán," "The Charlatan," "The Bride Elect," "Chris and the Wonderful Lamp," "The Free Lance" and the new Klay & Erlanger opera still unnamed.

Sousa has exerted an educational influence in music in this country second to no other man, if, indeed, any other has done so much. Appealing to all classes of persons, he has taught the public much by his custom of printing upon his program a brief and intelligent explanation of the scene or idea the composer is trying to give a tonal illustration.

He was reminded of the statement that a knowledge of how he had put in his time this summer would cause laughter.

### Fond of Trap Shooting.

"Oh, yes, I had forgotten that. Well when I was much younger and in charge of the Marine Band at Washington, I was very fond of trap shooting. For several years I have had a positive hunger for some more trap shooting. So, this summer I went down to Pinehurst for the express purpose of entering the tournament there. It is the biggest trap shooting event of the summer.

"Of course, I had to have a lot of rehearsals, as I was up against a great many of the crack shots of the country. I knew I would have to have a lot of rehearsals, and I shot away over 500 shells in practice before the match. The I went in and won all the events and the championship," and there was as much exultation in his voice as there could have been if he had been telling about being knighted.

Indeed, to be knighted would not be so very much a greater honor than he has already received from the potentates of the older worlds, for he has been given nearly all the decorations that may be conferred upon a foreigner. It is all the more credit to his genuine Americanism that he does not deck himself out with them whenever he appears before the public. Instead, his only decorations are the gold-bowed spectacles that have come along with more gray in his hair and beard.

### Gray Hairs Have Come.

But if gray hairs have come, they have not dimmed his view of the beautiful nor dulled his temperament. The last number he had conducted before the conversation began was the introduction of the third act of Lohengrin. The tempo was taken at a rapidity that made the same composition interpreted by one of his predecessors at Willow Grove this summer seem like a dirge.

"That was the correct tempo," said Sousa. "It was Wagner's own," and it must have been, the effect of it was so beautiful.

Time was up for the intermission. The entire hour had slipped by so rapidly in listening to the masterful, scholarly conversationalist, with all the wisdom of the world of music apparently well within his grasp, that it had seemed more like six than sixty minutes in duration. He had spoken freely of himself, but it was the candor of honesty, and not the boasting of vanity.

A little story well illustrates the real character of John Philip Sousa. Nearly two years ago a monster concert was given in honor of the memory of the late Patrick Sarsfield Gilmore. A meeting was held for the purpose of arranging the program, at which the writer was present. Walter Damrosch, Victor Herbert and John Philip Sousa had been asked to conduct. They were present. Naturally, the laymen present were a little timid about making any suggestions when it came to a matter of precedence between the three greatest musicians in the country, each at the head of his own great organization. A long silence ensued until Sousa spoke:

"Gentlemen," said he, "I am in hearty sympathy with this concert. I would suggest that Mr. Damrosch, as the exponent of symphonic music, should begin the program; let Mr. Herbert follow, and, as for me, I will fit in anywhere you may want to place me. My band will play along with the musicians volunteered by the union or play by itself, as you choose. Don't wonder what I am willing to do. Only let me know what I can do and what you want me to do, and it will be done if it is in my power."

Out in the pavilion the public was awaiting Sousa. When he appeared the applause was just as great as when he made his initial bow. He swung his baton in the same nonchalant manner as of old. It was a new Kaiser march. In it were both delicacy and power. The force of attack of the fortissimo passages, the languorous breathing of a gentle theme deftly introduced and the return to strength, all with the most absolute precision and certainty, told the story of a great band of men who saw in the swinging of that baton the commanding purpose in the mind of a master—a many-sided man, who employs music to interpret a worthy mission among men.

## SOUSA PLAYS A NEW MARCH

Favorite Bandmaster Sends Thrills Through His Audience With Strains of "Powhatan's Daughter."

The Exposition music hall was crowded last evening and every available seat was taken to hear John Philip Sousa and his excellent band. Sousa has new marches galore this season, and the liveliest of encores with his typical American music. His new march, "Powhatan's Daughter," is one of the best marches he has yet written.

Sousa's soloists this season are among the best musicians in the country, and their popularity was attested to in the manner in which the audience received them last evening. Miss Lucy Allen, the soprano; Miss Jeannette Powers, violin soloist; Herbert L. Clarke, cornetist, and Leo Zimmerman, trombonist, were all on last evening's program and appear at every concert during the engagement.

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## SOUSA SETS PEOPLE TO CHEERING WILDLY

In His Own Inimitable Fashion Famous Bandmaster Begins Exposition Engagement.

"Waiting at the Church" is a commonplace thing, but Sousa at the Exposition last night found some real music in it. He gave it as an encore to the "Merry Widow," and set the big crowd in the music hall at the Pittsburgh Exposition howling. It was a Sousa trick. The people who applauded didn't know whether they were "waiting at the church" or stacies when they heard it on the violin and did a delirium stunt when the trombones broke in. After it was all over they discovered that they enjoyed it, and broke forth in hearty cheers.

In a word that's how Sousa opened the Exposition. Leo Zimmerman in a trombone solo caught them first. Miss Lucy Allen, Sousa's new soprano, sang Meyerbeer's aria, "Roberto," and Miss Jeannette Powers closed the solo parts with an exquisite number from Meyerbeer.

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## POCAHONTAS LADIES WILL GO TO THE EXPO

Prepare to Attend in a Body to Hear Sousa's New March. Courtesies to Teachers.

### BANDMASTER'S REQUESTS

Sousa's new march, "Powhatan's Daughter," which he has been playing at the concerts at the Exposition, has stirred the blood of the descendants of Pocahontas in Pittsburg and Allegheny to such a degree that they have written to Mr. Sousa requesting a "Pocahontas matinee," at which his new march "Powhatan's Daughter" will be played. The Motoaca Chapter of Pocahontas of Allegheny County includes several hundred members. The officers of the society are Mrs. Howard Morton, regent; Mrs. William H. House, first vice regent; Mrs. A. B. Sperry, recording secretary; Mrs. Kline, treasurer, and Mrs. ...

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## POWHATAN'S DAUGHTER STRIKES POPULAR FAVOR.

Band Master Sousa Deluged With Requests for a Special Matinee at Exposition.

Sousa's new march, "Powhatan's Daughter," which he has been playing at the concerts at the Exposition, has met with so much popular favor that hundreds have written to Mr. Sousa requesting a "Pocahontas matinee." The Motoaca chapter of Pocahontas of Allegheny county, which includes several hundred members, descendants of the famous Pocahontas club organized some months ago to raise a fund to erect a memorial to Pocahontas in Pittsburgh. It is the intention of the society to attend the Exposition in a body.

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## MUSIC LOVERS MEET SOUSA AT RECEPTIONS

Admirers Receive Advice From "March King." Pocahontas Matinee

John Philip Sousa has been holding receptions, between concerts, in his private room in the new Exposition music hall and judging by the number who have dropped in on the "March King" every music lover in Western Pennsylvania has paid his respects. Mr. Sousa between concerts, as he sat in an easy chair last evening, continuously puffing at a Pittsburg tobe, took occasion to deliver a little impromptu talk to a party of musical guests, giving them a little friendly advice. He declares that success is made of just three elements, namely, providence, the world and ourselves.

"Success," he said, "comes mostly through hard work—the continuous pounding at that for which one is talented. But no man need get the big head over success attained. He is not responsible for all of it, for the Almighty and the world have much to do with the success of any man. My warning always is, 'Beware of 'Big Head.'"

Sousa's new march, "Powhatan's Daughter," which he has played several times this week and which has been most popular, has brought forth a request for a Pocahontas matinee from the Motoaca Chapter of the Pocahontas Society of Western Pennsylvania. This society includes several hundred members in this end of the state, Mrs. Howard Morton being regent and Mrs. William H. House vice regent. This new march will likely be made the official air of the society.

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## MAKE DEMAND FOR MORE MUSIC

Sousa's Concerts at Expo Have Proven so Popular That Motoaca Chapter Requests a Pocahontas Matinee

John Philip Sousa has been holding receptions between concerts in his private room in the new music hall and, judging by the number who have dropped in on the "march king," every music lover in Western Pennsylvania has paid his respects.

Sousa's new march, "Powhatan's Daughter," which he has played several times this week and which has been most popular, has brought forth a request for a Pocahontas matinee from the Motoaca Chapter of Pocahontas society of Western Pennsylvania, who are descendants of the famous Pocahontas. This society includes several hundred members in this end of the state.

# WITH JOHN PHILIP SOUSA AT WORK AND PLAY



ON A GALLOP NEAR W'LLOW GROVE



MR. SOUSA IN THE PITCHER'S BOX

While it is the privilege and, more and more nowadays, the inclination of the man of affairs to seek in music a surcease of care and to rest from business amid a concourse of sweet sounds, it is becoming also the habit of the musician to find his rest in ways utterly diverse from anything partaking of melody or the endless succession of notes whose reading cannot at times fail to weary him no matter how deep his artistic feeling.

The powers must play sometimes, and if some of them seem to leave their usual occupation only to indulge in what is seemingly far more strenuous work the old adage should be recalled—that the truest rest comes rather from an utter change of manner of life, rather than from indulging in a lapse of all energy.

To the ball player who must stand in the sizzling sun hurling a baseball as nearly as he may over a home base, the swinging of a baton by the conductor of an orchestra seems lazy work and he might be surprised to learn that when John Philip Sousa wants to rest it is in the pitcher's box that he seeks diversion.

For it's true, no matter how astonishing it may seem to those to whom the thought of Sousa calls up a picture of an energetic, rather small man, clad in a suit whose fit seems to proclaim that he was melted and poured into it, that the composer of world-wide known marches and exceedingly tuneful operas, is really a pronounced baseball fan; not one either whose fandom merely leads him to a seat in the bleachers or grand stand to yell at plays or misplays, but one who is captain of a ball team of his own, who is a pitcher of no mean skill, who strikes 'em out with the best of them and whose players in one series of games won eleven out of the thirteen games played.

The composer is intensely interested in the national game, and the nine of which he is the captain is made up from members of his band. They have played in many cities throughout the country and have usually acquitted themselves well. It was at Atlantic City that they won all but two out of the thirteen games played, and at Buffalo they have victories over the

members of the Marine Corps there to their credit, while at Willow Grove not long ago they "walloped" the marines from League Island handsomely, although the "soldier and sailor, too," aggregation had a strong assemblage of players.

But baseball doesn't stop for Mr. Sousa for the mere reason that a team of opponents cannot be found for the Sousa's Band nine. It wouldn't do to allow the arm that hurls the leather covered sphere almost as well as it wields the baton "go stale" or become "glassy." So there are auxiliary nines—one made up from the players of the reed instruments and another from those who blow the brass.



CHATTING WITH HERBERT CLARK

It would not do for the skillfully pitching captain of the main nine to ally himself with either of the auxiliary organizations, so he plays alternately now with the "Reeds" and now with the "Brasses." And usually the side for whom he "twirls" wins out. Young John Philip Sousa, Jr., is as much an enthusiast as his father, and is an accomplished first baseman and can pick up a hot grounder as easily as a tune.

Another mode of diversion for Mr. Sousa is horseback riding. He is to be seen on mornings accompanied only by a groom sometimes, but at others by Mrs. Sousa and his son, riding over the pleasant roads about the Summer places where his musicians happen to be playing at the time. When with his family his mount is sedate enough and one seeing him then would mark him as a quite careful and most decorous rider.

But let them see him when he is alone or with his groom and there will be a change of mind and a very decided one. One hears a mad clattering of hoofs, sees a cloud of dust approaching, seeks a re-

breeds. But he brought back three good dogs with him, two of whom have since died. A few days ago he announced that he had almost concluded to establish an extensive kennel on his South Carolina estate, and is now making plans to do so.

He has sent to England for five fine animals that may arrive here in a few weeks. These are two Blue Beltons, two Llewellyns and a Gordon setter. These are to be a mere nucleus of what others are to come so soon as quarters and other preparations have been made for them in South Carolina.

There is nothing of the recluse about Mr. Sousa when he is on his travels. Next to riding horseback he loves walking and whether it be in a luxuriously palmed California city or in some rather barren town of the Dakotas where his engagements call him, he is much to be seen walking through the streets and out into the country, sometimes with a companion, but usually alone, for it is during these walks, it is said, that he finds the inspirations for many of his compositions, and when certain of his men see him coming back toward the hotel at a particularly strenuous gait, only nodding absent-mindedly at those who speak to him, they say "Sure thing. We'll be playing a new march soon."

It is because he does go out so much when on his travels and traverses so constantly the streets of the cities he visits instead of forming one of the veranda brigade at the hotels, that Mr. Sousa has such a fine knowledge of the topography of the cities of this country and of many abroad, and even of comparatively obscure towns where he has played at some festival in the past that marked an epoch in that community's career.

Mr. Sousa has great sympathy for the young composer who is marking the sheets with his first efforts. At every city he visits he is called upon by incipient geniuses who have according to themselves written the march or the waltz or the symphonic poem "of the age," and they plead for a rendering by the band. If the composition possesses any sort of merit that will justify him casting it upon the ears of the public, Mr. Sousa has so much kindness toward the youthful Strauss's, Herberts or Dvoraks, that their request is very likely to be granted—if only to show them, as is sometimes the case, that their work is hopeless.

"Masterpieces" at the rate of two or three a day are received at Mr. Sousa's offices—and their range is only limited by the limitations of music and sometimes even that doesn't altogether confine them. There is everything from "The Great White Throne" to "The Great White Way," and if one's heart is congealed by "The Iceberg Dance" it may be melted again by "A Song in the Sun."

The compositions come in, are read and filed away—that is such of them as bear no return postage or bear no address—and these are the majority. There are

three hundred of them now in one office of the composer.

Another number of callers on Mr. Sousa during his journeyings consist of violinists, men anxious to show that they are the true successors of Paganini, or women sure that they and Maud Powell are similarly inspired. Singers, too, come, having hopes of becoming the band's soloists. The musician hears as many of them as he can, sometimes he finds material that later may come to something, but the many, the pitiable many, were never meant for music.

Once in a while a composition sent in by an unknown is found to possess considerable merit, and as was the case at the Willow Grove concerts recently, several such creations were rendered. LEE.



ON THE OAKLAND FERRY

tired side of the road and the next instant there is a mad rushing by of a mounted horse—and the composer has come and gone; the man who writes marches is more speedy than any of them.

During his last trip abroad Mr. Sousa found time to cultivate a more intimate acquaintance than he had before had with dog-life. He had always loved the animals, but had not had the opportunity he had often wished for, to acquire thorough-

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IVES IN AMERICANS  
Talent Is Good Enough, Says  
Sousa, and He Acts Up to  
His Assertion.

SIONISTS AT THE POINT  
supported musical talent for me,"  
Philip Sousa, at the Exposit-  
morning, as he was discussing  
of native musical talent. "The  
America are good enough."  
firm believer in the merit  
of American musical talent,  
Sousa almost invariably for the  
Sousa Band, and he has  
soloists as well as  
received

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DISPATCH  
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SEP 14 1907

Sousa's Latest Composition  
Given First Time in Capital  
John Phillip Sousa's latest composition for a band had its first Washington hearing Wednesday evening, when it was played by the Celfo Band, at Luna Park, the Italian leader, Antonio Celfo, conducting. The work is among the best that Sousa has ever done. It is a suite, which he terms "Looking Upward." It is written in Sousa's happiest mood, and is full of infectious gaiety, with a background of good, strong harmonies and coloring. It is in three parts, "By the Light of the Polar Star," "Beneath the Southern Cross" and "Mars and Venus," the last, as its name indicates, being stormy and happy by turn, ending in a blaze of brilliant Sousa-like positive chords and curt phrases.

BANDMASTER SOUSA is a lover of dogs, but he is more than that.



TIMES, PITTSBURGH, PA. SEP 13 1909

TIMES, PITTSBURGH, PA. SEP 13 1909

GAZETTE, PITTSBURGH, PA. SEP 13 1909

# ASPIRING GENIUSES HAUNT BANDMASTER

## Conductor Sousa, Now at the Exposition, Is Asked to Pass Judgment on Works.

"Masterpieces" at the rate of two and three a day are being received by Mr. Sousa at the Exposition this week. Sousa has great sympathy for the young composer and at every city he visits he is called on by incipient geniuses who have a march or a waltz or a symphonic poem and plead for a rendering by the band. Pittsburgh, according to Sousa, has more geniuses of this sort than any other city he has visited so far. Their range is only limited by the limitations of music and sometimes even that does not altogether confine them. If the compositions possess any sort of merit Sousa says the request will likely be granted—if only to show as is so often the case, the work is hopeless.

Other callers on Sousa are violinists and singers, anxious to become the band's soloists. He has been hearing as many of them as he can. Once in a while a composition sent in by an unknown is found to possess considerable merit, as was the case during the past summer, when several marches were given.

# SOUSA GREETED BY COMPOSERS

## Many of Pittsburgh's Young and Ambitious Composers Visit Conductor and Are Given Some Good Advice.

"I never knew Greater Pittsburgh had so many young aspiring composers until this week," said John Philip Sousa at the Exposition this morning, after the rehearsal of his band in the new music hall. "Every day for the past week almost I have been visited by some young men desiring that their composition be heard and lamenting over their lack of success. I have listened to them patiently, always sympathetically, then have kindly pointed out a number of music laws that are inflexible, gave and simple."

"Think harder, my boy," was his advice to one of these thinking composers. "Don't write down everything that comes into your fingers and accept it as the work of genius. Read over your manuscript until you strike some pathway of beauty and expression overlooked by others, then watch the result as your composition is performed."

# SOUSA'S CONCERTS CLOSE THIS WEEK

## Bandmaster Goes Next to South Dakota and Herbert Comes to Exposition.

### WITH THE ANIMAL TRAINS

In order not to disappoint the thousands who have been accustomed to see John Philip Sousa and his band give the famous Corn Palace in Mitchell, S. D. the bandmaster will make the concert in a special train, leaving the exposition immediately after the concert on Friday night and hoping to arrive in Mitchell in time for the ordinary exercises of the palace, which begins Monday afternoon. This honor of visiting the palace each year has been accorded to Sousa and last year negotiations were closed whereby the Corn Palace and Mitchell were to be on hand the afternoon of September 23. When it came to fixing the exposition for the trip Sousa found that he would be compelled to leave a day ahead of time in order to reach South Dakota for Mitchell. The Western Pennsylvania Exposition has agreed to this and Walter Herbert will get his engagement at the Saturday night, remainder all the following week.

An entirely different side of Sousa is that which is seen by the thousands sitting in the Exposition music hall. He has been exhibited unworshipfully by the bandmaster during the past few days. While it is the privilege and more or less a necessity of the bandmaster to cease of care and rest from business is also becoming the habit of the conductor to find his rest now and then in a utterly diverse from anything that is called melody. And John Philip Sousa demonstrated that he is an expert. When a friend called about 2 o'clock yesterday morning at his hotel, the bandmaster intercepted him in the lobby. "Good morning," he said. "Just got out for a spin across your horizon. Started about 6 and have been in motion for three hours. Really tired but feeling fine." And the bandmaster in his voice was resplendent with health. During the conversation he led out that he is also a ball player almost in the professional class.

The composer is intensely keen in the national game and a star of it. He is captain is made up of men of his hand. They have played in a cities throughout the country and usually acquitted themselves well. Was at Atlantic City, they won of two out of 11 played and at Buffalo have victories over members of the nine corps there to their credit. At Willow Grove last month they the Marines from League Island soundly. In addition to the chief there are auxiliary ones in the one and a half from the players of instruments and another from the blow the brass. Young John Sousa is as much of a baseball player, as his father and is as a pitcher a first-class one as there is amateur diamond.

Sousa is a great lover of home and is not generally known, but Mr. and Mrs. Sousa are grandparents, the John having been married a few years ago, just after his going from Princeton.

For the remaining five days concerts at the exposition. Sousa array of illustrious talents in the of musical years. His son-in-law, Joannete Powers, violinist, Mrs. Anne Allen, soprano, and Herbert, cornetist, will be heard again at the concert this week.

on SEP 13 1909  
Address SEP 13  
etc

# SOUSA RECEIVES HAPPY SURPRISE

## Wife of Conductor Drops Into City Suddenly and Says She Is Going on Long Western Trip With Husband.

John Philip Sousa, the bandmaster at the Exposition this week, is seeing Pittsburgh as he never before saw it. Yesterday he was accorded a pleasant surprise when Mrs. Sousa quietly slipped into Pittsburgh and joined her husband at the Hotel Lincoln, announcing that she intended to make a long Western trip with her husband. Mr. and Mrs. Sousa are both great lovers of outdoor life and almost as soon as they had breakfasted were out "doing the city."

Mr. Sousa is a great lover of dogs and has visited nearly all the big kennels of Pittsburgh and Allegheny this week. During his last trip abroad he found time to cultivate a more intimate acquaintance than he had ever had with dog life. He had always loved the animals, but had not had the opportunity he had often wished for, to acquire thoroughbreds, and he brought back three good dogs with him to his home in Washington, two of which have died since. Yesterday he announced that he had almost concluded to establish an extensive kennel on his South Carolina estate and is now making plans to do so.

largest Cutting Bureau in the World  
GAZETTE, PITTSBURGH, PA. SEP 13 1909

# BANDMASTER PLANS TRIP THROUGH CITY

## Sousa and Party to See Pittsburgh as Guests of Col. Schoonmaker.

John Philip Sousa and Mrs. Sousa, who joined her husband here, for a few days, are being hospitably entertained while in Pittsburgh. This morning at 10 o'clock Mr. and Mrs. Sousa, Miss Joannete Powers, violinist, Miss Lucy Allen, soprano, and a party of Pittsburghers will be the guests of Col. Schoonmaker on a sight-seeing tour of Pittsburgh in Col. Schoonmaker's special car. They will make the circle of the city in the observation car and return about 1 o'clock.

There is nothing of the restlessness about Sousa when he is traveling. Next to riding horseback, he loves walking, and he has hunted it in almost every part of the two cities during the past week. Whether it be in a luxurious quiet city of California or in some rather barren town of the Dakotas, he is to be seen walking through the cities and out into the country, sometimes with a companion, but usually alone. During these walks, he says, he finds inspiration for many of his compositions and when certain of his men see him coming back toward the hotel, they usually greet him by saying: "Sure thing, we will be playing a new march soon."

Sousa will close his first week's engagement tonight with his new march, "Providence's Daughter," which is being heard on all sides since it was played here first on Monday, and it looks fair to be whitened by the street urinals before he closes his engagement here next Friday night. Mrs. Joannete Powers, violinist, Mrs. Lucy Allen, soprano, and Herbert L. Clarke, cornet soloist, will appear.

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NEW YORK WORLD  
SEP 13 1909

# SOUSA IS A PITCHER.

## Bandmaster Captain's Nine Made Up of His Musicians.

PITTSBURGH, Sept. 21.—A different side of John Philip Sousa has been exhibited by the bandmaster during the past few days in this city. He is a ball player and an enthusiastic horseman. He is captain of a ball team of his own and a skilled pitcher.

His players in one series won 11 out of the 13 games played. The nine, of which he is captain, is made up of members of his band. They have played in many cities throughout the country. Young John Philip Sousa is as much of a baseball enthusiast as his father.

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GAZETTE, PITTSBURGH, PA. SEP 13 1909

# Sousa Passed on, Leaving Thousands of New Friends.

John Philip Sousa closed his engagement at the Exposition last night and almost walked a new record for Exposition attendance. Thousands upon thousands took advantage of the last chance to hear the Sousa concerts. There was a stirring scene in Music Hall when Sousa brought his program to a close with "The Stars and Stripes Forever."

Pittsburgh is Sousa and everybody on the ground everybody on the ground. The music hall, it was thought, would overflow even for a Sousa concert. Thousands were in motion. Sousa and the big band was packed tight since his been a regular draw could get into the hall, vibration, flash and sparkle stroke during the Sousa concert. Bandmaster knows what Sousa loves, want and he is going in. Sousa remains all of next week Exposition and expects to make himself one of his own with his show. He has three sisters, this season, who are gone to Miss Lucy Allen, the soprano, has a wonderfully beautiful violinist (Clarke), who has proved the complete master of the concert, Joannete Bow, the violinist, critics everywhere have been glowing.

Handwritten scribble: 23/

Altona Pa

paper Cutting Bureau in the World

CAPITAL

DES MOINES, IOWA

SEP 21 1907

# CROWDS HEAR SOUSA

## His Wonderful Band Attracts Thousands to the Pittsburg Exposition

John Philip Sousa and the greatest of all American bands are at the Pittsburg Exposition and will remain there all of next week, bringing joy to the thousands and thousands that are flocking to the immense show to hear the "March King." Sousa last week completed his season at Willow Grove park near Philadelphia with a program that ran daily into the 50,000 class and on several occasions into the hundred thousands. Closing his season there he came to the Exposition on last Monday for a two-week engagement—the eleventh year in which he has played to Pittsburg audiences at the Exposition.

Sousa, who is most partial to American musical talent, has the greatest confidence in home-born merit and gives reality to this confidence by presenting with his band this season the work of American trained musicians as solo performers—Miss Lucy Anne Allen, a new soprano who has been creating much favor in Pittsburg during the first week of her engagement at the Exposition with the Sousa band; Herbert Clarke, the prince of modern cornetists, whose work with the Sousa band has placed him in the front rank among musicians; Miss Jeanette Powers, the violinist, who has proved to be a remarkably gifted young woman. The trio of soloists have been heard during the present week with Mr. Sousa and have won rounds of applause at every concert.

Sousa has evenings of rare pleasure and delight for all who will be fortunate enough to hear him and his band, his splendid soloists, his dashing programs and his many sparkling encores this week and next. The new music hall, which seats over 2,500, has been found even too small for the Sousa enthusiasts who pack the hall afternoon and evening.

## SOUSA A BALL PLAYER

### Bandmaster Who Captivated Expo's Greatest Crowd is a Pitcher.

Sousa has had a big week at the Pittsburg Exposition and has had audiences that enjoyed his concerts of the classical and ragtime. Last evening the greatest throng since the opening packed into the new music hall. Mrs. Sousa joined the bandmaster in Pittsburg and will accompany him on his Western tour.

A different side of Sousa has been exhibited by the bandmaster during the past few days. He is a ball player and an enthusiastic horseman. He is captain of a ball team of his own and a skilled pitcher. His players in one series won 11 out of the 13 games played. The nine, of which he is captain, is made up of members of his band. They have played in many cities throughout the country. Young John Philip Sousa is as much of a baseball enthusiast as his father.

John Philip Sousa and Leonard Liebling have written a new comic opera in collaboration. The scene of the two first acts are laid in New York and the third in Cuba, the period being 1898, yet the author and composer deny they have been guilty of a war play. "It is all that comic opera should not be," says Mr. Liebling, "for there is no jiggling king with comedy legs, nobody seeks a magic isle, iniquitous isthmus or promontory of plenty. There are no parental objections to the heroine marrying the man of her choice, and there is to be no flannel-suited tenor warbling into the upper boxes ditties about violets, sea shells or the moon."

John Philip Sousa announces a new comic opera in which there will be no comedy king, no magic land, no iniquitous isthmus, and no flannel-suited tenor warbling ditties about violets or the moon. Can it be that the musical millennium is dawning?

# WANAMAKER'S OPENS TO PATRIOTIC STRAINS

## NEW STORE'S FORMAL BAPTISM IN MUSIC AND MARTIAL AIRS.

### Crowd of 5,000 Joins in Singing "America" Around the Grand Stairway—Philadelphia Is Wedded to New York Now in True Enterprising Mercantile Fashion.

Five thousand people crowding around the grand stairway of the old A. T. Stewart store, now John Wanamaker's, Fourth avenue, Eighth to Tenth streets, Manhattan, at 11:30 to-day, caught off their hats and stood with bared heads as a band of more than one hundred pieces crashed into the martial strains of "America." Then they began to sing, a number of picked voices leading, and the old home of the one-time merchant prince swelled with music at the inception of the mercantile institution of a still greater merchant. Six balconies up the people were massed, crowding and eager, and all singing.

American music was played almost exclusively by the bands while marching and while touring the buildings "The Invincible Eagle," by Sousa, was the favorite. "The Thunderer" was another.

## Sousa's Capacity for Work.

John Philip Sousa, the famous composing director, is one of the busiest men in the world. While touring almost constantly with his band, and giving daily concerts, he yet has time to write novels and compose new operas. He is writing a new opera now. The play is American, the time the present. He has already written ten, but the new one is the first in which the subject is American.

The initial production will probably take place during the coming season in New York. In an interview during his engagement at Willow Grove Park in Philadelphia, Mr. Sousa said:

"My music being so intensely American, it is but natural that I should make the subject of my new opera wholly American, with the story woven around American characters, as we know them. It is a distinct novelty, leading to comedy rather than the bouffe style.

"I believe the American people are prepared for a thoroughly American opera. We have made enormous progress in music in this country. We have an understanding of the inner meaning of music, as disassociated with the practical side of life. Our future for music is very bright and I think the time is coming when we will dominate the world. A big name no longer counts for everything. The successful composer must have more than a European reputation, he must deliver the goods.

The theme of the book, like that of the opera, is American. It is a novel of American life. What the American novelist should do—and this applies equally to American composers, painters and dramatists—is to discard imitations and importations. We have just as many emotions in America as elsewhere; why not an American book?

"And there must be meat in it. The world to-day does not believe in padded women or padded books."

—An event of the near future will be the production of a new musical play, the score of which is by Philip Sousa, and it is said to be the best music the composer has written since El Capitan. Much secrecy has been maintained as to the name of the play and its plot, beyond the assurance that it is not of the usual comic opera class, lacking the extravaganza features of that class of production. The production of a new opera by Mr. Sousa is always an interesting event.—*Times*, N. Y. City.

CABLE ADDRESS, "HOMEIKE" NEW YORK

NEW YORK

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

WHEN SOUSA WAVES HIS TIME-STICK.  
When Sousa waves his time-stick and his band begins to play,  
My heart it starts a beatin' in a curious sort of way,  
And my blood is all a tingle and my feet they won't keep still.  
An' I find myself a dreamin' of a farm house on a hill  
Where I used to dance with Hannah in the days of long ago,  
To the music that was furnished by a fiddle and a bow;  
And I quite forget the fact that I am kind of old and gray.  
When Sousa waves his time-stick and his band begins to play.

I sit here in the grand stand an' listen to each tune  
While fancy takes me back to one September afternoon  
When Hannah come to town with me to see the big state fair  
The world was bubblin' over with its sunshine everywhere  
We two was mighty happy as we wandered hand in hand  
A takin' in the sideshows an' a list'nin' to each band.  
An' here I'm all alone again and dreamin' of that day  
As Sousa waves his time-stick an' his band begins to play.  
—Scranton, Pa., "Times"—June 30, '04.

## THE PALACE WAS PACKED

### Every Seat Occupied, and the People Were Standing in Aisles and Vacant Spots.

Thursday was one of the hummer corn palace days and the biggest crowd of the week was jammed into the building. Every seat in the vast building was taken and in the side aisles on the lower floor, on the stair way and the aisles upstairs and all the vacant spots were filled with a mass of humanity. The building never held a larger audience, and finally the doors had to be closed to avoid a further crush.

Mr. Sousa and his band and soloists entertained the audience with a program that was greatly appreciated.

NB2

## Curious Notes and Personalities That Will Interest Musicians

John Philip Sousa's new march, "Fountain's Daughter," was played for the first time on Thursday afternoon at his concert on Tuesday afternoon and

...ing in the Casino at Asbury Park, where his band drew their customary large audience.

NEWS  
Asbury Park  
SEP 19 1907

Philip Sousa says musicians make a mistake in following a beaten track, but that's not enough; but after all, it's the other who tries to get out of

# The MUSICAL MEDIUM

DEVOTED TO MUSIC AND MUSICIANS

Volume II. No. 4.

NEW YORK—CINCINNATI—CHICAGO.

October, 1907.



JOHN PHILIP SOUSA, "THE MARCH KING."

The First Established and Most Com  
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From.....

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Date.....

John Philip Sousa, the noted band leader and composer, has proven that he can wield a mallet about as well as he can a baton. He is a skilled pitcher and a team player. He has led his band through a series of fourteen seasons.



110-112 West 25th St. N. Y. City  
NEW YORK

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

From  
Address  
Date

### SOUSA A "FAN"

#### Captain of a Nine Walks Up From Mem- bers of His Band.

#### The Intense Interest of the Great Composer With Horseback Rides Through the Country.

WHILE it is the privilege and, more and more nowadays, the inclination of the man of affairs to seek in music a surcease of care and to rest from business amid a concourse of good sounds, it is becoming also the habit of the musician to find his rest in ways utterly remote from anything partaking of melody or a useless succession of notes whose reading must at times fall to weary him, no matter how deep his artistic feeling.

To the ball player who must stand in the hot sun hurling a base ball as nearly as he can over a home base, the swinging of a bat by the conductor of an orchestra seems a work, and he might be surprised to learn when John Philip Sousa wants to rest in the pitcher's box that he seeks diversion. For it's true, no matter how astonishing it may seem to those to whom the thought of Sousa calls up a picture of an energetic, rather than a man, clad in a suit whose fit seems to proclaim that he was melted and poured into that the composer of worldwide known operas and exceedingly tuneful operas is only a pronounced base ball fan; not one whose phantom merely leads him to a seat in the bleachers or grandstand to yell at some or misplays, but one who is captain of a ball team of his own, who is a pitcher of no mean skill, who strikes 'em out with the best of 'em and whose players in one series of games, you'll find out of the 15 games played.

The composer is intensely interested in the baseball game, and the time of which he is the captain is made up from members of his band who have played in many cities throughout the country and have usually acquitted themselves well. It was at Atlantic City that they won all but two out of the 15 games played, and at Buffalo they have victories over the members of the Marine corps there to their credit, while at Willow Grove, not long ago, they "whipped" the marines from League Island handsomely, although the "soldier and sailor" aggregation had a strong assemblage of players.

But base ball doesn't stop for Mr. Sousa. The mere reason that a team of opponents must be found for the Sousa's Band nine wouldn't do to allow the arm that hurls the ball covered sphere almost as well as it would the baton "go stale" or become "clabby." These are auxiliary nine—one made up from the players of the steel instruments and another from those who blow the brass.

It would not do for the skillfully pitching pitcher of the main nine to ally himself with any of the auxiliary organization, so he alternately now with the "Reeds" and with the "Brasses." And usually the side when he "twirls" wins out. Young John Philip Sousa, Jr., is as much an enthusiast as his father, and is an accomplished first baseman and can pick up a hot grounder as easily as a time.

Another mode of diversion for Mr. Sousa is horseback riding. He is to be seen of morning accompanied only by a groom sometimes, or at others by Mrs. Sousa and his son, riding over the pleasant roads about the summer house where his musicians happen to be playing at the time. When with his family his rest is quiet enough and one seeing him would mark him as a quite careful and cautious rider.

But let them see him when he is alone or with his groom and there will be a change of look and a very decided one. One hears a mad shouting of hoofs, sees a cloud of dust appearing, seeks a retired side of the road and almost instant there is a mad rushing by of a mounted horse—and the composer has come galloping: the man who writes marches is more than any of them.

During his last trip abroad Mr. Sousa found it desirable to have a more intimate acquaintance with the life of the South. He had loved the animals, but had not had the opportunity he had often wished for to acquire some of the South. But he brought back three dogs with him, two of which have since been sold. A few days ago he announced that he had concluded to establish an extensive estate on his South Carolina estate, and that he plans to do so.

There is nothing of the recluse about Mr. Sousa when he is on his travels. Next to riding horseback he loves walking, and whether it be in a luxuriously palmed California city or in some rather barren town of the Dakotas where his engagements call him, he is much to be seen walking through the streets and out into the country, sometimes with a companion, but usually alone, for it is during these walks, it is said, that he finds the inspirations for many of his compositions, and when certain of his men see him coming back toward the hotel at a particularly strenuous gait, only nodding absent-mindedly at those who speak to him, they say, "Sure thing. We'll be playing a new march soon."

It is because he does go out so much when on his travels and traverses so constantly the streets of the cities he visits instead of forming one of the veranda brigade at the hotels, that Mr. Sousa has such a fine knowledge of the topography of the cities of this country and of many abroad, and even of comparatively obscure towns where he has played at some festival in the past that marked an epoch in that community's career.

Mr. Sousa has great sympathy for the young composer who is marking the sheets with his first efforts. At every city he visits he is called upon by incipient geniuses who have according to themselves written the march or the waltz or the symphonic poem "of the age," and they plead for a rendering by the band. If the composition possesses any sort of merit that will justify him casting it upon the ears of the public, Mr. Sousa has so much kindness toward the youthful Strausses, Herberts or Dvoraks that their request is very likely to be granted—if only to show them, as is sometimes the case, that their work is hopeless.

"Masterpieces" at the rate of two or three a day are received at Mr. Sousa's offices. There are 300 of them now in one office of the composer.

Another number of callers on Mr. Sousa during his journeyings consist of violinists, men anxious to show that they are the true successors of Paganini, or women sure that they and Maud Powell are similarly inspired. Singers, too, come, having hopes of becoming the band's soloists. The musician hears as many of them as he can, sometimes he finds material that later may come to something, but the many, the pitiable many, were never meant for music.—From an article in the Musical American.

ent help in trouble, Polycarp went toward his funeral pile, as did Savonara. Centuries later, strengthened by this Psalm, Martin Luther braved his enemies. Cromwell's soldiers marched forth to their victory at Marston Moor chanting the songs of David.

"Time has kept for us a record of David as a poet, a record of David as a ruler, a record of David as a fighter, but not one vestige remains of David as a composer. More's the pity, for he must have written splendid music or he could not have moved the people as it is recorded. David might well be called the first bandmaster mentioned in history. Of course, we know in Genesis, Jubal is spoken of as father of all such as handle the harp and pipe. But David was the first orchestral organizer. His band numbered two hundred four score and eight, and he thus led the first body of players on record. He no doubt possessed a knowledge of instrumentation and tone-color effect, for he assigns his subjects to special instruments. The fourth Psalm, 'Hear me when I call, oh God of my righteousness,' he directs to be played by the chief musician, who was a player of the harp and the sackbut. Psalm fifth, 'Give ear to my words, oh Lord,' he assigns to the chief musician, who was the solo flutist of his band. In Psalm sixth, 'Oh, Lord, rebuke me not in Thine anger,' the chief musician or soloist on the string instrument, who had a virtuoso's regard for expression, is called upon to perform, and so on through the Psalms. David without question had in his band all of the component parts of the modern orchestra—strings, wood winds, brass and percussion. At the dedication of Solomon's temple David and all the house of Israel played before the Lord with all manner of instruments made of firwood and with harps, and with psalteries, with timbrels, castanets, cornets and cymbals, and the sound of the trumpet was heard in the land even as it is heard today. Popular as a composer and popular as a conductor David was certainly to be envied. These ancient records are the lamps that lead us to our own day, and music has

NEWS

## Sousa Thinks David Was A Great Bandmaster.

JOHN PHILIP SOUSA, now a doctor of music, is a Bible student as well as a good bandmaster.

He recently wrote an article for the Pittsburg Dispatch on the antiquity of songs and the organized orchestra of many pieces, as illustrated by the writings of David, the Psalmist, which he has made a careful examination of. He says:

"Music reassures and comforts. It tends to soften the hardships of life and add joyousness to our days. Its appeal is to the most lovable traits in man's nature, therefore it is not difficult to understand why Fletcher's wise man preferred writing the songs of a nation to making its laws. The first popular song ever written was the one sung by Moses and the children of Israel in exultation over the destruction of Pharaoh's hosts. Nothing but song and dance were adequate to celebrate that great event. In triumph and mighty unison they sang, 'I will sing unto the Lord: the Lord is a man of war,' and Miriam and the women played upon timbrels and danced in graceful abandon to the accompaniment of the mighty choir.

"With the advent of the sweet singer of Israel came the first great writer of popular songs, for by his genius he swayed the multitude and became the idol of all his land, David, the beloved one, he who wrote the Book of Psalms. He was a musician, a poet and a first-class fighter. By common consent he is the most fascinating figure in history, a child of genius, ample in faculty, fertile in resource and rich in all those qualities that stir admiration and evoke love. To quote Hillis, 'What the "Iliad" did for Greece, what Dante's "Inferno" and "Paradiso" did for the Renaissance, what the "Nibelungen" did for the German tribes, what the "Legends of King Arthur" did for the age of chivalry, that and more David's songs did for the ancient church and the Jewish people. If Moses' laws laid the foundation, David's songs and psalms built the superstructure."

Am. Musician and  
8 Sat Journal. Oct. 11, '07

### PLAYING RAG-TIME ABROAD.

#### Alf. Hayman Says French Make American Music Sound Like Spanish.

Alf Hayman, general manager of Charles Frohman's productions, returned from London recently on the Baltic, after six weeks' absence on the Continent. Mr. Hayman said that although he went abroad for a much needed rest, he had accomplished a great deal of business in connection with Mr. Frohman's interests abroad.

"Paul Rubens, the composer of 'The Dairymaids,' told me that he would sail for New York in about three weeks," said Mr. Hayman, "and I understand that he has contracted to write several songs for Mr. Frohman.

"And speaking of music," he added, "our American composers, particularly Victor Herbert, Sousa and W. T. Francis, would be very rich men if they could collect the royalties due them for the sale of their music abroad. Their songs, even those of two years ago, are being sung and played all over the Continent. In France it is very amusing to here the orchestras murder our ragtime melodies. They make them sound like Spanish gypsy music."

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### Ringling Bros.

Ringling Brothers' big circus is here in all its glory and so are several thousand visitors from near and far. The circus trains arrived promptly and the unloading and building of the canvas city was watched by throngs.

The parade this forenoon was the finest ever seen in El Paso. It was a congress of nations, a musical convention, a zoological garden on wheels and a horse fair all rolled into one grand display fully two miles long and full of novelties. The calliope played "Gee Whiz, I'm Glad I'm Free," cathedral chimes rang out "Annie Laurie," a barbarian orchestra suggested the Streets of Cairo, a military band, mounted on white horses, added martial music to the strange medley and the clown band murdered Opu, 658 of John Phillip Sousa in a manner highly amusing to the crowd on the street.

### MITCHELL DAILY REPUBLICAN

MONDAY, SEPT. 23, 1907.

#### A WELCOME TO MITCHELL.

To the grand concourse of people who are assembled in Mitchell today to do honor to the tenth annual corn palace, The Republican extends a most cordial welcome. Among the faces we recognize many oldtime friends who have been coming to Mitchell to see the varying corn palaces and we presume they will keep at it until the corn palace is no more. The people who come to Mitchell feel that they are being entertained on a legitimate basis, that Mitchell is not doing this corn palace stunt for her material gain, but in order that the resources of the state could be spread in one grand array before the people of the east and of the northwest who never fail to roundup here for the last grand effort of the summer and fall season. These people have come to place a strong reliance in what Mitchell has to offer at the corn palace and up to the present time the corn palace management has kept its faith with the public.

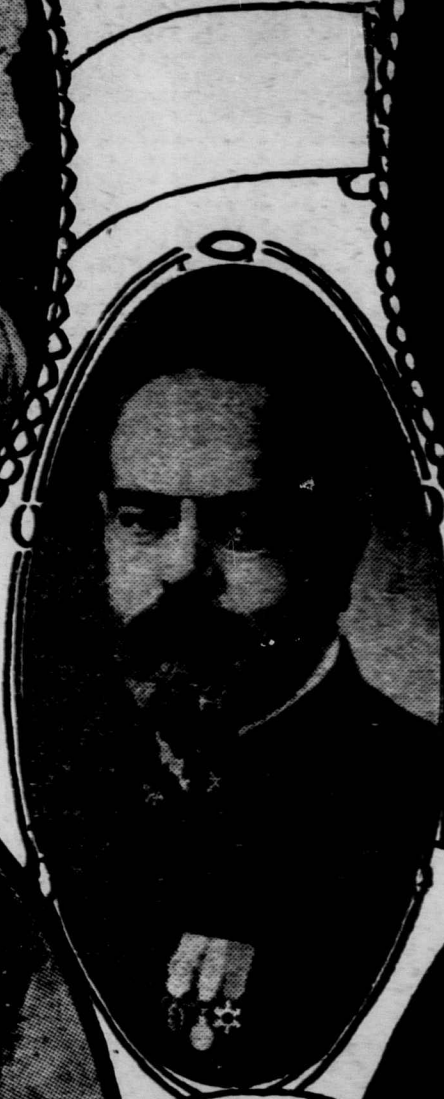
To John Phillip Sousa and his magnificent band we extend a sincere and cordial welcome. It is something of an honor and high distinction to a town to be able to keep this distinguished bandmaster for one week, and while the first engagement looked like a pretty big financial matter it came out successfully and Mitchell was not in the least afraid to try it again. Mr. Sousa has been before the world for years and has come to be the recognized head of American conductors. There is nothing of the fantastic about him; he goes into the depth of his music, reads the thoughts of the composers and through his musicians tenders to the public his conception of the classics in a manner that has reached the acme of success. Then the music of a lighter vilen the Sousa band plays with that distinction which gives it even a higher tone. The week will be full of music surprises and the great leader will do everything possible to give Mitchell and her friends the very best that he has.



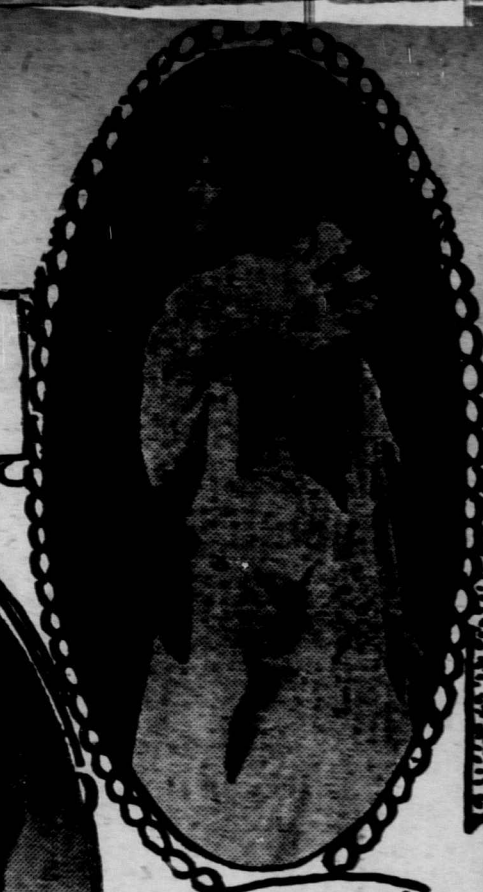
BESSIE ABBOTT



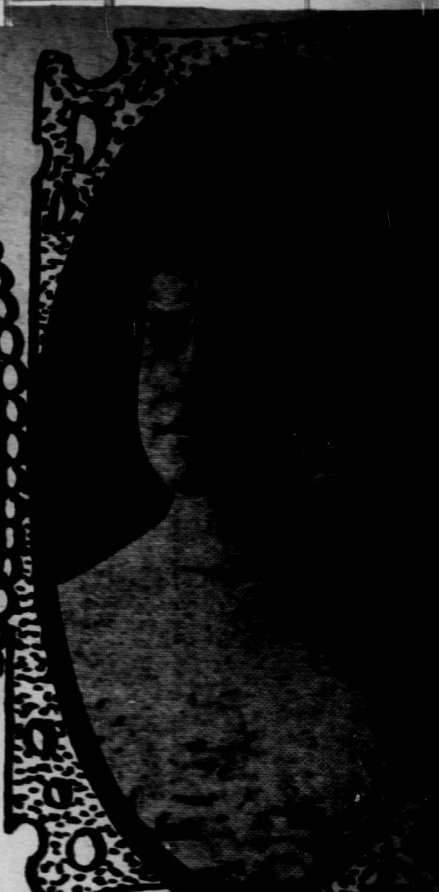
MYRTLE ELYRN



SOLISA



MME. MELBA



OLGA SAMAROFF



OLIVE FREMSTAD



JAN KUBELIK



PADEREWSKI



JOSEF HOFFMAN

It is not at all unusual to find a woman with highly developed artistic ability, no on the other hand, one who is endowed with good, sound, business sense, but to find these combined in one person is certainly rare. When a combination is found, the successful impresario results. St. Paul has a woman in whom this rare combination is found, and that is why the music lovers of the city look forward each season to the announcement of the list of musical artists who are to appear under the management of Mrs. F. H. Snyder. As might be expected, her list for the season of 1907-8 are the names of those who are recognized the world over, as the greatest musicians and virtuosos of the day.

Heading the list is the Bessie Abbott Grand Opera Concert company, which will be heard at the People's church, Oct. 28. This concert will be especially interesting inasmuch as the non-appearance of Miss Abbott was the one disappointment of the engagement of the Conreid Grand Opera company last spring. Critics have gone far afield in their search for superlatives sufficiently expressive of their admiration of the abilities of this new-comer at the Metropolitan opera house, as the following review from the Boston Transcript would indicate:

"Charm of the most exquisite kind is in Miss Abbott's work. She is a figure of slender youth, and poised grace, and in her tones the youthful quality still lingers. Hers is a bright voice all glint and shimmer, as it seems, until it softens in texture and color under some touch of gentler feeling. It is a pliant voice as well, and a voice with an imagination behind to give it the accent of mood. 'Caro Nome' becomes young again when youth such as Miss Abbott's puts its dream into the beginning and its joy of them into the end."

Miss Abbott as vocal companion of the soprano Castellano, from La... an operatic tenor of the... is highly recommended... the Abbott Concert...

combination will be Ada Sassoli, the harpist, who had so great a success with the Meiba company last year; also a quintet of strings, supplemented by piano and flute.

The first pianist of the season will be Josef Hoffman, once famed as a child prodigy, now recognized as one of the leading pianists of the age. Josef Hoffman is now thirty years old, and while retaining the fire and vigor of the youth has added to it the maturity of the man. He was a pupil of Anton Rubenstein; but even Rubenstein did not attempt to curb the strong individuality of his precocious pupil. He is essentially a virile, sane pianist; possessing intellectual power. The dominating trait in everything that Hoffman does is keen intelligence. From the moment that his incisive features and penetrating eyes are before one, from the short prelude that precedes his program, to its end, one is struck forcibly with the acuteness and concentration of intellect that gives a performance of virtually scientific precision. From this it should not be inferred that there is anything dry or pedantic in Hoffman's work. Far from it. He will be heard in a concert recital Friday evening, Nov. 15, at the People's church.

Judging by the last few weeks, it is evident that the St. Paul public has acquired the "Band Habit." Hence the announcement of two concerts by the famous Sousa band will prove of considerable interest. The band possesses an international reputation, second to none. It is composed of sixty-five men, each of whom is a skilled musician, and their ensemble is unequalled. The conductor, John Phillip Sousa, known as the "March King," has made a name for himself in both music and literature. Besides his famous marches he is the composer of several successful operas; in fact, he has just placed a new work for production. Mr. Sousa is a firm believer in the merits and brilliancy of native musical talent, and this belief he gives a practical turn by engaging almost solely for the tours of the Sousa band such vocal and instrumental soloists as are American by birth, and have received their instructions, largely, if not entirely in this country. He is peculiarly fortunate this season in his selection of artists, there are...

training. The violinist of the combination is Miss Jeanette Powers, a native of Decatur, Ill., who has spent several years in Europe under the instruction of the late master, Joachim, and has acquired an ability of execution that gives her fine rank among women violinists now having vogue. The cornettist is Herbert L. Clarke, known in all parts of America and Europe. He is playing this season brilliantly upon a cornet made after his own designs. Sousa and his band will be heard in matinee and evening concerts Thursday, Nov. 21, in the Auditorium.

The career of Jan Kubelik, the Bohemian violinist, has been one of exceeding brilliancy. Ten years ago he was unknown outside of the village of Michle, where he was born, and where he passed his boyhood in the humble home of his father, a Gypsy gardener. Yet before he had reached his twentieth year all Europe was ringing with his fame, and now at twenty-seven, an age when most men are beginners in their life work, he stands a master. Since his second American tour, Kubelik has added to his many achievements, touring Europe and playing before the various crowned heads. Shortly after Kubelik's first American tour came the culmination of his romance. He was married to the beautiful Countess Czaky-Czelli a member of one of the oldest families of the Bohemian nobility. Thus the boy born in a modest peasant's cottage became master of an ancient castle and far spreading estate. His consequent domestic life has been as idyllic as its beginning was romantic. Four daughters have been born to the couple, the first two twins. Madame Kubelik will accompany her husband during his American tour, which will open at the Hippodrome in New York. His St. Paul concert will be given at the People's church Thursday evening, Dec. 5.

Years ago, in St. Peter, Miss... and later in Minneapolis and Duluth, a young girl was struggling to earn a bare living for herself. No work was too hard or menial, yet all the time she was filled with one determination, to become a great singer, and she lived only for this end. It is a far cry from this to the world famous prima donna who was crowned by the French government as the greatest of...

of her services in singing the title role of Salome in the French capital. Such is the story of Olive Fremstad, whose life is more interesting than most novels. After her long years of struggle she has attained her end and to-day is one of the most important and interesting figures in the operatic world. She not only possesses a voice of wonderful sweetness and power, but she herself is a beauty of the heroic type, and a marvelous actress. Madame Fremstad is the great sensation of modern opera; her Venus in "Tannhauser" last spring was the success of the performance. Her first appearance in recital and her second appearance in St. Paul will be during the meeting of the Minnesota Educational association. Her concert will take place Thursday evening, Jan. 2, at the People's church.

The name of Ignace Jan Paderewski is so well known that it hardly seems necessary to do more than announce his St. Paul appearance. This "wizard of the piano," as he is often called, occupies a unique position; whether as virtuoso or composer, the tremendous personality of the man predominates, and his life has been one long hour of triumph. That is, his life since his twenty-third year. Before that it was filled with sorrow and disappointment. His childhood was a dreary one, his father being banished to Siberia when the boy was only three years old. Subsequently he was allowed to return to his native land, but he came back a broken man, and though he lived to some twelve or thirteen years ago, the only solace of his old age was the ever increasing fame of his son. While the father was still in exile, the mother, from whom the boy inherited the germ of his musical talent, died, and he was left alone. At the age of twelve he was taken to Warsaw to receive instruction and at sixteen undertook his first tour, in Russia. He was married when very young and after one year of happiness the young wife died. From that moment his whole life was spent in the service of the art he so well adorns, and in brightening the life of his paralyzed child. At twenty-three he was summoned to take the post of professor at The Strasburg Conservatorium and with this position the...

al genius... past reports... gained by... the almost... European... musical... players... man critics... light of... fore when... Tannhauser... she passed... techniques... impressed... the artist... Otto... playing... of great... well on... had... be... Even... been... of... girl, who... in... have... English...

ROUND-TRIP... OCT. 1 and 15

# THE MUSICAL SEASON IN ST. PAUL



PADEREWSKI.



JOHN PHILIP SOUSA.



BESSIE ABBOTT.



JOSEPH HOFMANN



JAN KUBELIK.



ST. PAUL  
TIMES

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OCT 17 1907

### PRESS AGENTS' PROMISES

#### Sousa Tonight.

Sousa arrives today, together with his band of fifty-five, including the soloists. There is a new Sousa march, "Powhatan's Daughter," which will be played at each program. All in all Sousa never yet came to the Pacific Coast quite so well equipped as he is this time. There are half a dozen more instrumentalists than ever before. The first concert will be given at the Grand Rink tonight.



PADEREWSKI.

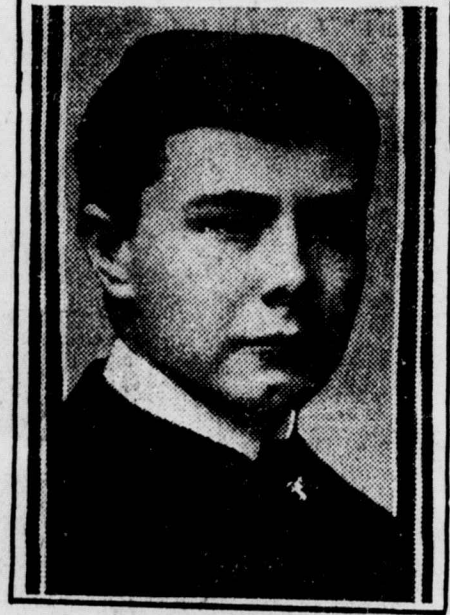
JOHN PHILIP SOUSA.

FREMSTAD  
TIMES

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JOSEPH HOFMANN

JAN KUBELIK.

BESSIE ABBOTT.



OLGA SAMAROFF.



MELBA.



MYRTLE EVELYN.

Bessie Abbott and company, Oct. 28  
 Josef Hofmann—Nov. 14  
 Sousa's Band—Nov. 21  
 Kubelik—Dec. 5  
 Olive Fremstad—Jan. 2  
 Paderewski—Jan. 15  
 Myrtle Elyvn—First week February.  
 Olga Samaroff—Feb. 28.

Myrtle Elyvn is a beautiful woman who has made a sensation in Germany with her performance on the piano. She has played with nearly all the best orchestras on the continent of Europe, and is the one absolute novelty of Mrs. Snyder's list.

St. Paul has heard just enough of Olga Samaroff to wish to hear more. This time she will give an entire recital, and will have ample opportunity to display her marvelous technique and temperament.

Mme. Samaroff comes to St. Paul the last day of February, and, so far as Mrs. Snyder's plans are concerned, March and April are still nebulous.

The only way to make a Minnesota yield pleasure to a hot-house race is to bridge it with art. Only ski-jumpers like their northern winters straight. Others, of a more delicate physique, must cross from Autumn to April on a bridge of enthusiasm for artistic pleasures. Fortunately, the typical weather of a Minnesota winter is kind to the singer and a pur to the instrumentalist.

Mrs. F. H. Snyder has planned a series of concerts for the coming season that will span it most effectually.

Commencing with the Bessie Abbott concert company at the People's church on Oct. 28 and continuing until—well, until the opposite bank is reached in April, Mrs. Snyder will present a very fine array of artists.

Some of them will appear at the Auditorium and some at the People's church, the house being chosen with due consideration for the type of artist appearing. Kubelik will appear in the People's church, and Sousa and his band in the Auditorium. Josef Hofmann will play in the People's church, but Paderewski, who attracted so large an audience the last time he played in St. Paul that the People's church with difficulty contained it, is to appear this time in the Auditorium.

This is the order of their coming:  
 Bessie Abbott, operatic soprano, Monday evening, Oct. 28, People's church.  
 Josef Hofmann, pianist, Thursday evening, Nov. 14, People's church.  
 Sousa and his band, Thursday evening, Nov. 21, Auditorium.  
 Jan Kubelik, violinist, Thursday evening, Dec. 5, People's church.  
 Olive Fremstad (auspices M. E. A.), Jan. 2, probably in the Auditorium.  
 Ignace Jan Paderewski, pianist, Jan. 15, Auditorium.

Myrtle Elyvn, pianist, first week in February at People's church.  
 Olga Samaroff, pianist, Feb. 28, People's church.

The further end of Mrs. Snyder's bridge of artists is not yet visible but there is every reason to believe that it will be operatic, as happened last year.

Prospective hostesses should preserve these dates, and out of consideration for the art of music and for those of their guests who may wish to attend the concerts, select unused dates for their balls and bridges. The lady who is giving a private entertainment ordinarily has the first claim upon her guests' time, but if she does not happen to care for music herself, although this rarely happens, she is under obligation to consider the taste of her guests, and the thoughtful hostess will never permit her private doings to conflict with good concerts seasonably announced—that is, in a city that has only just enough concerts.

However, now that St. Paul is well supplied with music in its various types, it is well for those who do not wish to attend all the concerts of the season at the beginning to select from those offered. In order to facilitate a choice, the list of artists and organizations, offered by Mrs. Snyder, are here briefly characterized.

Miss Abbott seems to have succeeded to many of Melba's roles. She is generally conceded to be one of the finest of the younger lyric artists, with a soprano voice of marked purity and power, employed in the most artistic manner. Her vocal execution is superb, and she probably comes as near the bel canto type as any of the younger singers can hope to come. She has associated with her on her tour two notably attractive artists—Ada Sassoli, the young harpist who has been a protegee of Mme. Melba, and Edward Castellane, a tenor of the heroic type.

Josef Hofmann and his wonderful playing will be heartily welcomed back to St. Paul. His manager, Henry Wolfsohn, has written to Mrs. Snyder asking her to rigorously deny the rumor that Mr. Hofmann has been divorced or even separated from his wife. He has Mr. Hofmann's word for it that he is still living happily with his new wife and that his technique is better than ever.

Of course there is but one Sousa, and lovers of band music will not miss hearing him. It will be very fine to hear his great band in the new Auditorium, where there is ample room for his array of brasses and woodwinds and drums. Sousa has managed to make himself an interesting figure in the musical life of the occidental world and Americans have come to feel that he represents Yankee music.

As truly there is but one Kubelik, and his constantly growing list of St. Paul admirers will be glad to hear that he is to play here early in the season. He filled the People's church the last time he was here, and he is now as sure of a large audience in St. Paul as Paderewski himself.

Olive Fremstad and Paderewski both come in January, and they may be regarded as forming the keystone of the musical arch. Both will prove the greatest possible attractions in St. Paul, and music-lovers cannot afford to miss either the Fremstad or the Paderewski recital.

SOLE ADDRESS, NEW YORK  
 The First Established and Most Complete Newspaper Cutting Bureau in the World

OCT 13 1907  
 The First Established and Most Complete Newspaper Cutting Bureau in the World

The two concerts given at the Auditorium by Sousa's famous band formed the last week's chief feature in local musical circles. Whenever stirring marches and music is relished, Sousa's compositions have been heard. Many musical organizations play his march music with great effect, but no band can play Sousa's marches as can his own band when he leads it.

Many who were present at his concerts here last week had heard the band before and were familiar, or at least thought they were, with Sousa's method of conducting his bands. Those who had not seen him for some years were surprised to find that he no longer uses the vigorous motions which in former times distinguished him. Yet Mr. Sousa gives the least evidence of being lessened in any way.

He still retains his wonderful grasp and control over his melody makers. Artless, it is true that he has drawn his methods of conducting down to a minimum, but the result is a marked degree. Mr. Sousa is now an artist.

shed: Londo



JEANNETTE POWERS, VIOLINIST, WITH SOUSA



LUCY ALLEN, SOPRANO, WITH SOUSA

Mitchell, S. D.  
 Republican  
 Sept. 28. 07.

**THE LAST DAY A BIG ONE**

The People Came in Surprisingly Large Numbers for the Last Day of Palace

While there was a frost this morning, and the first of the fall season, there was no frost on the corn palace crowd which reached town on the special trains. The morning was exceedingly cold, the thermometer touching at 28 degrees, and it required some nerve to roll out of a warm bed and take an early train for a long ride to Mitchell, but the magnetism of the corn palace and the Sousa band were sufficient to bring in a very large concourse of people for the last day.



JOHN PHILIP SOUSA, DREAMLAND RINK

Mitchell, (S. D.)  
 Republican  
 Sept. 27, 1907.

**A GOOD CROWD PRESENT**

The Gallery Was Entirely Filled and Three-Fourths of the Seats on the Lower Floor.

While there was not as large a crowd present in the corn palace this afternoon as there was Thursday afternoon, there was a magnificent number of people in the palace this afternoon. All the seats in the gallery were taken and three-fourths of those on the lower floor were occupied. The sale of tickets at the door Thursday afternoon was the largest for one afternoon in the history of the palace, and the fact is quite a tribute to Mr. Sousa and his band.

The afternoon concert today was a fine one throughout. The opening number was the Tannhauser overture, one of the best of the selections that the band plays, and in response to a request Mr. Sousa played his oldtime popular march, Washington Post, a piece that was famed some years ago for its rhythmic swing and pretty melody, and it had lost none of its qualities in the playing of it by the band.

There are but three more concerts to be given by Mr. Sousa and his band, this evening, tomorrow afternoon and the closing one Saturday night.

# SOUSA SAYS HIS BAND IS GOOD BAROMETER

Musicians Become Experts in Measuring Prosperity of the United States.

Marriage and Lack of Sand Are the Only Menaces to His Organization He Declares.

"Perhaps our band," said John Philip Sousa, "the March King," at the Hotel Yakima this morning, "is as good a barometer of the prosperity of the country as can be found. In every city save one in which we have played it has been to a larger audience than we had before appeared to. The exception was Butte, Montana. I did not know how to account for it there except by the explanation that the smelters were closed down, which increased the class that might not care to spend money to hear us.

"We have never been to your city before but we have traveled the country pretty thoroughly. We have been ten times from coast to coast, have made four tours to Europe, have played in 16 countries of Europe and have played twice by command before King Edward of England, once at Sandringham and once at Windsor in the Waterloo room. We also played in the drawing room at St. Patrick's hall in Dublin for the Lord Lieutenant of Ireland. Our ten trips across America embrace a period of fifteen years and of course we have got to know the country pretty thoroughly. We might be called experts, by this time, on the prosperity of the United States.

"I don't think I ever told the newspaper men of an incident of our trip into Russia. We were at St. Petersburg the week of the czar's birthday. Some time in May it was, but I don't remember the date. A military attache of the governor of St. Petersburg came to me and asked, as a favor that we should open our concert there with the Russian National anthem, which we of course consented to do. He then asked that if we received an encore that we should repeat it, and that if we were again encored we should render it a third time. In Russia, you know, there is no middle or lower class. The audiences there are all of wealthy people. As a matter of fact we received twice as much for our seats in St. Petersburg as we did in London or New York. Well, when we began our concert with the Russian national anthem that splendid audience rose, the men, many of them military men, saluting and the ladies in their way recognizing the tribute. We played it a second and a third time. Our program had been made up entirely of Russian music. During the intermission before the second part of our concert the same military attache came to me, expressed the appreciation of the governor over the manner in which the anthem had been received and asked as a special favor that we play the second part with the American national anthem. Also that if enjoyed we repeat it. We acquiesced in the request. He said that in order that the audience might understand it he would have the piece announced in Russian, which was done. Exactly the same honor was accorded by that Russian attache to our Star Spangled Banner. It has been given their own national anthem and we played it three times as often as the other, because they in-

"We do not have many changes in the personnel of our organization," said Mr. Sousa in response to a question. "I have some men with me who have been with me for over 20 years. I do not say that our men cannot be equalled but it would be hard to equal them. They are practically all specialists. The lowest salary paid is \$35 a week and salaries run from that up to \$150. Musicians have their unions. Well, if we could get our men at the union scale we would save \$25,000 a year. However, we cannot judge it that way. If we get a man who fits his position we practically pay him what he asks.

"Changes come about in our organization practically only from two causes. You know in the old days when we used to fight chickens we used to talk of a chicken which couldn't stand the gaff. That is the way it is with us. If there is a streak of yellow in a man he cannot stay with our organization. He must have the sand. Some players are artists but they can't stand up under the work. Physically it is a hard strain. Sometimes we play two concerts a day and you know how our concerts go—right off from the word. A man must be able to keep in and retain his skill and his clearness. I don't say that it requires an athlete to do it but it does take sand and sometimes good men don't last a week.

"Many of our best men are lost because they marry. Take a clean cut young fellow who is a specialist or a good general man. He looks well and plays well. Bye and bye some girl likes him so well that she decides to marry him. Then she says 'you must not go on the road any more. You must stay home.' That is where we lose him. Many a promising young man has been lost to us that way. Those are the only causes, practically, which bring about changes with us."

Asked whether as an artist he was Sousa or Mr. Sousa, the leader of the famous band declared that he thought himself entitled, in private life, to the "Mr." Sometimes, he said, he was called Sousa when the organization was spoken of but when he was referred to he was given either the prefix or the term which had been accorded him over twenty years ago was added and he was called "The March King."

Reminded by the writer that he had several times given medals to bands composed by and of boys, Mr. Sousa said he liked to do that as it was possible that some youth would thus receive his inspiration for progressive study.

From North Yakima the band goes to Ellensburg to play tonight and from the Sound it goes through Canada.

Newspaper Clipping Bureau in the World

Butte, Montana

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Date OCT 7 - 1907

## IT IS NOTHING IF NOT AMERICAN

SOUSA'S BAND HAS CAUGHT SPIRIT OF UNCLE SAM.

### TWO SPLENDID CONCERTS

Greatest March Band in the World. Composer at His Best.

One of the pleasing reflections, in contemplating Mr. John Philip Sousa on his stand, with baton raised for the strains, or blares, as it may be, of a concert, is that the conductor is thoroughly American. It is quite possible that more artistic aggregations have been heard in America; it is true that the character of the selections is not always classic; but the composer has outpaced all American competitors because he has caught, by dint of thirty odd years' effort, the spirit animating Americans in everything they do. "El Capitan" was the first encore at the concert at the Auditorium yesterday afternoon and was greeted with tumultuous applause. The theme is trivial, the orchestration of the A B C order. But there is something in its swing and dash; something in its sudden mood-transition, that rouses us when more meritorious productions from a purely musical point of view, fall upon cold ears. Mr. Sousa has succeeded through accurate estimation of the state of American culture, and much praise be to him, for it! For what avails it to spread olives before gentlemen who dote upon sugar?

#### Case of Half-and-Half.

Sousa's programs, as time fleeth, however, grow heavier and yesterday it was a case of half-and-half. Miss Allen, his soprano soloist, rendered Elizabeth's prayer from "Tannhauser," and as an encore gave us "I've Made My Plans for the Summer." Whereupon, the musically inclined in the audience were bitterly reminded of the shortest sentence in the New Testament. Then, going to the other extreme, as an extra number after the smith scene from "Seigfried," out marched Cornetist Clarke, ably seconded by a French bass, two trombones and two second cornets, and blared away at the sextette from "Lucia di Lammermoor" until they had 'em on their chairs. It was worth hoofing it from Rucker to the Auditorium, that sextette and John Philip Sousa should have ordered 'em up again. But he wouldn't!

#### Greatest of March Bands.

Of the band itself, it is Sousa's band, which is sufficient remark. It is neither misrepresented nor lauded when it is stated that the musicians comprise the great march band of the age. Moreover, their ranks have not been decimated from the "tank town" circuits. Not a reed, not a brass, is missing, and more than one of the men in the chairs are stars. The harpist had no peer on a Butte stage, in many years. Mr. Clarke was not at his best yesterday. His climaxes were thin. Perhaps he found the altitude oppressive. Miss Allen's soprano is full and strong, but not sweet. Her "Tannhauser" number was worthy of a classical encore. Meyerbeer's "Roberto," her evening selection, was less well known and not so heartily received. Miss Powers, the violinist, has acquired high technique without sacrificing ability to coax sweet strains upon her bit of wood. Her selections were a trifle above the remainder of the program.

#### Splendid Tone Picture.

"The Ride of the Valkyries," the climax of the evening program, gave the band an opportunity to exhibit itself at its best. Fifteen such minutes are rarely to be had by the local lover of tone-pictures. The "Peer Gynt" suite was not so well done. The training commonly acquired in march band unfits them for such numbers. Sousa's "Last Days of Pompeii" suite, like his "Looking Upward" suite of the afternoon program, was vague.

The attendance afternoon and evening was only fair.

Mitchell (S.O.)  
Republican  
Sept. 23, '07.

## A GRAND OPENING DAY

Mr. Sousa and His Band Was Greeted With Great Applause When the Leader Appeared.

Tenth Annual Corn Palace Given Under an Auspicious Opening With the Governor Present

The Occasion Was Made one of Great Importance in the History of the Corn Palaces.

And so it is again. Mitchell's great corn palace enterprise was declared open for the entertainment of the people and for the greater up-building of South Dakota by Governor Coe I. Crawford, who spoke to several thousand people this afternoon at the tenth annual dedication of Mitchell's palace of corn and grain.

Sitting behind the speakers was the great band, waiting for the moment when its leader should appear for the opening of the musical program. Dr. Dundas then introduced the greatest bandmaster in the world John Phillip Sousa. With the words the great bandmaster stepped smiling from the wings and he was greeted with thunderous applause, and taking the hand of Dr. Dundas in his own for a friendly grasp, he stepped upon his platform and with a wave of his baton the great band opened the strains of the first number, "My Country 'Tis of Thee."

And such music! Just as Mr. Sousa and his band can produce it and none other. It is the same grand band that enchanted us in 1904, playing with the same beauty of spirit, great volume and tender, sympathetic passages. The audience sat entranced as it listened to the rich program of the afternoon, which was enhanced by the four soloists, who appeared, Mr. Herbert Clarke, cornet, Miss Lucy Allen, soprano, Mr. Leo Zimmerman, trombone and Miss Jeannette Powers, violinist. All were given an enthusiastic reception on their appearance, each of whom responded to an encore. After playing the first number, Mr. Sousa gave as an encore his famous "Stars and Stripes Forever," and it was warmly welcomed as the familiar strains rang through the building. The following program was rendered during the afternoon:

- PART I.
- Overture, "My Country 'Tis of Thee".....Weber
  - Cornet Solo, "Bride of the Waves".....Clarke
  - Mr. Herbert L. Clarke.
  - Songs of Grace and Songs of Glory.....Sousa
  - (A collection of hymn tunes of the American churches introducing "Lead Kindly Light" and "Nearer My God to Thee" two favorite hymns of the late President McKinley.)
  - Soprano Solo, Card Song from "The Bride-Elect".....Sousa
  - Miss Lucy Allen.
  - Scenes from "The Orchid" (new).....Caryll
  - Bridal scene from "Lohengrin".....Wagner
- PART II.
- Grand Mosaic, "The Free Lance" (new).....Sousa
  - Trombone Solo, "Pride of the West" (new).....Zimmerman
  - Mr. Leo Zimmerman.
  - Scenes from "Tannhauser".....Wagner
  - Violin Solo, "Caprice Slav".....Giesse
  - Miss Jeannette Powers.
  - (a) Harp Solo, "Dvorak"
  - (b) March "The Stars and Stripes"

Mitchell (S. D.)  
Republican. Sept.  
23<sup>d</sup> 1907.

## ARRIVAL OF MR. SOUSA

The Great Bandmaster and His Band Reached the City via the Omaha This Morning.

With the arrival of the Omaha passenger train this morning at 10:20 John Phillip Sousa and his band reached Mitchell to play the week's engagement at the corn palace. There was a large crowd of people present at the depot to greet Mr. Sousa and the individual members of his band, many of whom had made acquaintances in Mitchell on their former visit.

The band arrived in two Pullman palace cars, with a baggage car for the equipment of the organization. Mr. Sousa was very kindly greeted by the officers of the corn palace and friends and himself and his party were placed in the automobile driven by Mrs. C. A. Davison, while the others were placed in cars of Louis Beckwith and D. B. Miller and taken to the Widmann, where they will make their headquarters for the week. Mr. Sousa was accompanied by Miss Allen and Miss Powers.

At the hotel Mr. Sousa expressed his pleasure to the editor of the Republican on coming back to Mitchell. The great bandmaster is looking in fine health and he said that he was ready to cope with the splendid business that he anticipated the corn palace would do. Speaking of the corn palace Mr. Sousa said that down in Pittsburg, where he just closed his annual engagement at the exposition, the corn palace and Mitchell received some generous advertising. It was stated through the papers that Mr. Sousa would have to close his engagement on Friday evening, one day earlier than usual, in order for him to reach Mitchell, S. D., where he was to play a week's engagement at Mitchell corn palace. At first the people did not understand what was meant by the corn palace and Mitchell they had not heard of. After the announcement was made several times, the people commenced to look the town out west that could afford to take the great bandmaster away from them, and wondered what was able to keep the organization just as long as places of much larger proportions. Mr. Sousa says he anticipates a very pleasant week at the corn palace and the people of Mitchell and the thousands of strangers who will be coming and going throughout the week.

Mitchell (S. D.)  
Republican. Sept.  
24<sup>th</sup> 1907.

## THE SOUSA BAND CONCERT

Monday Evening the Audience Was Large and Enthusiastic Over Work of the Band.

It was an enthusiastic audience which gathered at the corn palace for the first evening concert of the corn palace week, and there were many people in the vast building—a larger one than has been present at any former opening night concert, which is a high testimonial to Mr. Sousa and his band. When the bandmaster came out for his first number he was very cordially greeted and he swung into one of the most beautiful

It was the...  
"March" founded on Haydn's well-known "Emperor's Hymn," by Westmeyer. It has a gorgeous setting throughout the long and difficult number where the work for every section of the band is on the same high scale of composition. To the bass section is handed a class of work that is seldom found among bands, but it was played with that clearness and decision for which the Sousa bass section is famous. Of all the bands that have appeared in the corn palace none have ever approached that dignified section of the band. But when it comes to speaking of sections in the band every one of them is filled out to the important point of thoroughness, the clarinets and cornets being simply superb. The Kaiser is a beautiful presentation of the theme and it is treated with great deference in the various portions of the number.

Mr. Herbert L. Clarke, the cornet soloist, played a number of his own composition, "Rondo Caprice," which enabled the artist to display some great technical work. Mr. Clarke shows a great improvement over his work of three years ago, and is taking his place among the noted cornet players of the country.

Miss Jeanette Powers is a violinist whom it is a great pleasure to hear. There is a quality of richness in the tone that she produces that appeals to the lovers of that famed instrument and there is little left to be desired in her work. She played Adagio, moto perpetuo, by Reiss, the first movement of which was of the slow and measured character and the latter part brought into execution a swift movement that was handled very cleverly by the young lady. She played Schubert's Serenade for an encore.

Miss Lucy Allen rendered a soprano solo with grace and skill, and her grand voice permeated every portion of the vast auditorium. She sang the waltz song from Romeo and Juliet, which brought into requisition some splendid vocal effects. Her soprano voice shows a fine cultivation and a rich quality in tone color. She was very much appreciated by the audience and was forced to respond to an encore.

The duet by Messrs. Clarke and Millhouse on the cornet was a gem, and was played faultlessly. They were heartily encored.

The rest of the program was made up of rich and dignified numbers, with an occasional drift into the lighter and with encores of the same character, made the program an exceedingly pleasing one. Mr. Sousa is playing more numbers of his own composition this year and they find a ready and popular reception among the people. The concert closed with the ever popular Poet and Peasant, and Sousa's band plays it with a distinctive personality all its own—just as the bandmaster interprets it in his characteristic way. The rest of the program for the week contains some of the very best things in Mr. Sousa's repertoire, and he is furnishing the citizens of this city and the state with the same class of music that the band plays in any of its eastern engagements. Mr. Sousa says that he discovered on his first trip into this section three years ago that there was a high appreciation of the classics and the more dignified grade of music, while he throws in quite often something of the lighter vein.

The specialties are now put on at the close of the Sousa band concert.

Mitchell (S. D.)  
Republican.  
Sept. 25. 1907.

## AN EVENING OF CONQUEST

The Sousa Band Aroused Unusual Enthusiasm Over the Music That Was Produced.

With the magnificent audience assembled in the corn palace Tuesday evening the situation was harmonious for a most successful and thoroughly enjoyable entertainment. The people seemed determined to enjoy Mr. Sousa and his band to the utmost during their short stay in the city. The encores were rained on the conductor and his band, and it would have been a heart of stone that remained untouched by the sympathetic and generous applause which followed the various numbers. On one occasion three encores were demanded by the audience and were generously supplied by Mr. Sousa, who was perfectly willing to satisfy the eager demand from his several thousand admirers in the building. First he played his Stars and Stripes Forever, and then followed it with a comedy selection "In Kansas" in which the various sections carry on a sort of a little dialogue in music, each rising in their places and playing a short strain of the melody, and for the third one Mr. Sousa played "Down in Dixie."

One of the gems of the evening was the duet for the clarinet and flute by Mr. Noritto and Mr. Spindler, when they played "Lo, Hear the Gentle Lark." The union of these two instruments, played by artists, resulted in a most enjoyable and sympathetic tone number. Their execution was brilliant and they vied with the lark in the purity of tone and sweetness of tone. The gentlemen responded to a well merited encore.

Mr. Clarke played a cornet solo, and the marked work he did at the opening of the concert is holding good through the week. Mr. Clarke is a genuine favorite of the audience and the people extract much pleasure from his playing.

Miss Allen was generously received when she appeared for her soprano solo, when she sang an aria for "Roberto," which just fitted her grand voice to a nicety, and enabled her to increase the splendid impression she had already gained. She responded to an encore.

Miss Powers played for her violin solo a fantasia on St. Patrick's Day, which was very much appreciated and she was brought back with hearty applause.

The last half of the program had some very heavy numbers, opening with the Tannhauser overture, which brought the full strength of the great band into full action. We were particularly impressed with the work of the clarinet section when it played a most difficult and intricate accompaniment to the theme that was carried by the bass section. It was a succession of runs that were played brilliantly and without a flaw. Mr. Sousa played his own selection of "Sheridan's Ride," an historical scene from the rebellion. It was a grand number throughout in which the various scenes were depicted with great clearness. The conductor has constructed a grand selection in this war music and one can listen to it with patriotic and inspired feelings. With a beautiful rendition of the famous Blue Danube waltzes and a selection from the "Belle of Mayfair" the concert came to a close.

Mitchell (S. D.)  
Republican.  
Sept. 26, 1907.

## ONE OF THE VERY BEST

Wednesday Evening's Concert Found Favor With the Great Corn Palace Audience.

The greatest proportion of the vast audience in the corn palace Wednesday evening was composed of Mitchell people and the program that was rendered by Mr. Sousa and his band was one of the best that he has given since the opening night. With the opening selection of the Second Hungarian Rhapsody, by Liszt, it paved the way to some magnificent musical numbers. The rhapsody number was a splendid test in the expressive playing of the band, and it gave the same harmonic effects that one finds in the orchestra. It is a difficult matter for a band to play a selection of this character, owing to the rich tonal effects that must be brought out and which the string and reed instruments are particularly capable of, but the musicians and the Sousa band have been trained to the point where they handle the orchestral number with practically the same precision. The audience was so enthusiastic over the playing of the band that three encores were demanded on the first number and to Mr. Sousa, who responded all right, the evening commenced to look like one that was going to be very long, and the rest of the encores did string it out to past the usual hour.

John J. Perfetto, the euphonium soloist, played the "Evening Star" from Tannhauser with the sweetest tone that instrument can produce and he gave a second selection in response to the encore. Perfetto stands out in the front rank of the euphonium players of the country. Miss Powers in her violin solos, Miss Allen in her voice efforts and Mr. Clarke in his cornet solo contributed to the pleasure of the evening.

One of the most dignified numbers played by the band was the overture to "Robespierre," by Litoff, which tells an interesting story musically of the war period in France. It is a collaboration of intricacies in music that seems to be beyond the work of man, and that it was more than the effort of a genius in bringing it together. We doubt if there is a more difficult selection written for a band than this, and the way in which Mr. Sousa and his band presents it is something of the highest possible order. For an encore the band played "Powhatan's Daughter." This is one of Mr. Sousa's latest marches and was played for the first time Aug. 1, while filling an engagement at Willow Grove, near Philadelphia. It has the most entrancing swing to it and with a little touch of the weird Indian rhythm it makes a splendidly popular piece.

With the "Welsh Rhapsody" and the chorus and march from Tannhauser as additional numbers on the program, it was the strongest that the band has played during the week. The music of the Sousa band is a grand tonic for a person who is the least down hearted, for it permeates every fiber of one's body and lifts to the highest pinnacle of good feeling. Being with Sousa for a week puts new life in a community and makes the world look brighter and easier to take up the duties that are ours to perform.

Mitchell (S.D.)  
Republican,  
Sept. 27, 1907.

Mitchell (S.D.)  
Republican,  
Sept. 28, 1907.

Mitchell (S.D.)  
Republican,  
September 28, 07.

### CROWD REMAINED LARGE

The Crowd of Thursday Afternoon Made the Attendance in the Evening Larger.

It was a magnificent audience that greeted Mr. Sousa and his band at the corn palace Thursday evening. The attendance in the afternoon was so great that the house overflowed and many of the visitors remained over to the evening concert, and as a consequence an exceptionally large audience was present. Mr. Sousa commented with pleasure on the sincere and hearty appreciation that was shown throughout the evening for the music that was rendered, and there were some very excellent selections on the program for the evening. The scenes from "Coppelia," which opened the program, was a particularly fine thing and received the richest kind of treatment at the hands of the band. The Plantation Songs and Dances were given with the snap and vigor to make those pieces popular, while the Forge in the Forest brought one to the realization of the beautiful ensemble of the band with delicate shadings of the dainty music.

With the scenes from Lohengrin, and the beautiful suite, L'Arlesienne, in which four movements were given with beautiful expression, and the Morning Journal waltz found a ready sympathy with all. The program closed with "A Hunting Scene" that was well presented.

There were four soloists of the evening, Ross Millhouse giving a cornet solo that was received with great applause. Mr. Millhouse is a fine cornet player and his work shows careful training on the instrument. Miss Allen sang "Bel Raggio" from Semiramide, a selection that is well suited to her dramatic voice and rings into execution the reserve power of her work. Miss Allen has constantly grown in appreciation from the start, and in her selection from the Bride-Elect of the evening before she showed an adaptability in the closing passages that was something remarkable, where the tones are sustained at a high range and calling for broad and strong tones. Miss Powers played a Mendelssohn Concerto for her violin number that was a perfect gem in every respect. Throughout the week Miss Powers has shown a wide range of playing and it has received the highest appreciation from all. Mr. Zimmerman was again pleasingly heard in a trombone solo. The entertainment came to a close with the presentation of the vaudeville work of Johnny West the comedian, and the Great Sartell in his feats of strength.

### MANY GRAND NUMBERS

Mr. Sousa Played Through a Magnificent Program Friday Evening With Many Encores.

Sitting entranced under the magic spell of the music produced by the Sousa band, the magnificent audience at the corn palace Friday evening found the fullest kind of enjoyment in the program that the great bandmaster presented for the edification and uplift of the people. One can listen to the music of Mr. Sousa's band without thinking of the possible discordant note to mar the performance of a great number and he can be assured that the music is being interpreted by a master mind—a mind that is a genius in the musical line and one that delves far into the mysteries of the most classical selections and plays them in such a manner as to make the melody and music find its way into the hearts of the people. It is the years of training that Mr. Sousa has gone through with which has made it possible for this success to be attained. The word classical in music seems to many people beyond their appreciation, but in the interpretation of Mr. Sousa and his band it does not seem so difficult to understand.

The bandmaster presented a grand array of splendid selections on this occasion, and with the opening number of the overture to "Rienzi" to the closing overture of "Fra Diavolo" it was a feast of good things. With the applause came the encores, and numerous they were, too. These two numbers, with "The Lorelei" and a symphonic poem, "Les Preludes", were the strongest numbers of the evening, each of which were played with that conscientious effort that so distinguishes the work of the band. A duet, "Miserere," from Trovatore, by Messrs. Clarke and Zimmerman was a gem in every respect and for encore the sextette of the band played the sextette from Lucia which was one of the most entrancing things we have ever heard. The whole program was a positive delight and thoroughly enjoyed.

Miss Powers, for her violin solo played the "Hungarian Dances" with intuitive discernment for the beauties of the selection and it was one of the great pleasures of the evening. Miss Powers has played with great success during the week, and she has done her utmost to please the crowds which have come to Mitchell. Miss Allen sang a waltz song from Mr. Sousa's opera, "The Free Lance," that was a charming number which she presented in a manner faultless. The fullness of Miss Allen's voice, the power and dignity of her tones and the fine adaptability in her work makes her singing of the most pleasurable character, and the various songs she has presented during the week will linger as among the most happy memories.

### An Interesting Incident.

Perhaps the proudest little girl in the city is June, the daughter of Mr. and Mrs. Thos. Wallace, the foundation for which was laid three years ago, when Mr. Sousa and his band were in Mitchell. At that time Miss Liebling took a picture of Mr. Sousa and June and presented it to M. C. Lyons, who is an old friend of the Wallace family, and with whom he has stopped on the occasion of the two visits of the band to Mitchell. When Mr. Lyons reached San Francisco, Cal., he had the picture enlarged by a leading photographer, and with the autograph of Mr. Sousa attached Mr. Lyons sent it to Mrs. Wallace, and also gave one to Mr. Sousa. On the return of Mr. Sousa to Mitchell for the opening day of the corn palace, during the concert, little June went forward and presented Mr. Sousa with a bouquet of flowers, which he accepted, and for the kindly recognition of the little miss he presented her yesterday with a copy of "Pipetown Sandy," a recent book which Mr. Sousa wrote, and inscribed on a blank page Mr. Sousa wrote: "To June Wallace, my youngest admirer. John Phillip Sousa." In a pamphlet containing the life of Mr. Sousa also appears the picture of little June. The little miss is very proud, and justly so, of her association with the greatest band leader of the world.

Mitchell (S.D.)  
Republican,  
Sept. 30, 1907.  
CORN PALACE ALL OVER

### A Week of Splendid Success Came to an End Saturday Evening for the Tenth Time.

Saturday evening saw the close of the tenth annual corn palace, and it wound up in such a way as to place everybody in a very amiable frame of mind. Being the last day, Saturday was naturally looked upon as a day for the falling off in attendance. But there was a happy disappointment. The crowd in the afternoon filled every seat in the vast auditorium and some were standing up in the rear of the building. It was gratifying to break all former records for a Saturday afternoon crowd.

For the evening's concert by Mr. Sousa and his band Mitchell people turned up in very large numbers, and it was an enthusiastic crowd which greeted the great bandmaster. The program that he presented was one worthy of the great capabilities of the band and was appropriate to the importance of the enterprise that came to a close.

The first number was that grand overture to "William Tell," one of the masterpieces of Wagner and the beautiful interpretation and the grand music that the band produced will be remembered. Another of the greater selections was that of Les Huguenots that was played with the rarest skill. In the closing number of the first half the band played the soldiers' chorus from Faust for an encore the band's sextette played the sextette from Lucia de Lammermore that is one of the richest things for sextette work played. For the opening of the second half each member or section of the band appeared from off the stage and played a solo and then took their seats in the circle, resulting in quite a bit of comedy work.

is shown in the morning strains of "Washington Post," and Mr. Sousa entered from the wings midst the applause of the crowd and took his place on the stand. The balance of the program was given with enthusiasm.

Miss Allen sang her solo from the Bride-Elect and when she appeared in response to the encore Dr. Dundas met her at the front of the stage and presented her with a bouquet of red roses, as an appreciation of the management for her excellent work during the week and for the kindness in responding to the demands of the people. When Miss Allen finished her encore number she was recalled for the second time and sang "The Years at the Spring." Miss Powers, the violiniste was treated in the same generous manner when she was presented with a bouquet of white roses by the management.

Mr. Sousa was loaded down with honors during the evening when he was presented with tributes. Dr. Dundas presented the conductor with a bouquet of roses from little June Wallace and later presented him with a bouquet from the corn palace management as their appreciation of his magnificent work of the week. Later in the evening Dr. Dundas, in behalf of the W. C. T. U., presented Mr. Sousa with an emblem of the union, which was a work of art. The design and letters were made of grains of corn which had been nailed on a background of black and it was a beautiful piece. In accepting the emblem Mr. Sousa said that he acknowledged the corn.

The closing number on the program was "The Stars and Stripes Forever," which was received with the same enthusiasm that was shown it throughout the week. Mr. Sousa then played "The Star Spangled Banner" and "Auld Lang Syne," during which the band and the audience rose to their feet. Thus it was that the corn palace came to a glorious and happy end.

The music produced by Mr. Sousa and his band throughout the week was of the highest character, and the wide range of compositions and prominent composers indicated that the band aspires to present the very best in the line of music. The occasion of the visit of Mr. Sousa and his band will always be remembered as the choicest week in music in the history of the corn palace and all will trust that the day is not far distant when this great organization will be brought to Mitchell's corn palace for the third time.

Sunday morning Mr. Sousa and his band left on a special train via the Omaha road or their trip across the continent, going west through North Dakota to Seattle, Wash., thence to Vancouver, B. C., and then south through California and back east through Wyoming, Colorado, Kansas, Nebraska, Iowa, Minnesota, Wisconsin, Illinois, Ohio, Michigan, Ontario, and closing in New York at the Hippodrome Dec. 15.

DRAMATIC MIRROR  
NEW YORK CITY.

SEP 26 1907

### SPOKANE.

The week opened with two concerts by Sousa, the soloists being Lucy Anne Allen, soprano; Jeannette Powers, Violiniste, and Herbert L. Clarke, cornet. Chief honors went to Miss Powers, who was recalled three times after her rendition of a Schubert number. Descriptive pieces were the features of the band card, and, of course, there were several of Sousa's swinging marches. The house record was broken at the evening performance.

DRAMATIC MIRROR

NEW YORK CITY.

SEP 26 1907

### SEATTLE.

At Dreamland King Sousa's Band 11-13 attracted large audiences, who showed their appreciation of the exquisite musical treats offered.



JOHN PHILIP SOUSA DEFENDS THE MUSIC OF THE BRASS BAND

"March King," Now on Annual Western Tour, Says, Music is Not National—Tells of Wonderful Growth in America's Appreciation of the Best in Music.

If it has been the expressed thought of some that with the wider appreciation of the more exalted sorts of music by the many, the dashing melody of the well-trained band would lose its power to charm or to exalt, these prophets should spend the period of a concert or two with John Philip Sousa and his musicians on their present Western tour.

The course of higher musical education throughout the West has spread with amazing rapidity; there is a call that cannot but be heeded for the highest class of artists, almost every town of any importance has its oratorio society or Apollo Club—but between their Beethoven, Bach and Brahms, the natives still want the band. The coming of the more subtle melody doesn't mean the elimination of the more obvious.

Mr. Sousa, visiting so widely in the West, has a rare opportunity of gathering facts as to the musical development there—his previous visits forming a good basis of comparison. A few days ago he spoke of what he had observed:

"I am perfectly sincere when I say that this country is going ahead so rapidly in music that it is forging to the front very fast. It is almost enough work for one to do to keep track of the really good new music that is being written right along, and I always try to keep my program right up to date and present all the novelties worth hearing, no matter what part of the world they may come from.

"And, then, look at our singers, especial-



(From the Philadelphia "North American.")

SOME OF SOUSA'S CHARACTERISTIC POSES

ly our sopranos. This country already leads the world in their production. The Old World admits that fact without question. We have the greatest music-loving people in the world.

"American music—there is no such thing. For that matter, I will go still further and say that music is not national; it is and must always be individual. Take Wagner, for an example. If he had written his music in America, it would be called American, wouldn't it, because his style of music was new and written by no one before him? He happened to originate it in Germany. But that fact does not make it German music. The influence he exerted upon writers who imitated him or come after him was undoubtedly great, and was most felt in Germany; or, perhaps, I had better say first felt in Germany, and so all dramatic music of the style of Wagner is classified as German; but that does not make it so."

Mr. Sousa says that he is finding a higher and higher grade of music greedily assimilated by Western audiences but—there won't come a time he is sure when the people's taste shall have soared above the band—that is risen so high that a band is no part of its desire.

Years ago critics used to make fun of what they called Mr. Sousa's "mannerisms"—his rather idiosyncratic movements in conducting—and they prophesied that these would soon leave him—as if they were a symptom of self-consciousness.

But the manner that long ago took on a certain charm of its own hasn't left. Still with head and body held rigid does he give his arms full swing, his baton is more often below the waist line than above, there is the same swaying of the body that is seen in no other conductor—and the music that is evoked has the same old charm of being something different from what the others are able to produce.

feet more than once with shouts of responsive bravos. There were some touching words and strains of eloquent music.

Famous leader and faithful men together in 7,500 concerts such as Sousa's! It's worth thinking over for a pass-

ing moment! Sousa is ever the hero of his men, and that's a whole volume of eloquent testimony.

112 West 26th St. N. Y. City. ADDRESS, NEW YORK

First Established and Most Complete Paper Cutting Bureau in the World

POST

SOUSA AND HIS BAND IN TWO CONCERTS

Engagement of Eminent Conductor and Composer Terminates With Two Concerts Today

Twice yesterday, Sousa and his band charmed large audiences in Dreamland rink, rendering a complete change of programme at the evening concert. The engagement will close today with a matinee and evening performance.

The same careful selection of numbers that marked the opening concert was a feature of the concert yesterday. Sousa selects from the masters, past and present, nor does he ignore the demand for popular music, appreciating, perhaps, the fact that his own compositions rank first among the classics of today. Blare of brass is conspicuous by its absence in the Sousa band, which combines delicacy and power instead.

In the Wagnerian numbers, such as the professional of the "Knights of the Holy Grail," from "Parsifal," "Lohengrin," and the smithy scene from "Siegfried," and the excerpts from Puccini's "Madam Butterfly," Sousa demonstrates his right to a place in the galaxy of great conductors, while his own compositions, and the masterful manner in which he wields the baton over them, justifies his admirers in their estimate of him as a composer.

Last night the overture from "William Tell" was rendered by request, and at the afternoon concert the introduction to the third act of "Lohengrin" was played by request, in both of which conductor and band scored distinct triumphs. "Evening Star," from "Tannhaeuser," Mr. John J. Perfetto's euphonium solo, was rewarded with an encore, and Miss Lucy Allen, the soprano, responded to an encore with "I've Made My Plans for the Summer," one of Sousa's latest compositions that is sure to speedily become a favorite. Miss Jeanette Powers, violinist, and Mr. Herbert L. Clarke, cornetist, the latter in his own compositions, shared in the honors yesterday.

A programme made up of Wagner, Gounod, Puccini, Poldini, Sarsate, Suppe, Liszt, Riea, Mincous-Delibes and Sousa offers pleasure for the most discriminating, and it is the masterful rendition of so great a variety of composers, coupled with the presence of the eminent conductor, that makes Sousa's band one of the notable features of what is destined to be a notable musical season in Seattle.

Two Sousa Anniversaries.

The entire week, beginning September 23, 1907, John Phillip Sousa and his band was the prime musical attraction of the famous corn palace exhibition at Mitchell, S. D.—a fact, by the way, that has many times been repeated in past years in Dakota state affairs, before and since the old state division. The corn palace exhibition is noted even in the old world, and the crowds that attend them are enormous as a rule.

Two events occurred that week to complete Sousa history that were of moment, and which created active interest among the crowds of thousands of strangers gathered at Mitchell. The first was the fifteenth anniversary of the organization of the Sousa band, and the other was the cataloguing of the seven thousand and five hundredth concert of the Sousa organization.

Fifteen years of uninterrupted conducting throughout America and Europe by Sousa and his band at all times under the personal direction of Sousa himself. At only one time during all that period was Sousa absent from his platform in front of his splendid organization, and that was a few years since, when he was seized with typhoid pneumonia while on a tour of the Northwest. He was taken first to Milwaukee, and later to Lakewood, N. J., where he recovered from the alarming attack at a winter hotel noted for its sun parlor baths. The tour was not interrupted, however, as Sousa put his baton in the hands of his competent concertmaster. That same winter Mr. and Mrs. Sousa went to Mexico, where in the City of Mexico, Sousa not only regained full health, but returned to New York something above normal weight and in the best physical condition.

The seven thousand and five hundredth Sousa concert, and fifteenth anniversary of the founding of the band! Both notable events were duly celebrated in a quiet way at Mitchell, with becoming privacy, with sincere ceremony, but without emblazonary of trumpets or acclaim by crier from the housetops. Sousa gathered his men, tried, trusted and true (many of whom have served with him for years, anywhere from three to a dozen, while there still remain a few of the charter members of September, 1892, fifteen years ago), and his special artists, fifty-five in all, and celebrated both anniversary events in one by a private banquet, at which Sousa himself, in a brilliant post-prandial speech, made an impromptu address that brought the band to their

Chicago-Inter-Ocean, Oct. 16, 07.

Another Sousa Opera.

Bandmaster John Phillip Sousa and Leonard Liebling are collaborating on a new production in three acts. Two will be laid in New York and the third act in Cuba. The time will be 1898. It will not be a war play, and it has not yet been named.

What could Mr. Sousa tell about the opera? His answer sounded like a long note on an eighteen inch gun—it was so different. Would he tell anything? Not much. But then there was Mr. Liebling. The bandmaster though Mr. Liebling told it all in an interview. Liebling also is modest—about the new piece. But with the aid of a hydraulic high pressure pump Mr. Liebling had been induced to confess.

Mr. Liebling had been mysterious, but added: "If all this seems a bit mysterious it is meant to be, for we are guarding the name and the plot with a degree of secrecy which compels even the admiration of our wives, to whom no comic opera writing husbands are heroes."

Having produced this shock, Mr. Liebling continued as an electric battery in this way: "Our new piece will be all that a comic opera should not be. There is no jiggling king with comedy legs; nobody seeks a magic island, iniquitous isthmus, or promontory of plenty. Best of all, there is to be no flannel suited tenor warbling into the upper boxes ditties about violets, seashells, and the moon.

"The whole thing is an attempt to tell a modern story in a plausible way. The music is the best and freshest Sousa has done since 'El Capitan.'"

Contracts for producing the new piece are said to be signed already. It should burst forward upon an unsuspecting public very soon.

SOUSA'S FINE BAND SCORES GREAT

WHOLLY DELIGHTFUL PROGRAM GIVEN AT TACOMA THEATRE

Famous Leader and His Superb Musicians Delight Audience Completely Taxes Capacity of House—Final Appearance Will Be Tonight.

"Sousa's band," synonymous for that is perfection in band music, one of its famous concerts before a tremendous audience at the Tacoma Theatre last evening, and, as usual, it was pronounced better than ever. As the famous Sousa's band could be improved on—it is only because the people have heard anything like it since Sousa's here last. Sousa's band has always been the best of its kind, the acme of rhythm and crisp, incisive tune. It fails to charm.

John Philip Sousa has crept upon the hearts of the American people, and any other bandmaster the country knows. His secret is, next to the selection of his musicians, the arrangement of his programs. The classic and popular are intermixed with just enough each to meet the demands of the masses in music—he attracts with his dashing, inspiring marches and he caters with the best the world has ever offered.

The program last night was a gem from the opening overture to the "Ride of the Valkyries," from Wagner's "Die Walkure." Between these different selections were a collection of Sousa's best marches and some other composers. The encore played by the band were invariably meet the popular taste, and including "Stars and Stripes Forever," "Captain," "Manhattan Beach," and "Know Where I'm Goin'," but I'm certain on My Way."

Sextet From "Lucia" Popular

Great enthusiasm greeted the announcement of the sextet from "Lucia," an encore number. This stirring number was beautifully played and a second encore was demanded. By special request Mr. Sousa has consented to repeat the sextet for an encore this evening.

The wonderful Peer Gynt suite, one of the most famous of the Greig compositions, was given last night and will be repeated this evening. The Normaendenes Singing Society attend in a body this evening in response to its particular request the number will be repeated. Greig suite are: "Morning," "Death," "Anitra's Dance," and "Hall of the Mountain King." The music was used by Richard Mansfield in his last production of "Peer Gynt," and "Anitra's Dance" was quite played, though the "Hall of the Mountain King" seems most adapted to band music.

Two selections of the most popular types are Dvorak's "Humoresque" and Sousa's new march, "For My Daughter." The dainty "Humoresque" was followed by the swinging and the number met with universal applause.

Sousa's soloists are always of the best and those who expected to hear were not disappointed in Lucy Allen, Jeannette Powers and Herbert L. Clarke.

Soloists Score Distinct Success

Miss Allen, who possesses a soprano voice of splendid volume and extensive range, made a professional impression with her singing of "Roberto," a number which displayed vocal powers to decided advantage. She responded to an encore and, true to Sousa program, it was a popular one. She gave "I Have Made My Plans for the Summer," a dainty little waltz by Sousa.

Miss Jeannette Powers, who has been with Sousa's band for three years, was greeted with an ovation when she appeared with her violin. The charming young woman and who does play the violin! She is one of the most gifted violinists appearing in recent seasons. She gave "Slav" with faultless technique and her brilliant technique shined in the rendition of a little Hungarian dance which she played for a second encore number. Her playing of Schubert's serenade for an encore number completely charmed the audience.

Of course, there is only one who can play the cornet. He has been with Sousa for a number of seasons and is always a favorite. He is master of the chromatic passages and clear in tone is marvelous.

Washed  
 Family Republic  
 Oct. 8, 1907.

## SOUSA SAYS HIS BAND IS GOOD BAROMETER

Musicians Become Experts in Measuring Prosperity of the United States.

Marriage and Lack of Sand Are the Only Menaces to His Organization He Declares.

"Perhaps our band," said John Philip Sousa, "the March King," at the Hotel Skima this morning, "is as good a barometer of the prosperity of the country as can be found. In every city save one which we have played it has been to a larger audience than we had before we were here. The exception was Butte, Montana. I did not know how to account for it there except by the explanation that the smelters were closed down, which increased the class that do not care to spend money to hear music. We have never been to your city before but we have traveled the country pretty thoroughly. We have been ten years from coast to coast, have made four tours to Europe, have played in all the countries of Europe and have played by command before King Edward of England, once at Sandringham and once at Windsor in the Waterloo room. We also played in the drawing room at Patrick's hall in Dublin for the Lord Lieutenant of Ireland. Our ten trips to America embrace a period of fifty years and of course we have got to know the country pretty thoroughly. We might be called experts, by this time, in measuring the prosperity of the United States. I don't think I ever told the news- men of an incident of our trip to Russia. We were at St. Petersburg the week of the czar's birthday. The time in May it was, but I don't remember the date. A military attache, the governor of St. Petersburg came and asked, as a favor that we would open our concert there with the playing of the National anthem, which we consented to do. He then asked us if we received an encore that we would repeat it, and that if we were honored we should render it a second time. In Russia, you know, there is no middle or lower class. The audience there are all of wealthy people. The number of seats we received twice as many as we did in London or New York. When we began our concert with the playing of the national anthem that splendorous rose, the men, many of them military men, saluting and the ladies in their way recognizing the tribute, played it a second and a third time. The program had been made up of Russian music. During the concert before the second part of the program, the same military attache, expressed the appreciation of the governor over the manner in which the anthem had been received and as a special favor that we would play the second part with the American national anthem. Also that if we would repeat it. We acquiesced in his request. He said that in order that the audience might understand it he would have the piece announced in Russian. This was done. Exactly the same was accorded by that Russian governor the Star Spangled Banner. We then given their own national anthem and played it three times as before, because they in-

organization," said Mr. Sousa in response to a question. "I have some men with me who have been with me for over 20 years. I do not say that our men cannot be equalled but it would be hard to equal them. They are practically all specialists. The lowest salary paid is \$35 a week and salaries run from that up to \$150. Musicians have their unions. Well, if we could get our men at the union scale we would save \$25,000 a year. However, we cannot judge it that way. If we get a man who fits his position we practically pay him what he asks.

"Changes come about in our organization practically only from two causes. You know in the old days when we used to fight chickens we used to talk of a chicken which couldn't stand the gaff. That is the way it is with us. If there is a streak of yellow in a man he cannot stay with our organization. He must have the sand. Some players are artists but they can't stand up under the work. Physically it is a hard strain. Sometimes we play two concerts a day and you know how our concerts go—right off from the word. A man must be able to keep in and retain his skill and his clearness. I don't say that it requires an athlete to do it but it does take sand and sometimes good men don't last a week.

"Many of our best best men are lost because they marry. Take a clean cut young fellow who is a specialist or a good general man. He looks well and plays well. Bye and bye some girl likes him so well that she decides to marry him. Then she says 'you must not go on the road any more. You must stay home.' That is where we lose him. Many a promising young man has been lost to us that way. Those are the only causes, practically, which bring about changes with us."

Asked whether as an artist he was Sousa or Mr. Sousa, the leader of the famous band declared that he thought himself entitled, in private life, to the "Mr." Sometimes, he said, he was called Sousa when the organization was spoken of but when he was referred to he was given either the prefix or the term which had been accorded him over twenty years ago was added and he was called "The March King."

Reminded by the writer that he had several times given medals to bands composed by and of boys, Mr. Sousa said he liked to do that as it was possible that some youth would thus receive his inspiration for progressive study.

From North Yakima the band goes to Ellensburg to play tonight and from the Sound it goes through Canada.

**THE TIMES:**  
**dress**  
**re**  
 George N. Loomis, Sousa's business manager, and a musical agent of wide experience through the West, talks very interestingly of band history, and the celebrated director's future plans. "It has been fifteen years," said Mr. Loomis, yesterday, "since John Phillip Sousa first came to Los Angeles. That same year the present Sousa organization came into existence, the director having retired from the United States Marine Service at Washington during that summer. Since that time he has visited Los Angeles on eight concert tours, and the coming visit will be his ninth."  
 Mr. Loomis believes that Sousa's trips will soon be a matter of past history. "Mr. Sousa is a very wealthy man," said he, "but he is no less industrious on that account, and between his musical composition, literary work and the direction of his concert tours and all that is implied in a distinguished professional position in New York, he is tremendously busy. For instance, a new opera will be brought out by Mr. Sousa in January, and he is outlining still another."  
 "Mr. Sousa is also longing for some leisure in which to satisfy his literary ambitions, which have shown themselves so abundantly of late. Moreover his family makes an inconsistent and ever-increasing protest against his long absence on cross-country trips."  
 Sousa's band, says Mr. Loomis, contains at present fifty-five well-chosen musicians. His programmes are apparently of the highest order.

Country Bureau in the World  
 TELEGRAM  
 TONY AND GEE

## SOUSA'S POPULARITY STRONGER THAN EVER



JOHN PHILIP SOUSA.

### Bristling Program Marks Musician's Tour; He Will Play Latest March Here.

John Philip Sousa has certainly prepared a number of bristling programmes for his present tour. An examination shows them to bear an armament like a battery of Columbiads. Among them is Sousa's march, "Powhatan's Daughter." The present programmes are the same, or nearly so, as will be presented in three successive Sunday evening Sousa concerts at the Hippodrome, New York, immediately on the return of the band at the conclusion of the present Western tour. New York is a Sousa clientele always. It is a fact that many severely classical artists, foreign and resident, attend the concerts and relish and revel in what they hear, and often are the most enthu-

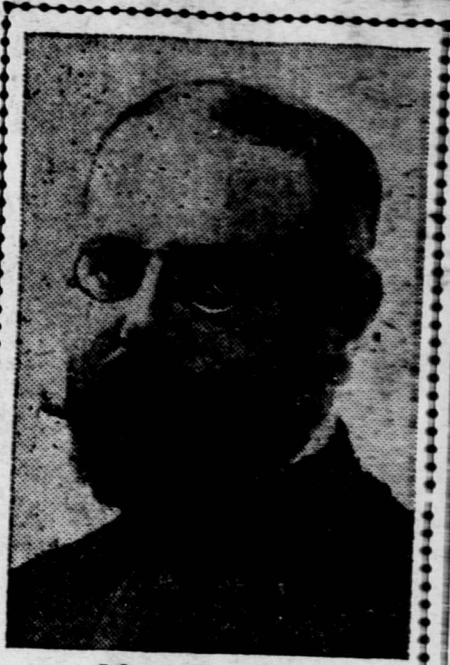
siastic and insistent applauders. Sousa does not undertake to give a chamber or a symphony recital in public to a miscellaneous audience, but he often does include chamber music, and that sort that seems to take on new life and hue and meaning when Sousa plays it with that tremendous technicality and originality that are all his own. The American public will not swarm to attend something or anything it does not like. And if the American public wishes to attend a public performance of any kind, any one might stake his life on the fact that that performance is gilt-edge and well worth while. This has been demonstrated right along for many years, and the proof is more positive today than ever before.

A NEW SOUSA OPERA.

The March King and His Collaborator Hatch Out Something New in the Line of Music and Comedy.

John Philip Sousa Is Fond of Hunting and Riding

THE many readers of John Philip Sousa's novel, "Pipetown Sandy," have marveled at the author's knowledge of hunting and hunting scenes; the chapters devoted to Ned Dougey's duck and the Judge's setter dog, Bob, have been a source of delight to the men that follow by stream and field the quest of game. Perhaps there is no man more typically American than the musician who is world-famed for his marches and comic operas, and who has, perhaps, covered a greater field as a conductor than any man known to history.



John Philip Sousa.

Sousa was born literally within the shadow of the capitol at Washington and within calling of that great small game basin, Chesapeake Bay. "Pipetown" is the old time name for the eastern section of Washington, and here as a boy and in early manhood Sousa hunted ducks and quail and fished to his heart's content. Many of the greatest trap shots of the country sprung from the gunners of the Potomac, and Sousa has upheld the prowess of his native place on several occasions. Perhaps the greatest match he ever participated in was the shoot at St. Louis in 1898, open to the world, and such shooters as Fred Gilbert, of Spirit Lake, Iowa; Tilford, who last year won the American handicap; Elliot, of Kansas City, and a host of the crack shots of the country took part. It was a match for 25 birds; Sousa killed 24, but two of his birds fell outside of the boundary and were counted against him, but his shooting won the admiration of all the professionals. He has shot in many matches with success, and this year at Pinehurst, North Carolina, at the tournament for the championship of the south, he won the champion cup, scoring under the most adverse weather conditions 143 out of a possible

150. He has among his trophies many cups, etc.

Brought up among horses, dogs and guns, he knows them thoroughly. His horseback journeys are often spoken of; he has been known to ride forty miles a day for a week at a time and has journeyed in the saddle from the north to Washington on several occasions.

Outside of his ability as a rider and hunter, he was years ago a fairly good baseball pitcher, and within the past five years pitched several creditable games.

He has a magnificent kennel of setters, Blue Beltons, Llewellyns, Gordons and Irish, and is very fond of them. This kennel is located in North Carolina, where he goes every year quail and turkey hunting.



LEONARD LIEBLICH.

JOHN PHILIP SOUSA.

John Philip Sousa has just completed a new comic opera, or, as it will be called in the bills, a "musical play." The few who have been privileged to hear excerpts from the March King's score declare it to be unequivocally the finest work he ever has done, and he makes no secret of the fact that he thinks so himself.

In this musical venture Sousa associated with himself Leonard Lieblich, associate editor of THE MUSICAL COURIER, and writer of the "Variations" department in that journal. Lieblich wrote the book, and, as he probably knows more about it than any one else, let him tell the readers of THE AMERICAN MUSICIAN what he told the representative of this paper who pressed him for information.

"Mr. Sousa and I," said Mr. Lieblich, "have put ourselves under heavy bonds to speak of the new piece only as a musical play, for it is all that a comic opera should not be. There is no jiggling king with comedy legs; nobody seeks a magic island, iniquitous isthmus or promontory of plenty; there is no parental objection to the heroine's marrying the man of her choice, and—best of all, perhaps—there is to be no flannel suited tenor warbling into the upper boxes ditties about violets, seashells or the moon.

"The whole thing is an attempt to tell a modern story

in a pleasant and plausible way, and to make the music grow out of the situations as much as possible. The acts are three, two in New York and the last in Cuba; time, 1888, but it is not a war play. The atmosphere of the second act will be something new and rather surprising in the way of stage setting.

"Sousa had a long vacation last summer and put his entire time on the music, with the result that he has produced—you'll smile—the best and freshest thing he has done since 'El Capitan,' if one can say that of a composer whose every work has been so spontaneous and buoyant.

"If all this mystery about the plot sounds a bit far-fetched, it is intentional, for the production will not be until after the holidays, and untimely premature disclosures are not good omens or good business. Mr. Sousa and I have so far guarded the name of the play even from our wives, to whom no comic opera writing husbands are hienes.

"I think that is about all there is to say, and if the work is a success you may come back and I'll be glad to tell THE AMERICAN MUSICIAN what are my favorite amusements, colors and flowers, and what I think of politics, plays and pies."

Ten Thousand Persons Hear Sousa's Great Band Play in the Greek Theater

By Walter B. Anthony

John Philip Sousa, march king of every nation, was yell leader last night on the Berkeley campus. A crowd of 10,000 persons constituted a part of the performance and his band of 51 musicians the other part. Both acquitted themselves splendidly, according to the testimony of Sousa himself, who was delighted with the reception given him; the wonderful acoustic properties of the Greek amphitheater, and the spirit and dash of his bandmen. He made "rah! rah!" boys out of his audience, part of which, unable to find seats inside, took up their places on hills and heard almost as well. A half hour before the music began all the general admission seats had been sold, and by the time Sousa stepped upon the stage there was not even standing room left inside the great amphitheater.

As long as the thrill is the essence of music Sousa and his marches will hold first place in the affections of the vast majority of the people of this great nation. When he swings his arms at his side and marches into the rhythm of "Gears and Stripes Forever" everybody follows, you can't help it. His marches have the verve, which with Sousa means nothing more technical than "gib, smash, bang," and they are constructed to please even a pedant, if a pedant can be pleased. Sousa is as essentially American as Roosevelt. His music is a success, and instinct with racial spirit, whatever that is.

There isn't space to tell about the program, but one number should be discussed a bit because it shows Sousa in the role of humorist and convinces one that he should turn out more scherzo music. This piece was "Waltz for the Church," and he played it for an encore. It was popular music Wagnerized. He turned the pitiful wail of the one who waited into a long, sad story for the reeds, and then the brasses intoned with mock heroism and great pomposity "My wife won't let me." Before he got done with it he was contemptuously tossing the popular song into the measures of Gounod's "Funeral March of a Marionette," and then as though that wasn't enough he dumped "Mendelssohn's Wedding March" into the tone mix-up and gave a delicious bit of comedy music that only one man could have done, and that is Sousa himself.

The "Peer Gynt" suite was a clone copy of the orchestral score and his instrumentalists showed themselves capable of handling delicate music with keenest sense of shade and color. His own suite, "Last Days of Pompeii," was another hit, and so was everything else, for that matter. All of his soloists were well received. Charles for his remarkable forte playing.

DRAMATIC MIRROR

NEW YORK CITY NOV 2-1907

PORTLAND, ORE.

Sousa and his band have been delighting the audiences at the Armory 25, 26, with a splendid programme ranging all over the field of music. J. F. LOGAN.

CALL SAN FRANCISCO, CALIF. OCT 1884

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# LEADS SOUSA'S BAND

## Signor De Caprio Takes Baton on Invitation of Master.

### RENDERS HIS OWN MARCH

#### Compliment of Eminent Bandmaster to Portland Musician Earns Ovarions for Both From Great Audience at the Armory.

It would be hard indeed to say whether the fulsome applause which was rendered to Sousa, the March King, or the unrestrained ovation that was given to Signor A. DeCaprio, composer of the "Portland Rose Festival" march, was the conspicuous feature of last night's concert at the Armory, which 3000 music lovers attended. It is also difficult to say whether loyalty to a local artist did not have much to do with the record-breaking crowd which poured and jammed its way inside the massive building of stone and brick.

DeCaprio acquitted himself nobly, that much cannot be gainsaid, for when he stepped on the dais to which Sousa had led him, and from which the eminent bandmaster had just retired, there was resounding applause and salvos of spontaneous greeting. DeCaprio had labored long and arduously arranging his "Rose Festival" march for a full band of 65 pieces, and had had only one rehearsal, but when he raised his baton the house was hushed and the three-score of Sousa artists swung gracefully into the march and carried it through to the finish in accurate and rhythmic response to every motion of the leader's baton.

DeCaprio was compelled to play the march through twice and was forced to decline a third recall, and when he tripped down from the platform, Sousa shook him by the hand and exclaimed, "DeCaprio, you are a master of melody; you can't beat the Italians in that."

Huge bouquets of flowers were presented to the local director and fully 100 people jammed into the dressing-room, during the intermission, to tender their congratulations. Before the concert was ended, Sousa announced that he would incorporate the "Festival March" in his programmes during his present tour of the country, and was lavish in his praise of the composer's work as well as his intelligent leadership during the rendition of the selection.

As for the Sousa programme itself, the tremendous crowd would hardly let the band rest between numbers, applauding constantly, "Los Preludes," by Liszt and the "Smithy Scene from Siegfried," receiving the warmest greeting. Sousa's suite, "Looking Upward," a melange of the catchy and classic, held the audience spell-bound, because of its broad swing through the vast range of human emotions, and because of its delicate coloring, its tremendous power, its force, its vigor, its gentleness and sweetness, all changing with such easy transition and rapidity that it carried the thousands of listeners with it in silent rapture to the very end.

The cornet solo of Herbert Clarke, the wizard of wizards on that instrument, and the vocal solo, "Elizabeth's Prayer," from "Tannhauser," by Miss Lucy Allen, elicited encores until the artists were obliged to decline further response.

Miss Jeannette Powers showed marvelous technique and fine feeling in her violin solo, "Adagio and Moto Perpetuum," but to most of the audience the selection was entirely unknown and especially to a Saturday-night crowd. Interlarded among the regular numbers on the long programme were numerous epicores of Sousa's own, and they were greeted just like all old friends are greeted when they return after long absence.

Sousa, himself, remarked after the concert was over that he hadn't received such welcome and felt that he owed so much to any audience as he did the one that listened to and applauded him last night.

A large crowd attended the matinee concert in the afternoon. The feature was a clarinet solo by Signor Joseph Norrito, who acquitted himself admirably and was enthusiastically enjoyed. Signor Norrito showed great command of tone, splendid execution and fine expression.

# THOUSANDS LISTEN TO SOUSA'S BAND

## March King Captures His Audience and Is Liberal With Encores.

More than 3000 people heard a Sousaphone solo last night, at the Armory, and few of the throng that applauded "Everybody Works but Father," in which it was sandwiched, knew that the massive instrument bellowing largo tones is distinctly an invention of the march king. Hidden in the background, save for its ponderous bell, which terminated a brass twist about the body of the player, the Sousaphone had much to do with the majestic harmony of Sousa's first concert. The Sousaphone is an innovation of the march king, and has its efficiency as a brass instrument in a crook not known to the band world until Sousa decided a twist would improve the instrument's mellow tones. Forthwith the brass was bent and christened after its concert poet-inventor.

Sousa and his 50 artists had a cosmopolitan audience last night, and the programme seemed to have been framed accordingly, for it appealed to the artist and the artisan. The "Last Day of Pompeii," with its intricate bars, was followed by "El Capitan" and "Till Eulenspiegel's Merry Pranks," encored vociferously brought forth "Everybody Works but Father," in which the Sousaphone, the tinkling cymbal and even the kettle-drums essayed solos.

Several times throughout the concert the auditors were reminded of their Sabbath duties. If they had but closed their eyes they could easily have imagined themselves seated in church. The melodious pipe-organ effect of the big instruments, mingled with the tiny sounders, was a feature of the concert.

Herbert L. Clarke, the cornetist of the march king, would have made a hit simply by bowing. He bears a striking resemblance to President Roosevelt, and seemed to be preparing to say "de-lighted" when framing his lips for the press of his instrument. He gave three solos in perfect repose, and next to the bandmaster of our own United States, was the favorite.

Miss Lucy Allen, the soprano, sang "Roberto" effectively, her strong tones filling the Armory and retaining evenness without faltering. She responded to two encores, her rendition of "I've Made My Plans for Summer" showing her great versatility.

Miss Jeannette Powers, the violinist, rendered the caprice, "Slav," by Geloso, with remarkable execution, and responded to two encores, all of which brought forth applause spelling hit with the "h" up.

Sousa is generous with his encores, and responded promptly to the noise prayer of his auditors.

# SOUSA'S BAND GIVES CONCERT

## Thousands Gather to Hear the Moonlight Concert at Greek Theater.

BERKELEY, October 23.—Thousands gathered in the Greek Theater this evening for the moonlight concert by Sousa and his band under the direction of the University authorities. Hundreds of prominent society folk, including members of the faculty and their wives, were in the audience. This is Sousa's second appearance in the Greek Theater, the first being at an afternoon concert two years ago, when he played at popular prices to the undergraduates.

A special feature of the programme was the fifth number, the Hymn to the Sun, from "Iris," by Mascagni. The programme varied between the popular and the classic, and was keenly appreciated by the record crowd.

The programme was as follows: Overture, "Kaiser," Westmeyer; cornet solo, "Rondo Caprice," Clarke (Herbert L. Clarke); suite, "The Last Days of Pompeii," Sousa; soprano solo, "Robert, toi que j'aime," from "Robert le Diable," Meyerbeer (Miss Lucy Allen); Hymn to the Sun, from "Iris," Mascagni; suite, "Peer Gynt," Grieg; humoresque, Dvorak; march, "Powhatan's Daughter," Sousa; violin solo, "Caprice Slav," Geloso (Miss Jeannette Powers); Ride of the Valkyries, from "Die Walkure," Wagner.

Super Cutting Bureau in the World  
EVENING GAZETTE

OCT 23 1907

# THE ONLY SOUSA AND HIS ALWAYS WELCOME MUSICIANS

None of the diverse other bands visiting us please the popular fancy or draw the crowded houses that does Sousa's. The long line in waiting at the ticket office and the lack of empty seats within the Clunie Theater last evening made one wonder if there were not to be some disappointed ones after all.

And still another noticeable feature, as the concert progressed, was the not only warm but wildly enthusiastic applause ready to spring to life on any and all occasions. The appearance of a soloist, the first notes of one of the leader's popular marches, given as an encore—each and all were the incentive for an outburst—and that in a city where audiences have a reputation of being a little cold, if anything.

As usual, there was something new in the introduction of instruments. Not before has a harpist been among the number, and in looking over the ensemble, one or two other instruments new even to musicians, were to be seen and heard when one listened keenly for the new tone which, upon hearing, they recognized as being the necessary part in making an altogether satisfying whole. Particularly was this to be felt in his own suite, "The Last Days of Pompeii"—a descriptive work of three parts in which the instruments are made to tell a wonderful story. The instrumentation of this is exceedingly fine. Mr. Sousa has done nothing better than this—a thing of altogether different character from his marches and operas, and one which did not suffer in comparison among musical people.

The suite "Peer Gynt," by Grieg, coming later on was one of the classical numbers interpreted with rare insight. This "March King" who caters to the popular taste so delightfully, has a keen appreciation of the other side of the art, and in combining the two gives a program pleasing to the musically fastidious as well as to those having a taste for the popular. In reality, Sousa might well be called a true educator in music since he has discovered the art of making all styles desirable and pleasing to his listeners.

Who can resist his marches played by his own band and under his leadership?

Other bands may have them on their programmes and please their audiences but if one has not heard them under the composer's own touch they have

missed really knowing them. The real soul of a Sousa march comes to life under no other inspiration—they lack an inimitable something only given them by him.

Herbert L. Clarke, the cornetist, is still with the band, and did something out of the ordinary last evening in the way of taking unusually high tones. It is extremely difficult on that instrument and Mr. Clarke accomplished the unusual in a pleasingly easy manner and with a very sweet tone, instead of the commonly piercing one.

Miss Jeannette Powers, who played with much confidence and spirit on the violin, was also with the band two years ago and was well received because of the remembrance of her former playing, as well as the pleasure she gave at this concert. Miss Powers has exceedingly good technic and very good style but there is a bit too much of the vibrato throughout her work.

The soprano soloist was not up to the usual standard of artists heard with

10 Oct 19  
SOUSA WILL TRY FESTIVAL MARCH

# SOUSA WILL TRY FESTIVAL MARCH

## Baton of Famous Bandmaster Goes to De Caprio Tonight for the Test.

An honor hundreds of band conductors have coveted, but which none has heretofore secured, was extended today to Signor A. De Caprio, of this city, by John Phillip Sousa, America's foremost band director. De Caprio will direct the splendid organization at tonight's concert for the rendition of the "Rose Festival March," composed by De Caprio and dedicated to the Festival.

This morning, by appointment, a delegation from the Rose Festival Association, consisting of Secretary Bury I. Dasent, General Manager George L. Hutchin and President E. B. McFarland, of the Rose Society, together with Signor De Caprio, called on Mr. Sousa at his apartments at the Hotel Portland, and the matter of having him play the "Rose Festival March," either as an extra or an encore during his present season's tour, was laid before him. The Rose Festival plans were first broached to Mr. Sousa at a banquet tendered to him by some local admirers last night, and this morning without hesitation he expressed his willingness to incorporate the march in his regular programme, contingent only upon its merit. The merit he said he would not care to determine until his own band had tried the piece. It was then that he suggested that De Caprio attend the afternoon rehearsal, following today's matinee, to give it a trial, and then, tonight, De Caprio will wield the baton for the march, which will be played as the last selection preceding the intermission.

De Caprio has arranged the Festival March for a 65-piece band, and is fully confident that it will pass muster when Sousa has once heard it.

"I am deeply interested in the plans of the Festival," said Sousa to the delegation, "and I should like to be here during Festival week next year, but my plans are such that it will be impossible for me to be in this part of the country next June. I want to show my interest in your Festival, and shall be very glad to have Mr. De Caprio, whom I have known by reputation for years, take the baton and lead the band. I am always looking out for ways in which to advance the interests of musical art and culture, and if the Rose Festival March possesses the requisite merit I shall surely incorporate it in my programmes."

The concession to Portland and the Festival, as well as the individual honor to De Caprio, is particularly gratifying, for the reason that thousands of would-be composers flood Mr. Sousa with requests for him to try their work. But not one in a thousand is considered worth even a rehearsal and never has the eminent bandmaster gone so far from established precedent as to give way to any local celebrity to the extent of turning his baton over to him in a regular public concert.

The Rose Festival people will attend the concert in a body this evening. They feel that if this particular composition secures a place on the Sousa programme it will be the best advertisement for the Festival.

# GAZETTE

## THE PUBLIC NO FOOL

### Sousa Declares That Too Many Persons Underestimate Its Tastes in Music.

John Phillip Sousa, as one of the world's successful men, is often asked the question "What is success?" And full of meat and meaning is his reply: "One fellow succeeds, the other does not. This fellow is a splendid musician, has a fine idea of harmony, knowledge of music and all that, but still he is not so successful as the other fellow. Anw why? I should say that the man who is successful is so, because, he concentrates his brain to such a terrific intensity that he gets entirely out of himself into the inspirational part which is higher than himself. To be the mouthpiece of something out of the ordinary a man must dig down away beyond himself into the gold mine of his soul—but many do nothing better than dig into the ash-pile, because it is easier to dig for ashes than for gold."

"And does the public want the gold or the ashes?" was eagerly queried.

"That stands for nothing," Sousa replied. "The public is waiting all the time to hail cleverness in whatever form it may come. Too many successful men underestimate the public, which is no fool, believe me. The composite brain of the public is certainly greater than the single brain of the individual. Do not misunderstand this, either, because I mean if it wants light stuff, it must be good light stuff, or if it wants a baseball game, it must be a good one. It does not follow that everything which is good is of a high stratum, or that everything which is of the higher stratum is good."

CHRONICLE  
SAN FRANCISCO  
OCT 24 1907

EXPRESS

LOS ANGELES CAL.

OCT 23 1907

SOUSA, THE "MARCH KING"

When on a public platform, directing his great organization through the intricacies of concert, John Philip Sousa seems a powerfully charged dynamo of energy and action—and so he is.

and student he was ever storing his mind with educational matters. He studied music and the violin under an old Italian master, of whom he speaks with affection to this day.

It was here that he laid the foundations of a life of mental activity that since has made him one of the most renowned and successful men the musical kingdom has ever known.

Successful opera and other works have shown that Sousa is a musician in other directions than in martial music.

The First Established and Most Newspaper Cutting Bureau in the

OCT 24 1907

OCT 24 1907

8,000 HEAR SOUSA AT THE GREEK THEATER

Leader, His Band and Soloists Play to Crowd Overflowing the Aisles.

BERKELEY, Oct. 24.—Eight thousand people filled the tiers and chairs at the Greek Theater last night and overflowed into the aisles when John Philip Sousa and his band gave their concert.

To many in the audience the piece of most interest was the "Peer Gynt" suite by Grieg. The University Orchestra played it recently, and many there were who were anxious both to hear it again and to compare its renditions by band and orchestra.

"The Ride of the Valkyries" was the last number of the evening, and the best played. The audience was apparently, however, not one that craved the classic, for the piece received not nearly the applause it deserved.

The one piece, however, of classic excellence, that got its full share of applause from all sides was Schubert's "Serenade," played with rare expression by the violin soloist, Miss Jeanette Powers.

Several of Sousa's inimitable marches were played as encores, and were received with enthusiasm.

VARIETY

NEW YORK CITY

OCT 26 1907

DICKERING WITH SOUSA.

A. L. Erlanger is giving his personal attention to a possible contract with Sousa, the bandmaster, whereby the latter's band will be a feature at the Auditorium, Chicago, at the largest salary weekly ever paid in vaudeville.

NEW YORK TIMES

NOV 2 1907

THE WASHINGTON POST.

The popularity of Sousa's march music in England does not abate. The Briton clings to the things he likes, from HANDEL'S Hallelujah Chorus and LANDSEER'S painted dogs, to the humblest national viands; and he likes SOUSA. But though he never tires of the "Washington Post" March, he can never be informed of the meaning of its title.

When ARTHUR WALKLEY, the dramatic critic of The London Times, who begins his accounts of burlesque shows at the Gaiety with quotations from PLATO or SOPHOCLES, for which a special font of Greek type is kept on hand, visited Washington in his official capacity as a civil servant, he took a very bright young lady in to dinner one evening. She proved so agreeable

a listener that he imparted to her many autobiographical facts. "They all appeared in print next morning," says Mr. WALKLEY, "in The Washington Post, which I had previously supposed to be a dance."

The Bishop of London, too, was as much astonished to find that The Washington Post was the name of a newspaper as Sam Weller was to discover that "swarry" was another name for a leg of mutton and turnips. "The name," the Bishop explains, "always reminds me of our annual children's dance at Fulham."

This explanation of a joke, we know, would be condemned as "bromide" by Mr. GELETT BURGESS. But it seems justifiable. We do not always remember SOUSA here, for we are changeable and prone to follow new gods. But WALKLEY beat the Bishop.

OCT 26 1907

SCHOOL CHILDREN HEAR COMPOSER.

More Than One Thousand Earn Money for Tickets.

After having earned by their own efforts money with which to buy tickets for the concert given by Sousa and his band in the Auditorium yesterday afternoon, over one thousand school children of this city heard the superb rendition of the works of the famous composers.

Miss Catherine Stone, supervisor of music in the public school, obtained from Sousa the concession of half rate for the children, thereby placing the entertainment within their reach. Some of the boys cut lawns, sold papers, and nickels and pennies have been saved for days that their desire for music might be realized.

The entire gallery was taken by the children, and it was certainly one of the most appreciative audiences to which Sousa ever played. Today five hundred more children will attend, and it is certain that Sousa and his band will be the theme of conversation among the children for many days to come.

OCT 26 1907

SOUSA HARRIMAN OF MUSIC WORLD

Not a Musicianly Artist, but Knows Value of Advertising and Catches Paying Public.

BY FREDERICK STEVENSON.

MY poor muse seems to have fallen upon evil days. "La Traviata," Gadske—and now Sousa.

Who shall deny the mysterious fate which visits our troubles upon us in three-fold form ere better things may come to be?

Blessed be God that on Monday night the peerless Bertozzi will break the spell with her "Mignon"! Sousa is all my judgment painted him. I cannot account him a great director in any true sense of the word.

Sousa is the Harriman of the music market. He makes things hum, he gets the crowd, he catches the eye and the ear of the paying public.

He has his trained lieutenants, his splendid retinue—the very best to be obtained for love or money—and, as for the quality of his service, why, the public may take it or leave it, just as it best pleases them.

Do they take it? Surely. All the world loves a good advertiser—if he speaks loudly enough—and Sousa knows the advertising ropes if any man does.

Sousa is not to be compared for one moment with Ferrulo. His artistic instinct is immeasurably below that of the Italian, and the emotional quality seems sadly wanting.

I would not write thus strongly, save for the fact that I am weary unto death of the vaunting of Sousa as the greatest American bandmaster. I do not believe that Mr. Sousa, despite his great material successes, both here and abroad, is anything of the kind.

Take the Sousa compositions of yesterday afternoon's performance as an instance in point. Out of the twenty-two numbers played—counting the three separate movements of the Suite as three—no less than eleven bore the Sousa name; and it is quite within the bounds of moderation to say that not one-half of them are properly in place on a dignified program.

And then, the trashy travesties with which Mr. Sousa will consent to lower the standard of his art! Imagine Ferrulo following the "Peer Gynt" Suite with a fearsome medley on "Waiting at the Church," with trombone groans, bass drum crashes and phrases from Gounod's "Funeral March of a Marionette" thrown in for the hired mourners.

Imagine Ferrulo following "Elizabeth's Prayer" with "I've Made My Plans for the Summer"—a Coney Island song with a whistling refrain, and Miss Lucy Allen the unwitting victim of such an antithesis.

The band, as a whole, is a superb body of men—the reed and brass choirs being of unquestionably high caste. The quiet reed work is of very beautiful quality, and the pianissimo brass accompanying has a chaste balance of extreme rarity.

It is when Mr. Sousa permits the introduction of these vulgar burlesques and trashy trivialities that he belittles his art and lowers the standard of American music. We have the right to ask the best and the highest at the hands of a man wielding the power that Mr. Sousa wields; and, if we do not get it, it must be that he either holds his own art lightly or looks with contempt upon the taste of the people.

I felt especially aggrieved yesterday afternoon, when over a thousand school children were present, that American music at the hands of an American musician should take the shape it did. And I sincerely hope that, for the present credit and future welfare of American band music, Mr. Sousa may see his way to eliminate at least half of his own march material, and kill for all time the unforgivable blots that now stain his work.

Of the delicate work of the band I have already spoken in high terms. The fortissimos, however, are nothing but unbridled noise. They have no homogeneity, and absolutely no magnetic quality. The "Lucia" Sextet, played in most mechanical fashion, was an instance in point. Ferrulo used to bring us to our feet in a frenzy of enthusiasm. Not so Sousa.

One or two words of appreciation regarding the soloists, and I have done. Miss Jeanette Powers, apparently quite a young girl, gave a large measure of delight in respect of an exquisitely pure and liquid tone. For so young a violinist Miss Powers holds large promise for the future, and, even now, is more than ordinarily

well equipped in the two important matters of technic and purity of intonation.

Miss Lucy Allen has a voice of large dimensions and good intonation, but wanting in distinction and native charm. Her solos of both the morning and the afternoon were exceedingly well received, but suffered from the encore to which reference has already been made.

Herbert L. Clarke, a celebrity of long standing, achieved his usual success with his cornet solos, "Sounds from the Heavens" and "Rondo Caprice"—both from his own pen, both exceedingly effective and both richly scored. Mr. Clarke is a supreme master at this work.

The Auditorium was well filled in the afternoon and crowded to excess in the evening. In fact, the great building was sold out.

And it would be more than unfair if testimony were not borne to the fact that the public manifestation of applause was all that Mr. Sousa and his admirers could desire.

San Francisco Examiner, Oct. 25, 1907.

RECORD BREAKING AUDIENCE HEARS SOUSA IN BERKELEY

Receipts Larger Than When the March King Performed in New York Hippodrome

Sousa played to a record breaking audience last Wednesday night in Berkeley. The receipts were larger than those of any single concert ever given by him and his band in America. This does not except the occasions when in New York the magic of his marches has drawn a crowd that filled the Hippodrome.

During his tour of 1904 in England, when he and his marches developed a furore, he became no stranger to \$4,000 houses, but nowhere in America has there been a larger gathering of greater enthusiasm than at the Greek theater Wednesday night.

A significant fact was pointed out by the managers of the Greek theater performance, who called attention to the circumstance that the audience was composed almost exclusively of Berkeley and Oakland residents. The trains to San Francisco after the concert, though no longer than usual, were only comfortably filled. Not enough persons went from this city to fill a single section of the amphitheater. This is taken as evidence that the concerts to be given in Dreamland rink in Steiner street near Sutter will be financially as well as musically successful.

Edith L. Niles in New York Musical Courier.

Portland, Ore.

PORTLAND, Ore., October 31, 1907.

Delightful indeed, was the courtesy extended by Sousa on his recent visit to Portland to Signor De Caprio, musician, band leader and composer, of this city. Signor De Caprio had arranged his "Rose Festival March," dedicated to Portland's June Festival of Roses, for a full band of sixty-five pieces. After examining the score Sousa turned his sixty-five musicians over to the composer and after but one rehearsal at the evening concert, when Sousa relinquished his baton also, under the conductorship of De Caprio the artists swung gracefully into the march and carried it through to a splendid finish.

San Francisco  
Call, Oct. 30  
1907.

San Francisco Call  
Oct. 29, 1907.

paper cutting Bureau in the World  
CHRONICLE  
SAN FRANCISCO, CAL.  
OCT 30 1907

paper cutting Bureau in the World  
SAN FRANCISCO, CAL.  
NOV 1 1907

### Sousa's Band Interprets Orchestral Scores Without Strings

By Walter B. Anthony

To the musician who thinks an orchestral score cannot be arranged for a band, Sousa's organization is commended. It is not imitation of an orchestra either when he plays a transcribed classic. The band does not lose its individuality as such, but expresses normally the beauties first penned for strings and wind.

This fact had ample demonstration last night, when Sousa played to a house full of enthusiastic listeners at Dreamland rink, and was proved in the afternoon when the matinee was played. The throng last night could not have been larger without climbing the stairs into the balconies. Every seat on the floor was occupied, from the front row to the walls, and the music was worthy of the crowd.

With the addition of Liszt's symphonic poem, "Les Preludes," which was added, the program was the one intended for Monday night, and it was "Les Preludes" that inspired the assertion of the interchangeability of orchestral to band music when Sousa leads. The arrangement was made by Sousa himself and is in the original key. The addition of a harp to his list of instruments completed the possibility of arranging this delicate, expressive and majestic composition for the band.

The arpeggios of the harp glittered over the tones of wood wind and brass and the suggestive haunting beauty of the number was made plain. Such a variety of tone color which was brought forth under the leader's baton was never before located in a brass band. In Dvorak's "Humoresque" the same gossamer like and fragile effects were obtained. Imagine a melody so light and graceful as to engage the art of Kreisler and Maude Powell with their violins being translated by a band of 50.

Yet it is done, and on the plaintive theme the composer's thought rides as sure as though nothing but a fiddle and a bow were employed. Incidentally the oboe players were largely responsible for the applause which rewarded leader and band. I wonder why Dvorak called it a "Humoresque." Nothing could be sweeter or sadder than its theme. It is the sad humor of tears and a wan smile. Anyway it was very beautiful.

I cannot get excited over "Till Eulenspiegel's Merry Pranks," by the modern wizard, Strauss. If the pranks were funny I missed the joke; and the composer's German idiom proved untranslatable to me, at least.

"The Last Days of Pompeii" is too realistic for San Francisco really to enjoy for some while. That cosmic grumble and rumble of the second period in the last movement of Sousa's suite sounds too much like a certain April 18 which we are trying to forget. People in the audience turned to one another knowingly when the tones depicted the "Destruction," and said, "Yes, that's what it was like." It is a remarkable piece of pure program writing.

The soloists were cordially encored and earned their reception. Miss Lucy Allen possesses a soprano of wide range and considerable flexibility. It is sympathetic and resonant and she articulates with excellent method. She sang a showy Meyerbeer aria last night which displayed her upper voice to brilliant advantage. For encore she sang a new Sousa waltz song with dainty charm. Miss Jeannette Powers played Geloso's rather inconsequential "Caprice Slav" with more grace and technic than it deserves. Her sense of pitch is faultless and her double stopping is utterly above reproach. Her tone, while not large, is clean, clear vibrant and she bows intelligent phrases. Her encore was Schubert's serenade, which gave her a chance to play to the heart. The number was done with emotional fervor and would leave nothing to be desired if she would forget the chromatic torture to which the arranger subjected the final measures of the largorous melody of Schubert. Clarke's cornet virtuosity is a marvel, and won him a recall for his performance of a caprice, which he wrote himself.

SIoux CITY, IOWA

NOV 3 - 1907

Graham Now Sousa's Rival.  
Noville Mall: At a meeting of the Noville band Thursday night the organization was perfected and officers elected as follows: President, A. L. Secretary, Clifford Larkin; Manager, Carl... James G...

### SOUSA AND HIS BAND ARE DELAYED BY WRECK

Freight Trains Ahead of the  
Special Collide and  
Block the Rails

Sousa and his great band did not come last night. A northbound train out of Los Angeles bearing the musicians was delayed and so there was no concert. Instead there was a chorus, "a capella," at the box office—"Isn't that too bad!" Will Greenbaum and his assistants were busy till 9 o'clock exchanging tickets for the concert which did not happen to others that will take place this afternoon and evening and Wednesday and Thursday afternoons and evenings.

According to advices, the cause of the disappointment was the clashing together of two freight trains ahead of the special in which the band was riding. A delay of 10 hours resulted before the special could resume its journey north. It reached this city after midnight last night.

There will be no particular change in the programs. Greenbaum announced that, as many patrons had selected a particular night to hear particular numbers, he would arrange to have the band play the Tuesday night program as printed and, in addition, to give, for the benefit of those who reserved seats for last night, the Strauss tone poem, "Till Eulenspiegel's Merry Pranks," and Grieg's "Peer Gynt" suite. The matinee program today will be played as advertised.

Greenbaum said last evening that there should have been no difficulty in making San Francisco after the concert which Sousa played Sunday at Long Beach, "but the freakishness of the freight trains which mixed," he said, "could not have been foreseen."

RECORD

OCT 26 1907

### SOUSA'S BAND.

Ferullo is gone, but Sousa is "in our midst!" Had the Italian been compelled to turn away the populace by the thousand after using every bit of available space as Sousa has done it might speak well for our love of artistic interpretation of all that is fine in music. Sousa knows what the people want and gives it to them. As a people our artistic education is only begun, and we must not expect that we shall be able to digest the world's masterpieces all at once.

So give us Sousa with his wealth of display and so much that is really good and we will use it as a stepping stone to rise to higher things.

'Tis but a step from the sublime to the ridiculous, and bearing this in mind, we know why an audience will applaud with equal enthusiasm Dohna-zetti's sextet from "Lucia" and "Waiting at the Church."

er Cutting Bureau in the World

CALL  
SAN FRANCISCO, CAL.  
OCT 31 1907

### Organ Grinder a Pupil of Sousa

I suppose this story has been told of more than one musical celebrity, but it was John Philip Sousa who was the rightful original: Philip Sousa who was the rightful original: The bandmaster was taking a stroll along the back streets of New York one day when he came upon a blind man playing a hand organ. He was grinding out a march to the slowest time imaginable and at first Sousa did not recognize it as his own composition. When he did, "Let me show you how to time that," he said, and seized the crank himself. Under his spirited manipulation the march took on its proper melodic garb. A short time afterward Sousa again strolled along this particular street, and there again sat the blind organ grinder, grinding out a Sousa march. And on the front of the instrument a large placard informed the public that the player was: "A Pupil of Sousa."

### Whole Country in Bandmaster's Name

Walter Anthony likes Sousa because Sousa is an American. He ought to be. He carries the whole United States in his name—"So" is John Philip's real name—John Philip So. The story goes that he registered in a strange city as "John Philip So, U. S. A.," and the version of it that appeared in the published list of arrivals was "John Philip Sousa." The bandmaster liked the name and it has been his ever since. The story is a good one—only it isn't true. John Philip Sousa was on the rolls of the public schools of Washington, D. C., where he was born, long before he was old enough to register in the luxury of having his name entered in a

### SOUSA CHARMS LARGE AUDIENCE

Well-Balanced Band Augmented  
by Some Acceptable  
Soloists.

John Philip Sousa, with his corps of assistants, showed himself to be none the worse for a train blockade. A large audience greeted the opening concert yesterday afternoon.

Many new numbers have been added to his repertoire since the last concert of Sousa in this city, but that the former compositions of his musical pen are still held in keen memory was fully signified by the mighty outburst of applause which greeted the familiar strains of "El Capitan" and "Liberty Bell." The new march, "Powhatan's Daughter," vividly dispersed the Indian color in phrases of weird minor strains, with sudden changes to dramatic chords. A trifle more of complication entered into this march and less of continuous melody, still it is safe to predict that it will be whistled.

Miss Lucy Allen, soprano, disclosed a voice of the coloratura type, pleasing in quality and used with intelligent taste. Her rendition of Gounod's waltz song from "Romeo and Juliet" was met with loud acclamation and vigorous applause.

Miss Jeannette Powers, violiniste, did great credit to her art and personal acquisition of it in the playing of Sarasate's "Zegeunerweisen," which calls for many violinistic qualities.

Sousa's versatility is always a marvel; his big, fine band giving forth the boisterous tones often found in popular airs, seems at the time suited for nothing else. But with the approach of these same instruments upon the classics, they modify and mellow, even in the use of fortissimo passages. The "Processional of the Knights of the Holy Grail," from "Parsifal," amply proves the last statement, and a most exquisite picturesque value is given to "Madame Butterfly" (Puccini), a true tone painting being presented of the dainty scenic effects surrounding the opera.

The euphonium solo, "Evening Star," from "Tannhauser," given by John J. Perfette, was very beautiful and very warmly appreciated.

Many popular airs were introduced, such as "Waiting at the Church," delineated in a fashion to compel admiration even from the most rabid of the anti-popular-song ilk.

The evening programme brought a crowd which overflowed the capacity of the large auditorium of Dreamland Rink, and, beside the orchestral numbers, a cornet solo—by Herbert L. Clarke elicited enthusiasm. He plays with great clarity and evenness upon the highest notes, as well as upon those with body. Wagner was again on the programme, "Siegfried" and "Tannhauser" both having excellent exposition from solo work and band.

### Sousa Rewards Great Crowd at Concert With Encores

By Walter B. Anthony

If Sousa were to give any more concerts he would have to hire a bigger hall than Dreamland rink. Last night the largest crowd of the present season assembled to see him and hear his band. The balconies were well filled and the floor was crowded. Will Greenbaum was pleased in the box office, Sousa was pleased at the director's stand and everybody acquitted himself creditably. As a special reward Sousa played more encores than at any previous concert, so that the measure of enjoyment was filled even though the first concert was never played.

The big crowd wanted his marches. He played "Manhattan," "Washington Post," "El Capitan"; his last lightener of brain and foot weariness, "Powhatan's Daughter," and some more that I don't recall this minute, besides his immortal "Stars and Stripes Forever."

None of those were down on the program, but were given to make the measure good. Besides, he played Mascagni's barbaric "Hymn to the Sun"; and speaking of hymns reminds me, he played "Nearer My God to Thee," perhaps because somebody requested it to see how it really goes, then he played Litolff's "Robespierre" overture with its bloodthirsty "Marsellaise"; a delightful suggestion of symphony from our own George W. Chadwick; Sir Edwin Elgar—or maybe it is Sir Edward Elgar—was down for an "Idyl Sevillana," which is a Spanish waltz with no chile peppers in it at all; Wagner and Berlioz completed a goodly company and figured on the same program with extras like "Waiting at the Church."

If you wouldn't enjoy something on a program like that it is a sign of deafness.

A special feature was made of W. J. McCoy's "The Hamadryads," which we have heard in its orchestral garb as originally presented by the Bohemian club at its high jinks; but the presentation for full band was the first in this city. It has been played elsewhere by Sousa with success. McCoy directed the band himself last night, and "got away" with his task gracefully. He was heartily encored and was forced to respond to a recall. The work loses nothing in the transcription. Its forte passages are emphasized tonally by the great brass of the band, and the climatic moments are big and splendidly resonant. It is, however, a work which must suffer something—as Mascagni's music did when played last night—from the lack of scenic aids.

Miss Lucy Allen sang an excerpt from Sousa's "Bride Elect," and was encored heartily; Miss Jeannette Powers played a violin transcription from "Der Meistersingers," and did it well, though the fullness of Wagner's sonorous orchestration covered her pretty tone sometimes.

The entire band left last night for Stockton and the sooner it comes back the better. The thanks of the community are due Sousa for what he has given us in the way of variety, quantity and quality in band music, and for what he has not given us. He didn't play "William Tell" once and hid that other stock salvation of the country band, "Poet and Peasant," at the bottom of a program where you could get out and still not miss a Sousa march.

REGISTER  
SANDUSKY, O.  
NOV 2 - 1907

### More-Loved Today Than Ever Before

Says the Milwaukee (Wis.) Press:—Sousa evidently is more loved today than ever before. A Pabst Theatre last night the house was literally packed, with nearly a thousand people turned away for lack of room. At one time the lobby was so crowded with enthusiastic Sousa admirers that it was necessary for a policeman to disperse them.

Cutting Bureau in the World

NEWS

BUFFALO, N. Y.

NOV 4 - 1907

IT'S a pretty custom in Paris where husbands present their wives with medals. It isn't often that we voice our little domesticities, but if we gave her a medal for all her virtues she'd look like a 2-column portrait of John Phillip Sousa. (Hope she sees this!)

Deseret Evening News,  
Salt Lake City,  
Nov. 5<sup>th</sup> 1907.

## Sousa Gives Two Magnificent Programs at the Tabernacle.

Bands may come and bands may go, but Sousa bids fair to go on forever. It is stated that he has passed his seven thousand five hundredth concert, and from the way he goes on composing, and the electric manner of his conducting, it seems safe to say that he will double his record before he lays down his baton for good.

The Salt Lake engagement began yesterday, with two concerts at the tabernacle. Owing to election time, the sudden financial stress, and the big opposition at the theater, the turnout at both concerts was not what it should have been, though it was much larger than any other band could possibly have drawn, as it seems difficult to arouse the enthusiasm of the public nowadays for band programs.

### THE MATINEE.

The train was so late from the west, that Mr. Sousa had only time to hurry to a restaurant and get a brief meal, going directly then to the tabernacle to superintend arrangements for the afternoon matinee. The attendance was fair for an afternoon band performance, the house being a little over one-quarter full.

Mr. Sousa brought was is considered the best aggregation of artists he ever had together. He certainly presented a model instrumentation, where each group or class of instruments is given full consideration with respect to the other groups of the general ensemble, which makes a perfect balance, an harmonious whole. The instrumentation is as follows: Three flutes, 2 oboes, 1 cor anglais, 2 bassoons, 1 E flat, 6 first B flat, 4 second B flat, 2 third B flat, 1 alto, 1 bass clarinet; alto tenor and bass saxophones, 4 cornets, 2 trumpets, 4 French horns, 4 slide trombones, 2 euphoniums, 3 tubas, 1 in C, and 2 BB, 1 harp, tympanis, drums and traps. The latter include a very fine set of carillons, or musical steel bars representing chimes.

The afternoon program was of a varied and patriotic nature, with Prof. Stephens' juvenile chorus of some 300 enthusiastic boys and girls, all provided with flags, filling the choir seats, presenting a lively appearance; and they certainly sang in a lively strain that mirrored their enthusiasm. The children appeared to advantage in the "Hall Columbia" number with Mr. Kimball at the organ, and when Mr. Sousa, in response to an encore gave the "Stars and Stripes Forever" march, the children sang parts of the march, waving their flags, as in the national hymn, with decided vigor. As Prof. Stephens led the choir and Mr. Sousa the band, the somewhat novel spectacle was presented of two conductors in action at the same time. The choir also sang "Ye Valleys and Mountains," by Donizetti with the organ.

The band gave a performance that not only charmed but stirred up the audience's enthusiasm to an high pitch. Everything was encored, and the encores readily acknowledged by the remarkably obliging bandmaster. Musicians in the audience remarked, "There's the best band in the country today." "Sheridan's Ride," and the "Chadwick Symphonic Sketches," were masterpieces in tone and tune, as well as in effectiveness of interpretation. Melody and dramatic presentation are the characteristics of Mr. Sousa's marches, in which he has grasped hold of the sensibilities of the listener everywhere, and the ready response of the audience yesterday afternoon evidenced that the great bandmaster knew just how to reach their musical affections, as he played march after march in response to recalls. Mr. Clarke, the cornetist, reached F above the scale in

his solos, dropping at one time four octaves, to the astonishment of the house. He has what might be called a "manganese steel" lip, and is readily one of the most brilliant performers in the country. Miss Allen's heavy and rich, dramatic soprano was very acceptable in the Gounod "Ava Maria," the artistic effect being heightened by the violin obligato by Miss Powers, the organ by McClellan and W. A. Chase at the harp. Miss Allen reached D above the staff. Miss Jeanette Powers brought out remarkably clear cut, singing tones from her Guarnerius violin. Her musical temperament showed to good advantage, and her conception of interpretation was that of an artist. Her floriture work was excellent.

### EVENING PROGRAM.

Mr. Sousa's program at night was made up with a taste and variety which always distinguish him; it contained the gay, the grave, the bewitching, and the humorous. Nearly every number had a big encore, and Sousa certainly lived up to his old reputation in the matter of his responses. After the big number by Richard Strauss, the band and the organ together, rendered "The Pilgrim's Song of Hope," which was rarely beautiful, except where the flutes and the organ hardly agreed in tone. After the "Peer Gynt" suite, the band struck up a characteristic arrangement of "Waiting at the Church," which brought down the house. The big feature of the evening was "The Last Days of Pompeii," by Sousa, indicating the tremendous episodes in Bulwer's novel; this, too, had a royal reception. The Wagner number from "Die Walkure," which ended the program, was given in electric fashion. Mr. Clarke, the cornetist, made his usual hit, and had a double encore, responding once with "Love Me and the World is Mine," beautifully rendered. Miss Lucy Allen has a big soprano voice, and she also made a strong hit with the audience. After her rendition of "Roberto," she was recalled and rendered a charming "Waltz Song." Miss Jeanette Powers, the violinist, also scored heavily, and showed herself a mistress of the instrument. The concert was an ideal one throughout, and the hope is there will be a bigger turnout this afternoon and evening.

The features of tonight's program are: Solos by Mr. Clarke and Mr. Morrito; "Moonlight," rendered by the tabernacle choir; "Romeo and Juliet Waltz Song," by Miss Allen; Sousa's new march, "Powhatan's Daughter," a solo by Miss Powers; and the "Hail Bright Abode" number, by the choir, band and organ, Mr. Stephens assisting Sousa in conducting, and Mr. McClellan presiding at the organ.

Following the retirement of the audience last night there was a brief and informal organ and vocal recital attended by Mr. Sousa, members of the band and a few friends. Prof. McClellan extemporized on the organ, displaying its varied capabilities, his selections being the Pilgrim's chorus from "Tannhauser," variations on the theme of "Ben Bolt," and other numbers. Miss Lucy Allen, the soprano of the visiting company, sang, by request, the "Inflammatus" from the "Stabat Mater" of Rossini, to organ accompaniment. The visiting musicians were much taken with the extemporization on "Ben Bolt."

Musical Courier,  
Nov. 13, 1907.

### Salt Lake City.

SALT LAKE CITY, November 7, 1907.

Sousa and his famous band appeared at the Tabernacle Monday and Tuesday afternoon and evening before large and enthusiastic audiences. In every particular the performances were greatly enjoyed.

FRED C. GRAHAM.

## SOUSA'S SON IN A HARTFORD COMPANY.

Is One of Incorporators of Turbine Cleaner Company.

John Philip Sousa, jr., of New York, a son of the famous bandmaster, is one of the incorporators of the Spencer Turbine Cleaner Company, which has filed certificates of incorporation and organization in the office of the secretary of the state. The company is organized to manufacture the Spencer turbine cleaner and the officers are: Ira H. Spencer, the inventor, president; F. E. Pratt, vice-president, and Charles E. Bond, secretary and treasurer. The company has a capital of \$5,000 and among the other Hartford men interested are James M. Thomson, William Ledger and A. P. Day.

Articles of association have been filed by the New London Bugist Association, Incorporated, of New London. A certificate of organization has been filed by the Russell Brothers, Incorporated, of New Haven.

From **MUSICAL COURIER**  
Address **NEW YORK CITY**  
Date **NOV 6 - 1907**

MUSICAL anniversaries for the first week of November include: November 1—Emma Albani, born in Chambly, Canada, in 1850; Alexander Lambert, born in Warsaw, in 1862, now residing in New York; Alfred Reichenauer, born in Königsberg, in 1863. November 2—Auguste Vianesi, born in Leghorn, in 1837; Jenny Lind, died in Malvern Wells, England, in 1887. November 3—Vincenzo Bellini, born in Catania, in 1801. November 4—Carl Tausig, born in Warsaw, in 1841; Felix Mendelssohn-Bartholdy, died in Leipzig, in 1847. November 5—Hans Sachs, born in Nuremberg, in 1494. November 6—John Philip Sousa, born in Washington, D. C., in 1856; Ignaz Jan Paderewski, born in Podolia, Poland, in 1859; Peter Iljich Tchaikowsky, died in St. Petersburg, in 1893. November 7—Ignaz Brüll, born in Pressnitz, in 1846. November 8—Eugen Gura, born in Pressern, Bohemia, in 1842; César Auguste Franck, died in Paris, in 1890.

From **MUSICAL COURIER**  
Address **NEW YORK CITY**  
Date **NOV 6 - 1907**

### Portland, Ore.

Delightful indeed, was the courtesy extended by Sousa on his recent visit to Portland to Signor De Caprio, musician, band leader and composer, of this city. Signor De Caprio had arranged his "Rose Festival March," dedicated to Portland's June festival of roses. For a full band of sixty-five pieces. After examining the score Sousa turned his sixty-five musicians over to the composer and after but one rehearsal at the evening concert, when Sousa relinquished his baton also, under the conductorship of De Caprio the artists swung gracefully into the march and carried it through to a splendid finish. Before the concert was ended Sousa announced that he would include the "Festival March" in his program during his present tour. He was also lavish in his praise of the work of De Caprio, both as composer and leader.

Established and Most Complete Newspaper Cutting Bureau in the World

SALT LAKE CITY, UTAH  
NOV - 1 1907

## SOUSA'S BAND ARRIVES.

Although Three Hours Late, Men Are In Excellent Spirits.

Sousa's band reached this city from the west at 12:30 p. m., three hours late. The men were in excellent spirits, after their triumph on the coast, and ready to give a good account of themselves. Mr. Sousa and the principals went to the Knutsford hotel. There has been a strong wish expressed here that the band and Prof. McClellan play together the "Church Scene" from the "Cavalier Rusticana," particularly in view of the success the Handel "Largo" met with on the occasion of the band's last visit to Salt Lake, when the band and the organist played that selection together. Herbert L. Clark, the solo cornetist, recalled this afternoon, to a Salt Lake acquaintance, the pleasure he experienced at this performance, and Mr. Sousa smiled at the time his utterance with the organ was

947  
BEE.  
SACRAMENTO CALIF.  
NOV 2 1907

Pacific Coast Edition  
Sousa's Band beat the record for business at the big Auditorium in Los Angeles. Fully 1,000 persons were unable to obtain admission to the show by its performance.  
Super Cutting, **Billboard**, **Billboard**  
CINCINNATI, OHIO

NOV 23 1907

CIRCUS GOSSIP.  
The report comes from Denver that just before Sousa, the famous bandmaster, appeared on the stage at the Broadway Theatre last Sunday afternoon, he was approached by H. C. Photo, representing the Sell-Photo Show, and asked for his terms to travel with that organization the coming season. At first the great leader did not care to discuss the matter, as his band had never played parks or with circuses, but when he was told that Mr. Tammann was absolutely reliable and would make good any contract entered into, he warmed up to the proposition, and assured Mr. Tammann that he would make the matter up at an early date.

From **MUSICAL COURIER**  
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From **MUSICAL COURIER**  
Address **NEW YORK CITY**  
Date **NOV 6 - 1907**

The Compress of March appeared recently as a piano soloist at the Chester Orchestral Society, England. She played Sousa's music, of course.

First Evening News  
Salt Lake City  
Nov. 9th 1907

First Established and Most Complete  
Newspaper Cutting Bureau in the World  
SALT LAKE CITY, UTAH  
NOV 5-1907

The Losing of Miss Sousa

John Philip Sousa, America's best beloved band leader, has among his recollections a memory of a night in Buffalo when he lost his wife and daughter. The event transpired at about the close of his extended engagement at the Pan American Exposition.

Safe and Sound

It transpired that Mrs. Sousa and her daughter had just gained the portico of the Fisheries Building when the storm broke. The force of the wind drove the rain into every nook and corner, and they were forced to seek shelter elsewhere.

In the meantime, bandmen, marines, officers and policemen were rustling back and forth before the hospital exhibit all unmindful that those whom they sought were safe within from the storm.

Last year Mr. Sousa and the soldier, now of Buffalo, met and renewed the friendship formed on that rainy night. Mr. Sousa declared that the events were ever fresh in his memory.

SOUSA SEMI-BREVES.

DR. SOUSA'S degree of doctor of music came to him in an interesting and highly complimentary way. He was given the title of "public instructor" by the French government, while playing in Paris, in appreciation of the high standard to which he had brought concert band performance, and of his compositions and contributions, in general, to the cause of music.

Sousa's band was received on the Pacific coast with open arms, an illustration of which was given at the University of California, in whose Greek theater 3,000 people sat and listened. The only unpleasant reception was at the hands of the Los Angeles Herald, whose reporter didn't at all like the readiness of the noted bandmaster to respond to encores, and so expressed himself.

The arrangement of "Les Preludes," by Liszt, for concert band, is by Mr. Sousa himself.

The hold Sousa has on his men is instanced by the fact that some of them have been with him from the organization of the band. The first trumpet player, Mr. A. Grosskurth, has served 2 1/2 years. Messrs. Lyons and Williams, trombone players, have been with him for 13 years; Herbert L. Clark and his brother have over 12 years to their credit with the band.

The personnel of Sousa's band is made up of American, English, German and French nationalities. This composition seems to produce the best results.

The first bass player of the band is considered a marvel in the execution of pedal runs, which he plays with an ease and grace that completely conceals the difficulty of its performance.

The combination of band and organ very much impressed Mr. Sousa and his men. One of them expressed regret that they could not pick the organ up and carry it around with them.

Mr. Sousa was so much impressed Tuesday afternoon, with the effectiveness of the dual arrangement in the sextet from "Lucia," that he repeated it in the evening.

Mr. Lyons of the band, an Englishman, told Prof. Stephens that the tabernacle organ was the finest instrument of the kind in the world. He liked it better than any of the English or-

SOUSA DIRECTS TWO INSPIRING CONCERTS

Band and Soloists Give Splendid Music and Children's Chorus Furnishes Patriotic Background.

As her glittering gems add their lustre to the efforts of the prima donna, so does the waving of the stars and stripes give life and color to a Sousa band concert.

There may be fresher and later melodies than "The Stars and Stripes Forever" and more classic numbers than the selection from "El Capitan," but none gives sweeter music to the popular ear than the spirited marches of the band master.

Following the opening number by the band, the mellow notes of a cornet solo, given by Herbert L. Clarke, furnished a beautiful testimonial to the delicate acoustics of the hall.

The band's second number was a wonderfully descriptive bit, entitled "Sheridan's Ride." Bugle calls, booming of cannon and whistle of bullets in one glorious potpourri of melody, kept the pulses stirring and the final of this number, the beautiful, mournful notes of "Taps," and scarcely died away before the edifice shook with applause.

Although the descriptive music was interpreted as only Sousa can interpret, and although "Symphonic Sketches," "A Night in Washington," and other numbers charmed, it was the old, old melody of "The Stars and Stripes Forever" that made the audience suddenly realize what before them stood the march king.

Perhaps the number that appealed most strongly to the youthful fancy at the afternoon performance was "Waiting at the Church" with variations. The lacrymose maid of the ditty never so eloquently expressed her grief as when the band waltz-

ed her weary way. And never for moment did the incongruity of the rollicking music hall favorite played in a house of worship, disturb the audience, but laughter rippled over the entire auditorium.

The work of Miss Lucy Allen, the soprano soloist, met with instant favor. Possessed of a pure, well-rounded voice, Gounod's "Ave Maria" in all its classic polished beauty, gave her an opportunity to display her powers to the fullest. She followed the classic with a love song, "Gemma," rather commonplace after the other, though the accompaniment of the organ with the vox humana gave distinct beauty to the song.

The violin playing of Miss Jeannette Powers was an additional treat. Playing an obligato to the "Ave Maria," the piercing sweetness of her tones proved her an artist though seemingly a very young girl.

And last, but not at all least, were the tots, the 500 youngsters, directed by Evan Stephens, who brandished their flags with might and heartily and watched the baton of the master as he led in the patriotic choruses. That the children were surprisingly good, particularly in the number "Ye Valleys and Mountains," was conceded by all. The afternoon performance was concluded with the mellow strains of Stephen Foster's never to be forgotten melodies, and although applause was plentiful at the conclusion it left many almost thoughtful, so touching were the simple old things that for so many years have been the folk songs of the American people.

In the evening "The Last Days of Pompeii" was given with startling and realistic effect. The roar of the rent earth, the crushing of buildings and the screams of the perishing were vividly portrayed.

Finishing the evening's performance "The Ride of the Valkyrie," a Wagnerian bit, strung every nerve to its highest tension.

For a space of four hours yesterday Sousa made a part of Zion's population realize that after all, as long as the flag was waving and the band playing it was worth living, even if money wa-

per Cutting Bureau in the World  
TELEGRAM  
SALT LAKE CITY, UTAH  
NOV 5-1907

SOUSA IS A LEADER WITHOUT ANY "ISMS"

Time has been friendly to John Philip Sousa, and has not left many marks on the great band leader. A sprinkling of gray in his beard and a small bald spot on the top of his head are the only evidences that the "March King," who leads his band in concerts at the tabernacle this afternoon and tonight, has passed the forty-year mark.

Mr. Sousa's first visit to Salt Lake City was in 1892. He was leader of the United States Marine band. It was his first western trip. So successful was the western tour of that band under Sousa's leadership that when he returned to the east, capitalists persuaded him to resign and take charge of a private band. He acted on their

advice, and they backed him with financial support. He has led his own band ever since then.

He's No Gymnast.

Sousa is not like any other noted band leader who has ever appeared in this city. It seems to be no effort for him to get splendid music from his men. He is easy and graceful in his movements. There is none of the gymnastic jumping of Creators about his leadership. And he does not make so many gestures as Louis does when leading his band. The late Patrick Gilmore was something like Sousa in his easy manner, but even he showed more physical effort in getting music from the band than Sousa does. And yet the "March King" really is a harder worker than any of those leaders, but he works quietly and with little display.

He Has no "Isms."

"How is it that you always have a program that strikes the fancy of your audience? Why is it that your programs are always popular?" Sousa was asked in his dressing room at the tabernacle yesterday afternoon.

"I try to please my audiences; I try to judge them and to find out what they want, not only before I enter on an engagement, but every minute that we are playing," he replied.

"If my band is popular, one reason is because I have no 'isms.' I was born in Washington, D. C. Both my father and mother were foreigners by birth, but both became American citizens before I was born. I am an American. I love music—all music. The people of this country love music.

"The leader who is tied up to one or two great masters and insists on giving only their music to the people whether they want it or not, hasn't such a good chance at popularity.

Has Varied Programs.

"On my program I have seven great European composers represented. Why? Because there were persons in the audience who were admirers of them.

"But I do not overlook American composers. Why should I? Am I not playing to an audience of Americans, who love the music of their own country, an audience who loves 'America,' 'The Star Spangled Banner,' 'Dixie,' and a dozen others? Who is it that is to be pleased, the audience or the leader and his band? I think that it is the audience, and I try to please them."

John Philip Sousa is an easily approached man. He will talk on any subject except religion and politics, but prefers to talk on music.

From COORDINATOR, SALT LAKE CITY, UTAH  
Address  
Date NOV 9-1907

Newspaper Cutting Bureau in the World

RECEPTION FOR SOUSA'S BAND  
This Will Entertain Tonight in Honor of James Barnes and Famous Musician.

In honor of James Barnes of this city and John Philip Sousa and the members of his famous band, Colorado Springs Elks will entertain at an informal luncheon after the concert tonight at the Elks club house. Mr. Barnes, who is a member of Colorado Springs lodge No. 22, B. O. E. F., has been treasurer of Sousa's band for the last six or seven years. He is a brother of M. O. Barnes, the well-known musician of this city, and has a wide circle of friends here. He was formerly treasurer of the Colorado Springs Opera House, and it was while serving in that capacity that he met the great band director. Lou Fink, also a member of the local Elks lodge, was formerly a member of Sousa's band four or five years ago.

All members of the Elks band have been especially requested to attend the reception tonight.



TELEPHONE  
NOV 5 1907  
SALT LAKE CITY, UTAH

DENVER POST  
NOV 11 1907

John Philip Sousa—the only Sousa—and his famous band delighted the audience in the tabernacle last night. The Sousa cult, now one of the distinctive and unique features of American musical life, numbers many devotees here and they gave a manifestation of approval which was all that the great master and his musicians could desire.

Sousa fairly won his place as the greatest of directors. And his aggregation, as a whole, is a body of superb players. The reed and brass choirs, particularly, are of high caste, the reed work of an exceptionally beautiful quality and the pianissimo brass accompanying has a chaste balance of extreme rarity.

The program, as scheduled for last night, contained only two of the bandmaster's own compositions, his suite, "The Last Days of Pompeii," and the march, "Pompeii's Daughter," but he was generous in offering more of his own works in response to the repeated recalls. These invariably struck the popular chord. When the public goes to a Sousa concert it wants to hear Sousa and it associates with his name the dozen or so stirring marches which move the feet and almost inspire the hearers to shouting.

But the more dignified offerings, such as "The Last Days of Pompeii" and the other suite, "Peer Gynt," by no means failed of the warm appreciation which they deserved. The "Ride of the Valkyries" from Wagner's "Die Walkure," pleased, of course, and attested the wonderful power of the great band.

The soloists are well deserving of words of appreciation. Herbert L. Clarke, a celebrity of long standing, achieved a great success with his cornet solo, "Rondo Caprice," one of his own compositions. Mr. Clarke is a master at this work. Miss Jeannette Powers, a gifted violinist, delighted the audience with her solo, caprice, "Slav," and Miss Lucy Allen's soprano solo, "Roberto," was exceedingly well received.

The band gave a great patriotic festival yesterday afternoon, which was a rare treat to every one who attended. John J. McClellan accompanied on the organ the vocal selection by Miss Allen. Concerts will be given again this afternoon and this evening.

The blizzardy weather yesterday rather helped the theaters. Their warm and comfortable interiors were a relief from the cold November blasts outside, and as a result the Orpheum, the Tabor, the Baker and the Curtis were crowded at the afternoon performances, and even the Broadway, with the high priced and dandified Sousa as the attraction, did wonderfully well. There was no lack of entertainment, no want of variety. Perhaps fifteen thousand people, during the afternoon and night, attended the various shows offered in the city. It may be feared that a considerable less number attended the various churches of the city. Strange the weather has such opposite effects! Bad weather has a tendency to increase the crowds at the playhouses, and to lower them at all places of worship!

**Sousa and His Broadway Appearance.**

Financially Sousa did better yesterday than he has for many a long day. It was the biggest matinee ever given in the Broadway on a Sunday. The galleries were crowded, and in the parquet there were very few vacant seats. The complacent bandmaster glanced through his spectacles at the big audience, and he showed his appreciation by granting double and triple encores so that the afternoon program was not finished until nearly 6 o'clock.

The concerts, both matinee and evening, were enjoyable. They had that rollicking air that always goes with Sousa—a little that is finely classical, a good deal that is broadly popular. Nothing played badly, of course, and sometimes the brass coming on with a great sweep of noise melody that fairly makes your head ache.

The soloists this year are interesting. Lucy Allen, a tall lady dressed in spotless white, sang with ease, finish and power Elizabeth's prayer from "Tannhauser." It is a trying effort, but Miss Allen deftly accomplished it with all its Wagnerian difficulties. Her voice is altogether pleasing. Jeannette Powers proved herself a capital violinist, especially in the Chopin nocturne, and Robert Clark played that hideous instrument—the cornet—with unsuspected beauty.

The encores, as given, were very sprightly on the part of the band. But the eternal fitness of things was not always lived up to. Poor, dead and gone Greig's exquisite "Peer Gynt Suite" was followed at night, I am told, with a parody on "Waiting at the Church," which gave more howling satisfaction to one of Denver's most cultivated audiences than anything seen or heard on either program.

NEWS  
DENVER  
NOV 11 1907

**Sousa at the Broadway.**

March King Sousa delighted the music lovers of Denver at two performances yesterday at the Broadway theater.

The program was for the most part composed of Sousa's compositions and these were enthusiastically received. The old time favorites, "El Capitan," "Stars and Stripes Forever" and "Manhattan Beach" won the hand clapping. Classical pieces were probably appreciated by the few but the popular music played as encores won the applause of the many.

Even if the music were not as gracefully received as it might have been the Sousa mannerisms were and these were given full play when he was leading the band while it played his own marches. Jeannette Powers, violinist, is an artist of exceptional ability who feels her music and makes her listeners feel with her, which is doubtless the highest compliment they could pay.

Sunday was in every heart as Sousa and his band played "Nearer, My God, to Thee" in a way that stirred the very souls of the people.

N. Y. EV'G SUN

NOV 20 1907

Bless us all, but here's John Philip Sousa's Christmas greeting already to hand by the afternoon mail! The great bandman returns from his thirty-first half-year tour to celebrate a fortnight's holiday on Dec. 15 at the Hippodrome.

Sousa's biggest day in ninety-two towns of twenty-six States was when he played to 10,000 persons in the open-air Greek Theatre at Berkeley, Cal.

TRUTH

SALT LAKE CITY, UTAH

John Phillip Sousa, the march king, the premier of all band-masters and his band, gladdened the hearts of all the lovers of music who availed themselves of the opportunity to visit the Tabernacle during his visit to Salt Lake this week. Sousa and his

celebrated band have always had hosts of admirers in Zion, but his recent visit has added many new admirers to his list. The band this year, as a whole, is a body of superb artists, and the program is not only an artistic but a satisfying one, being arrayed in a manner to suit various tastes and preferences. The soloists are all of the superb order. Herbert L. Clarke, who is also a composer of some note, achieved great success and completely captivated Salt Lakers with his cornet solos. Miss Jeanette Powers is a gifted violinist, and delighted the large audiences. The vocal selections of Miss Lucy Allen were gems of the first order. Each of the soloists, as well as the band members were the recipients of numerous encores. In responding to encores, the band on several occasions rendered some of Sousa's own compositions, much to the delight and approval of the audience. One of the graceful acts of the great composer during his stay in Salt Lake was his invitation to the members of the Juvenile band—the little fellows who are devoting all their spare time to the building up of a creditable band—to attend the concert as his guests. The invitation was gratefully accepted, and the little fellows had the time of their lives.

per Cutting Bureau in the World  
REPUBLICAN  
DENVER, COL.

NOV 11 1907

SOUSA RECEIVED  
WITH FERVO

YEAR'S ABSENCE ONLY  
SERVED TO MAKE HIM  
MORE ADMIRERS.

BAND LARGER THAN ON OCCASIONS  
OF ITS PREVIOUS  
VISITS.

Programmes of Unusual Variety and  
Merit Served to Denver  
Audiences.

About one Sunday out of each theatrical season in Denver, John Philip Sousa appears at the Broadway in two performances, matinee and evening. Yesterday was the annual Sunday and admirers of Mr. Sousa and his band turned out in force to attend the concerts.

Each year the noted conductor seems to strengthen his hold upon the public. He long since arrived at the zenith of his powers as a composer and has been hailed as the "March King" for many years. Yet lovers of band music do not tire of his splendid organization, with its stirring renditions of "El Capitan," "Stars and Stripes Forever," "Manhattan Beach" and other Sousa compositions, many of which have been played for years.

Other bands come and go, but there is only one Sousa and in seeking a reason for his enduring popularity there are several things to be considered. First of all is the Sousa music, with its strong, patriotic, spirited swing and thorough American twang. Then there is the liberal programme system followed by the conductor, not in point of numbers, but in the kind of selections offered. A Sousa programme is a continual source of surprise and there is quite a little art in its makeup. There is something for everybody, solemn, majestic music that moves the soul; swift march style that sets the feet patting; brilliant descriptive music that brings laughter; heavy, classic selections that bring out the finer susceptibilities. Almost every form of musical art finds expressions in some manner, and without ceremony the band dips from a gentle, undulating waltz into "Waiting at the Church," played in burlesque style. Then there is the Sousa back, about which columns have been written. As a conductor Mr. Sousa is equally versatile. He is calm and graceful in places, swift and animated at times; occasionally he performs gymnastic feats. He is never a Cratore, but has some of the peculiarities of most conductors at times. Usually he is just Mr. Sousa, waving his baton gracefully and drawing out music of an eminently pleasing character.

The band this year numbers 45 pieces, somewhat larger than formerly and extremely well balanced. All styles of instruments have their opportunity, and there is some entrancing work done by the reeds at times. The trombones, cornets and bass horns are of proper tone and numbers. The organization is not only larger but strikes one as more pleasing than at any other time in its history.

The soloists have changed, but the performers are all excellent. Miss Jeannette Powers, violinist, won the audience of yesterday by her sweet, sustained, well modulated interpretations. She has shared honors with Herbert L. Clarke, cornetist. In the afternoon she gave particular favor by her performance of "Adagio and Moto Perpetuum" and "Nocturne No. 2." Mr. Clarke played his own compositions, "Sounds From the Hudson" and "Rondo Caprice" with unusual encores. The soprano this year is Miss Lucy Allen. Her voice is sweet and pleasing. She sang "Elizabeth's Prayer" from Tannhauser and the "Waltz Song" from "Romeo and Juliet" in the afternoon and in the evening "Roberto" by Meyerbeer, with encores.

The feature of the evening programme was the suite entitled "Last Days of Pompeii," a new composition of the composer, heard for the first time in Denver. This stirring descriptive series rendered with remarkable ease and precision. For so large an organization, the band is under unusual control.

The Pompeian number is in three parts: "In the House of Burbo and Stratonice," "Nydia" and "The Destruction of Pompeii and Nydia's Death." The story scenes commemorated in the piece appeared on the programme so that the audience was enabled to follow the various incidents very closely.

In Strauss' "Till Eulenspiegel's Pranks," the work of the oboe, and bassoons was heard to advantage, the number proving a

NEWS  
SAN FRANCISCO, CAL  
NOV 9 1907

**Sousa Plays to Thousands.**

Sousa and his famous band of fifty-five musicians appeared a few nights since in the Greek Theatre before the largest audience to which they have ever played. Despite the threatening weather the theatre was packed to overflowing, and as many as two thousand people sat on the hill slope in back of the last tier of seats. The programme proper was made up largely of classical pieces, but the encores included all the old time favorites, which were greeted with the usual enthusiasm.

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TIMES,

DENVER, COL.  
NOV 11 1907

**Sousa's Band.**

It was the same John Philip Sousa of old, apparently as youthful as in the days when his leadership of the United States Marine band delighted thousands of Washington visitors almost two decades ago, that took Denver music lovers out into the snowstorm yesterday to fill the Broadway at two concerts by the march king's present organization. And while there was quite a bit of the classical and a sprinkling of new compositions in both the afternoon and evening programs the old Sousa favorites were strongly in evidence in the numerous encores and the familiar strains of "El Capitan," "The Stars and Stripes Forever," "Manhattan Beach" and "Dixie Land" aroused the most enthusiasm.

Although Sousa as conductor is not free from mannerisms—what conductor is not?—his wielding of the baton is not so full of eccentric movement that interest is taken from the work of the musicians. Of the fifty members of the present band the players of the brasses seem to have been particularly well chosen, although the strength of the reeds is apparent in the softer effects. The full round tones of the horns when a sustained brass was required were another feature.

The band is well supplied with soloists including a star performer on the snare drum and a splendid harpist. Miss Jeanette Powers, violinist, pleased with renditions of several difficult compositions and did not make the usual mistake of stringing soloists of boring the public with too much technique. Herbert L. Clarke, cornetist, was heard to good advantage in the popular "Love Me and the World Is

Miss Allen possesses a voice of wide range and moderate strength and reproduced much of the melody in the lower measure of the song of Elizabeth in

REGISTER LEADER  
DES MOINES, IOWA  
NOV 17 1907

**Sousa's Nature.**

JOHN PHILIP SOUSA is always a welcome visitor. If sometime he happened to misplace his band, he could keep an audience reasonably contented by merely flourishing his baton before an imaginary array of wind instruments. Such is the dynamic personality of the man. Even in our music we tendency of Americans is towards the strenuous. We like to watch the square, powerful shoulders of Mr. Sousa as he directs one of his own martial pieces—his

physical strength seems so utterly appropriate.

It is not uninteresting to know that Mr. Sousa's daily life conforms with the impression given out by that capable looking back. He works most of the time; when it is not music, it is literature or investigative studies. One is rather surprised to learn that he is a gymnast, an excellent horseman and an expert with a shotgun. He owns several medals won at the traps. The artistic temperament, apparently, sometime exists without the accompanying length of hair and anaemia of disposition.

Nov 1884

dress

NOV 15 1907

# SOUSA'S BAND.

## Returns to Topeka After Seven Years' Absence.

## Gives Two Concerts at the Big Auditorium.

## RETAINS POPULARITY

## Programme Is Diversified and Generally Satisfactory.

## Miss Jeannette Powers Makes a Decided Hit.

Sousa's band returned to Topeka for two concerts at the Auditorium, Thursday after an absence of seven years and made the accustomed hit. There was an average matinee audience and over a thousand persons attended the evening concert. The programmes were arranged with due regard to the wide diversity of taste to be found in the average brass band audience. The numbers ranged from Les Preludes of Liszt, at the matinee concert, and the Peer Gynt suite at night, to the frothiest of the Sousa marches. The encores were all "popular" but the good things were unacknowledged, so far as western concert audiences are concerned. And really it is about time we were getting a change.

Sousa is undeniably a great leader and his band is one of the best in the business—the people who like a brass band to be a brass band, simply that and nothing more, say The best. But opinions will always differ about such things, and any way comparisons are odious. Suffice it to say that the Sousa band includes a small army of thoroughly trained artists, completely under the influence of their leader who is himself (in spite of the marches) a musician of the highest gifts temperamentally and intellectually. His reading of Les Preludes yesterday afternoon was a triumph. All the best effects of this characteristic sort of the magical and versatile Liszt were brought out by the band, and the interpretation and rendition left nothing to be desired whether as to the intellectual, the emotional, the poetical or the technical requirements of this superb composition. The Peer Gynt suite of Grieg at the evening concert was another magnificent number, given with a grasp and insight, a breadth and power, a vivid conception of the mystical and poetical beauties of this alluring epic which could not have been excelled.

There is no lack in Sousa as a band master. Sousa as a composer leaves something to be desired still. However he got the title of the March King this writer insists that he never earned it. His best march is Liberty Bell and it can't be compared to Sorrentino's Willow Grove or Innes' Love Is King. Time was when there was a new Sousa march every other week and everybody whistled it. Of late years they have declined in popular favor and it is safe to say that Powhatan's Daughter heard at both concerts yesterday will not make any tremendous success. Still it has a stirring passage for trombones and is better than some of the others. In his more pretentious compositions, Sousa also falls short of the mark of a great composer. He gets some good effects, but that's because he's a band master and he seems always to have written to produce the effects, rather than to express any clear, well defined musical concept. The band plays his suites, Looking Upward and The Last Days of Pompeii superbly but they do not stimulate the imagination or linger in the memory.

The band's soloists are all artists of high order. Miss Jeannette Powers, violinist, who has been with Sousa for a number of seasons and played in Topeka when the band was here last, was enthusiastically received and deserved all the applause her performance elicited. She is a promising young artist and has already achieved much. For a young girl her technique of both the right and the left hand, but especially her bowing which is splendidly bold and free, is unusual. She, too, she gives evidence of being there with the gray matter—the cerebrum, the cerebellum and the medulla spinalis, and plays, not like a clever mimic merely, but like a woman with heart and mind. Into the har-

REGISTER  
DES MOINES, IOWA.  
NOV 10 1907

## PLAY HOUSES AND PLAYERS

### Auditorium—Sousa's Band—

Who, indeed, can draw such tremolos and staccatoes and quiverandos, such attacks, such crescendos and diminuendos from brass and reed as John Philip Sousa! It is doubtful if Des Moines ever heard, or rather had an opportunity of hearing, a band concert in which color, magnificent execution, perfect technique and diversity of selection were so completely fused in a general harmonic result as at that of last night at the Auditorium. Mr. Sousa has perfected a wonderful organization—the ideal band—which passes easily from orchestral effect into the simulation of the pulsing sweep of a great pipe organ; from the clash of straining brass to the dulcet note of the flute; from the grandiose ensemble of thirty instruments to the lulling melody of the harp.

"The Last Days of Pompeii," one of Mr. Sousa's most pretentious works, is a striking example of descriptive music. The auditor lives for the time being in the fated city, feeling the heat of the streets, the gayeties of the oblivious idlers as they follow their daily diversions; then comes the blowing out of the volcano's head, the streaming of the lava, the horror, the frenzy of the populace, the death of Nydia and darkness—the silence of the submerged city and rest. The overture, "Kaiser," by Westmeyer, is impressive. Strauss' exquisite "Till Eulenspiegel's Merry Pranks" was well executed. The Grieg music from Peer Gynt, including "Morning," "Asa's Death," "Anitra's Song," and "In the Halls of the Mountain King," would have assuredly drawn the full voiced approval from the lamented composer himself, had he been there.

The concert concluded with the wild melody of "The Ride of the Valkyries" as they whistled through the skies on the road to Valhalla, taken from Wagner's "Die Walkure."

Herbert L. Clark is a cornet soloist of exceptional merit. His "Rondo Caprice," written by himself, was admirably done.



JEANNETTE POWERS, Violin soloist.

Miss Lucy Allen, the soprano soloist, rendered Meyerbeer's "Roberto" with considerable skill. Miss Allen's voice is an example of how careful training will cover up a lack of native color of tone. Miss Jeannette Powers gave an artistic interpretation of Wagner's violin solo from "Slay." Between numbers Mr. Sousa responded to encores, presenting popular pieces.

It was a concert of great merit, exuberantly patronized.

Empire—

New York Press,  
Nov. 29, 1907.

## SOUSA A VICTIM OF PTOMAINES

### Bandmaster in Care of a Doctor and Trained Nurse in Chicago.

CHICAGO, Nov. 28.—John Philip Sousa, the bandmaster and composer, is seriously ill in the Auditorium Hotel here from the effects of ptomaine poisoning contracted in Milwaukee two days ago. He was unable to conduct the concert given by his band here to-night, being confined to his room in the care of a physician and a trained nurse.

Sousa was taken ill at Milwaukee Tuesday night after a hearty meal of prairie chicken. He attempted to lead his band in the concert that evening, but after half the programme had been played he was forced to return to his hotel. Medical treatment and a long rest until noon Wednesday counteracted the first effect of the poison, and when his organization left for Madison, Wis., he accompanied the musicians and last evening again attempted to wield the baton. His strength failed him, however, before the performance was completed, and for the second time he was forced to take to bed. The band arrived in Chicago this afternoon, and Sousa was at once placed in the care of a physician at the Auditorium Hotel. A diagnosis of the case revealed the bandmaster's condition as serious, and he was forbidden to undertake his work for several days. His place to-night was taken by Herbert L. Clarke.

Sousa and his band are returning from an extended tour of the West. The veteran musician has enjoyed the best of health on the trip, and for this reason it is not thought that his present illness will prove lasting.

N. Y. Herald,  
Nov. 29, 1907

## John Philip Sousa Ill.

CHICAGO, Ill., Thursday.—John Philip Sousa, a noted bandmaster and composer, is seriously ill at the Auditorium Hotel here from the effects of ptomaine poisoning contracted in Milwaukee two days ago.

Mr. Sousa was unable to conduct the concert given by his band here to-night, being confined to his room in the care of a physician and trained nurse.

NEW YORK TIMES

NOV 29 1907

## SOUSA IS SERIOUSLY ILL

### Suffers from Ptomaine Poisoning in a Chicago Hotel.

CHICAGO, Nov. 28.—John Philip Sousa, the noted bandmaster and composer, is seriously ill at the Auditorium Hotel here from the effects of ptomaine poisoning contracted in Milwaukee two days ago.

He was unable to conduct the concert given by his band here to-night, being confined to his room in the care of a physician and trained nurse.

Mr. Sousa was taken ill after a hearty meal of prairie chicken. He attempted to lead his band in the concert Tuesday evening, but before half the programme had been played was forced to return to his hotel. Last evening he again attempted to wield the baton, but was forced to take to his bed. The band arrived in Chicago this afternoon, and Mr. Sousa was at once placed in the care of a physician at the Auditorium Hotel. His place was taken by Herbert L. Clarke.

From N. Y. TRIBUNE

Address

Date NOV 29 1907

## SOUSA SERIOUSLY ILL.

### Suffering from Ptomaine Poisoning in Chicago.

Chicago, Nov. 28.—John Philip Sousa, the bandmaster and composer, is seriously ill at the Auditorium Hotel here from the effects of ptomaine poisoning contracted in Milwaukee two days ago. He was unable to conduct the concert given by his band here to-night, being confined to his room in the care of a physician and trained nurse.

NEW YORK WORLD

NOV 29 1907

## PRAIRIE CHICKEN MAKES SOUSA SERIOUSLY ILL.

### Bandmaster Has Ptomaine Poisoning and Is Twice Forced to Leave Concerts.

CHICAGO, Nov. 28.—John Philip Sousa, the bandmaster, is seriously ill at the Auditorium Hotel with ptomaine poisoning contracted in Milwaukee two days ago.

He was taken ill after a hearty meal of prairie chicken. He attempted to lead his band that evening, but when half the programme had been played he was forced to leave.

At Madison, Wis., last evening he again attempted to wield the baton, but was forced to stop and take to his bed.

Sousa is returning from an extended tour of the West. As he has enjoyed the best of health on the trip, it is not thought his illness will prove lasting.

NEW YORK SUN

Address

NOV 29 1907

## JOHN PHILIP SOUSA ILL.

### Laid Up in Chicago Hotel With an Attack of Ptomaine Poisoning.

CHICAGO, Nov. 28.—John Philip Sousa, the bandmaster, is at the Auditorium Hotel suffering from a dangerous attack of ptomaine poisoning, contracted in Milwaukee on Tuesday evening after he had eaten heartily of prairie chicken. To-night the prospects for early recovery are favorable.

N. Y. AMERICAN

NOV 29 1907

## SOUSA ILL OF PTOMAINE POISONING IN CHICAGO

Chicago, Nov. 28.—John Philip Sousa, the noted bandmaster and composer, is seriously ill at the Auditorium Hotel here from the effects of ptomaine poisoning, contracted in Milwaukee two days ago.

He was unable to conduct the concert given by his band here to-night, being confined to his room in the care of a physician and trained nurse.

## JOURNAL

MINNEAPOLIS, MINN.

NOV 29 1907

## SOUSA AND BAND ARE HERE

### Great Composer and Conductor to Play This Afternoon and Evening.

Sousa and his big band reached Minneapolis this morning for the two concerts this afternoon and evening in the Auditorium. The concerts given yesterday in the St. Paul Auditorium were triumphant successes. Upon both occasions the big audience room was crowded with enthusiastic admirers of the band. Every number on the two fine programs was encored and to nearly every recall Sousa responded with one of the swinging marches with which his name is associated.

"Powhatan's Daughter," the new Sousa march, was played on both programs, as it will be here, and was pronounced the true Sousa article, comparable with "The Stars and Stripes Forever" and "Hands Across the Sea."

Sousa's three soloists are all making great personal successes this season. The violinist, Miss Jeannette Power, and the famous cornetist, Herbert L. Clarke, were with Sousa when he last played in Minneapolis in March, 1906. The new soloist is said to be a charming soprano singer. She is Miss Lucy Allen, a New England girl, and a discovery of Mr. Sousa's, who has brought out during his long career more American artists than any other one man.

# BANDMASTER SOUSA SERIOUSLY ILL

## Suffering from Ptomaine Poisoning from Eating Prairie Chickens.

Chicago, Nov. 29.—John Philip Sousa, the bandmaster and composer, is seriously ill at the Auditorium hotel here from ptomaine poisoning contracted in Milwaukee two days ago.

He was unable to conduct the concert given by his band here last night, being confined to his room in the care of a physician and trained nurse.

Mr. Sousa was taken ill at Milwaukee Tuesday night, after a hearty meal of prairie chicken. He attempted to lead his band that evening, but when half the programme had been played he was forced to return to his hotel.

Medical treatment and a long rest until noon Wednesday counteracted the first effect of the poison, and when his band left there for Madison, Wis., he accompanied the musicians, and Wednesday evening again attempted to wield the baton. His strength failed him, however, and for the second time he was forced to take to bed.

Upon his arrival here physicians pronounced his condition serious and he was forbidden to undertake work for several days.

Mr. Sousa's physician said to-day that there is no cause for alarm, but that it will be necessary for the patient to keep quiet for some days. It is probable that he will have to remain in Chicago until Monday.

110-112 West 26th St. CABLE ADDRESS, "MEIKE" NEW YORK

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

# BANDMASTER SOUSA ILL

## Veteran March King Seriously Sick From Ptomaine Poisoning

CHICAGO, Nov. 28.—John Philip Sousa, the noted bandmaster and composer is seriously ill at the Auditorium Hotel here from the effects of ptomaine poisoning contracted in Milwaukee two days ago. He was unable to conduct the concert given by his band here tonight, being confined to his room in the care of a physician and trained nurse.

Mr. Sousa was taken ill at Milwaukee Tuesday night after a hearty meal of prairie chicken. He attempted to lead his band in the concert that evening, but after half the program had been played he was forced to return to his hotel.

A diagnosis of the case revealed the bandmaster's condition as serious and he was forbidden to undertake his work for several days. His place tonight was taken by Herbert L. Clarke.

CABLE ADDRESS, "MEIKE" NEW YORK

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

PHILADELPHIA, PA NOV 29 1907

# SOUSA SERIOUSLY ILL OF PTOMAINE POISONING

CHICAGO, Nov. 28.—John Philip Sousa, the noted bandmaster and composer, is seriously ill at the Auditorium Hotel here from the effects of ptomaine poisoning contracted in Milwaukee two days ago.

He was unable to conduct the concert given by his band here tonight.

GERMAN HEROLD NEW YORK CITY NOV 29 1907

# Bon Ueberall her.

Sousa krank. John Philip Sousa, der bekannte Kapellmeister und Komponist, liegt im Auditorium Hotel, Chicago, an Ptomain-Bergriftung, die er sich vor zwei Tagen in Milwaukee zuzog. schwer krank darnieder.

Standard Union, Brooklyn, N. Y. NOV 29 1907

# JOHN PHILLIP SOUSA'S CONDITION IS BETTER.

CHICAGO, Nov. 29.—Dr. J. Hammond, attending John Phillip Sousa, to-day stated that his patient spent a very comfortable night and that he did not consider his case at all grave. Mr. Sousa is suffering from ptomaine poisoning.

Newspaper Cutting Bureau in the World N. Y. EV'G SUN NOV 29 1907

# SOUSA'S BAD CHICKEN.

## Bandmaster Ill After Eating One of Prairie Variety.

CHICAGO, Nov. 29.—John Phillip Sousa is suffering from the effects of ptomaine poisoning, and is under the care of physicians and trained nurses at the Auditorium Hotel. The bandmaster ate prairie chicken in Milwaukee three days ago and first felt his illness on Tuesday night when he gave up an attempt to lead his band after his programme had been but partly carried through. In the concert given here last night by the band it was lead by Herbert L. Clarke.

# SOUSA IS POISONED

## Famous Bandmaster Seriously Ill in a Chicago Hotel.

CHICAGO, Nov. 28.—John Phillip Sousa, the noted bandmaster and composer, is seriously ill at the Auditorium Hotel here from the effects of ptomaine poisoning contracted in Milwaukee two days ago.

He was unable to conduct the concert given by his band here tonight, being confined to his room in the care of a physician and trained nurse.

Mr. Sousa became ill Tuesday night, after a hearty meal of prairie chicken. He attempted to lead his band in the concert that evening, but after half the programme had been played he was forced to return to his hotel. Medical treatment and rest until noon Wednesday counteracted the first effect of the poison and last evening he again attempted to wield the baton. His strength failed him before the performance was completed and he was forced to take to bed. The band arrived in Chicago this afternoon and Mr. Sousa was at once placed in the care of a physician. A diagnosis of the case revealed the bandmaster's condition as serious.

From Daily Times, Brooklyn, N. Y. NOV 29 1907

CHICAGO—The popular composer and band leader, John Phillip Sousa, is laid up in a hotel here dangerously ill from ptomaine poisoning, contracted from hearty eating of prairie chicken.

# SOUSA BETTER TO-DAY.

CHICAGO, Nov. 29.—Bandmaster John Phillip Sousa, who arrived at the Auditorium Hotel yesterday suffering from ptomaine poisoning, had a restful sleep last night and was considerably improved to-day. House Physician Hammond said to-day that there was no cause for alarm, but that it would be necessary for the patient to keep quiet for some days.

Daily Eagle, Brooklyn, N. Y. NOV 29 1907

# JOHN PHILIP SOUSA BETTER.

Chicago, November 29 — Bandmaster John Phillip Sousa, who arrived at the Auditorium Hotel yesterday suffering from ptomaine poisoning, had a restful sleep last night, and was considerably improved to-day. House Physician Hammond said to-day that there is no cause for alarm, but that it will be necessary for the patient to keep quiet for some days. It is probable that Mr. Sousa will have to remain in Chicago until Monday.

NEW YORK EV'G POST NOV 29 1907

# SOUSA RECOVERING.

CHICAGO, November 29.—John Phillip Sousa, the bandmaster, who arrived at the Auditorium Hotel yesterday suffering from ptomaine poisoning, had a restful sleep last night, and was considerably improved to-day. Dr. Hammond, the house physician, said to-day that there is no cause for alarm, but that it will be necessary for Mr. Sousa to keep quiet for several days. It is probable that he will have to remain in Chicago until Monday.

Brooklyn, N. Y. NOV 29 1907

# SOUSA IMPROVES.

## Bandmaster and Composer Was Laid Low by Prairie Chicken.

CHICAGO, Nov. 29.—Dr. J. Hammond, attending John Phillip Sousa, march king, to-day stated that his patient spent a very comfortable night and that he did not consider his case at all grave. Mr. Sousa has suffered with ptomaine poisoning since eating prairie chicken in Milwaukee Thursday. Herbert L. Clark, assistant conductor, led the band last night, in its opening concert at Orchestra Hall.

N. Y. EV'G STAATSZEITUNG NOV 29 1907

# Rapellmeister Sousa schwer krank.

Rapellmeister John Phillip Sousa liegt im Auditorium-Hotel, Chicago, an Ptomain-Bergriftung schwer krank darnieder. Nach dem Genuss von Prairie-Hühnern stellten sich die Vergiftungserscheinungen ein.

NEW YORK STAATSZEITUNG NOV 30 1907

# Sousa's Zustand gebessert.

Chicago, Ill., 29. November. John Phillip Sousa, der berühmte Rapellmeister und Komponist, welcher, wie berichtet, gestern im Auditorium Hotel an Ptomain-Bergriftung leidend eingetroffen war, hatte eine ruhige Nacht. Dr. Hammond erklärte, dass sein Zustand gebessert ist, aber dass er noch einige Tage ruhig sein muss.

HUTCHINSON, Nov. 23.—Home theater (W. A. Lee, mgr.)—Sousa's Band gave a most delightful concert to a large and interested house. Miss Lucy Allen, soloist, and Miss Jannete Powers, violinist, are artists of rare ability.

FROM THE NEW YORK EVENING TELEGRAM (See other side.)

# SOUSA SERIOUSLY ILL IN CHICAGO

CHICAGO, Ill., Friday.—John Phillip Sousa, a noted bandmaster and composer, is seriously ill at the Auditorium Hotel here from the effects of ptomaine poisoning contracted in Milwaukee two days ago. Mr. Sousa was unable to conduct the concert given by his band here last night, being confined to his room in the care of a physician and trained nurse.

From N. Y. TRIBUNE NOV 30 1907

# JOHN PHILIP SOUSA RECOVERING

Chicago, Nov. 29.—Bandmaster John Phillip Sousa, who arrived at the Auditorium Hotel yesterday suffering from ptomaine poisoning, had a restful sleep last night and was considerably improved to-day. His physician said to-day that there is no cause for alarm, but that it will be necessary for the patient to keep quiet for some days. It is probable that Mr. Sousa will have to remain in Chicago until Monday.

RECORD PHILADELPHIA, PA NOV 30 1907

Bandmaster John Phillip Sousa, who is suffering from ptomaine poisoning at a Chicago hotel, is believed to be out of danger.

PHILADELPHIA PA NOV 30 1907

# SOUSA IS MUCH BETTER

Chicago, Nov. 29.—Bandmaster John Phillip Sousa, who arrived at the Auditorium Hotel yesterday suffering from ptomaine poisoning, had a restful sleep last night and was considerably improved to-day. House Physician Hammond said to-day that there is no cause for alarm, but that it will be necessary for the patient to keep quiet for some days. It is probable that Mr. Sousa will have to remain in Chicago until Monday.

NEW YORK NOV 30 1907

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

PHILADELPHIA, PA NOV 30 1907

NEW YORK NOV 30 1907

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NEW YORK NOV 30 1907

PHILADELPHIA, PA NOV 30 1907

NEW YORK NOV 30 1907

at the Auditorium; Sousa's Band... the march king, and his wonder... gave two remarkable perform... at the Auditorium yesterday, play... crowded houses at both concerts... evening concert in particular the... Auditorium was practically filled... balconies and galleries being banked... rows with people, and the par... was comfortably filled.  
He is said to possess the happy abil... selecting a program which pleases... and last night's concert cer... demonstrated the fact. The pr... ranged from the "Ride of the... from Wagner's "Die Walk... the popular street song "He... Right In and Turned Around and... Right Out Again," the latter, by... making an immense hit on ac... of the highly unique and clever... in which it was played.  
The house was wildly enthusiastic, all... receiving a tremendous ovation... own compositions, noticeably... marches, were overwhelmingly popu... and when his famous "Stars and... thundered through the building... applause was deafening. "El Capitan... Experience" and Manhattan... all strong favorites, were wel... and a new and exceedingly pretty... composition which resounds with Sousa's... stirring tone phrases met with riotous...  
In Lucy Allen, soprano, and Jeannette... Powers, violinist, Sousa has two artists... of finished ability. Miss Allen's "Roberto... won her a place in the hearts of the... and Miss Powers' rendering of... beautiful "Serenade" hushed... the vast house into a rapt silence.  
Herbert L. Clarke, cornetist, is another... of marked ability, his two solos, "Rondo Caprice," an exceedingly difficult... and the more simple, dreamily... "Love Me and the World Is Mine,"... that, as usual, the march king... checked his cornetist with rare care.  
The program, opening with the over... "Kaiser" and including Sousa's... "The Last Days of Pompeii,"... "Till Eulenspiegel's Merry... the "Peer Gynt" suite by Grieg... closing with Wagner's powerfully... "Ride of the Valkyries," was... finished, and replete with Sousa's... marches, and was the kind that can't... being a marked success.  
The afternoon performance was of the... high standard as that of the evening... including the symphonic poem "Les... one of Liszt's masterpieces;... Sousa's suite "Looking Upward,"... the healthy scene from "Siegfried" and Sousa's... "Free Lance," together with the... and violin solos and a soprano... by Miss Allen. Several other descript... compositions, just enough to balance... program to a nicety, completed the... concert.

Sousa's Band.  
Sousa and His Band" was minus Sousa... evening at Orchestra hall. The popular... was ill when he arrived in Chicago... Madison, Wis., yesterday morning, and... physicians advised him to rest instead of... his band in last night's concert. It... announced with all positiveness, however... he will be at the conductor's stand for... evening's program in Orchestra hall... admirers can attend, therefore, with full... of seeing their favorite.  
Last evening the band was led by Herbert... Clarke, the solo cornetist of the organ... The program went with snap and... Mr. Clarke's back is almost as shape... as that of John Philip himself, and his... are strikingly similar. The audi... which comfortably filled the house, was... scarcely conscious therefore that Sousa was... present. For the band was as good as... and an uncommonly good band it is.  
The quality of tone produced is invariably... clear, pure, and true, and so thoroughly is... player master of his instrument that the... gradations of volume are obtainable... employed. The result is performance... which not infrequently approaches close to... of an orchestra.

Last evening the audience was in holiday... mood and encored everything that was of... and as a rule then encored the en... Mr. Clarke was generous and the pr... was correspondingly lengthened. I... heard the director play a cornet solo which... did with unusual tonal beauty and distinct... musical taste. Then came a Suite by Mr... "The Last Days of Pompeii," a piece... picture" music which the title fits about... of any title would, and which gave... band a chance to display its capabilities.  
Miss Lucy Allen, the soprano soloist of the... next came forward and sang in... "Robert, toi que j'aime," from the... "Robert the Devil," added the... "The Song" from Gounod's "Romeo and... as encore number one, and then Mrs... "The Year at the Spring" as... number two. Her voice is a pleasant... so far as the upper tones are concerned... the lower half of it is improperly schooled... both in power and quality. The... was beginning the Richard Strauss... "Eulenspiegel" when departure from the... have are certain selections... acceptable from a band, and... of Richard II. is one... program includes the "Les... the Sousa suite "Look... "Kaiser"

AUDITORIUM.  
The thrill that a brass band awakens... is a bit different from any other thrill... that the concert... ever feels—and... Sousa's Band. Sousa's band is a... bit different from... any other band. "The March King"  
played a matinee and an evening en... engagement in the Auditorium, yesterday... to good houses, and everyone, according... to the old custom, was ready to declare... the band better than ever.  
He is the same Sousa, with possibly a... little less hair and a little less waist... line; but he has the same flexible bow... the same high heels, the same immacu... late white gloves, the same strictly... Sousa-esque gestures of conducting, and... the same band.  
His band is really an orchestral organ... ization of some thirty reeds against... nineteen brasses. The compensation and... balance of tone is wonderful, a company... of alto and bass, clarinets taking the... places of second violins and violas in an... orchestra—the leader himself numbers... from an orchestral score with marvelous... effect.  
Sousa is a masterly musician and a... composer who is thoroughly in earnest... about his art, but it is next to imposs... ble to take him seriously when his "humor"  
reaches the point of sandwiching in "The... man walked right in and turned around... and walked right out again" and "There... was I a-waiting at the church," with the... "Peer Gynt" suite and such. There... were two Sousa suites on the programs... that were worthy of notice; the "Look... ing Upward" suite and "The Last Days... of Pompeii;" the last named was com... posed five years ago and is its master's... "best beloved" of all the music he has... written.

The afternoon program contained the... Liszt symphonic poem, "Les Preludes,"... a new Idyl by Godard, the "Pan Pastoral"  
that has the breath of the woodlands and... the rustling of tender leaves in its notes... and the Weber-Weingartner "Invitation... to the Dance," which was read from the... full orchestral score, and given with... marvelous effect.  
Miss Lucy Allen, a large woman with... a large soprano voice, sang "Elizabeth's... Prayer" from "Tannhauser" with good... effect, and responded to the encore with... the "Waltz Song" from "Romeo and... Juliet."  
In the evening she sang "Roberto," by... Meyerbeer, and gave the same encore.  
Jeannette Powers, a dainty maiden but a... scholarly violinist, was quite the popu... lar soloist and carried off the honors... gracefully. She has something that few... feminine violinists have, and that is tone.  
Her instrument seems possessed of a... heart and soul. In the afternoon she... gave a Ries solo, "Adagio and Moto... Perpetuum," with spirit and feeling; re... sponded with Chopin's "Nocturne No. 2,"... played with a harp accompaniment that... was capably handled by W. A. Chase.  
The Gelsos "Slav" Caprice of the even... ing was followed by Schubert's "Sere... nade."  
The cornet solos, "Sounds from the... Hudson" and "Rondo Caprice," both... written by their interpreter, were fol... lowed by "Love Me, and the World is... Mine." Herbert L. Clarke has been with... the band for several years and is a cor... netist who is worthy popular.

SOUSA IS  
MUCH BETTER  
Chicago, Nov. 23.—Bandmaster John... Philip Sousa, who arrived at the Auditori... um hotel, suffering from ptomaine poison... ing, has considerably improved.



JOHN PHILIP SOUSA.  
House Physician Hammond said there... is no cause for alarm, but that the patient... must keep quiet for some days.

GREAT IS SOUSA'S BAND  
POPULAR LEADER FILLS PABST THEATER.

Symphonic Music Splendidly Per... formed by Fifty Wind Instrument... Artists of Highest Order.

Whatever hopes or misgivings Richard... Strauss may have had in regard to the... future of his "Till Eulenspiegel," not in... his wildest dreams could he imagine that... it ever should delight the people in a... military band arrangement more than it... did when played by a symphony orchestra... before the same people. And this is just... what happened last night at the Pabst... where John Philip Sousa and his band... accomplished the impossible.

How much of this brass band feat was... due to the clever programme notes which... enlightened him who reads as to the pur... port of Richard Strauss's musical turmoil... or how much it was due to Sousa's really... genial instrumentation is hard to de... cide, it suffices to state that in all prob... ability Richard Strauss himself would... claim the least share of last night's suc... cess of his "Eulenspiegel" had he heard... and recognized it in the Sousa ver... sion.

Since many years it is a well known... fact that, however much of a mooted... question the real merits of the mixture of... classic and march encore programmes... and the mode of directing invented by... Sousa (and so wonderfully developed by... his understudies, the Creators and... Perillos) may be, there never was a... doubt of the improvement which his... band underwent from year to year until... it has reached a perfection this season... that enables it to attempt, and in a... measure to solve, symphony orchestra... propositions which were hitherto thought... far beyond the scope of a military band.

Composed of a splendid clarinet choir... of fourteen players, substituting the viol... ins in a symphonic score, which the... flutes, oboes, bassoons and saxophones... complete to an exquisite wood wind en... semble, most gorgeously supported by... excellent brass choirs and percussion in... struments, the band that Sousa presents... this year could well tempt him to tackle... even Richard Strauss in his most daring... experiments. That a bandmaster who is... convinced of his mission to carry sym... phonic music to the rank and file of... people not amenable to grand orchestra... or symphony concert would supplement... a Richard Strauss selection with music... of similar renown is but natural and thus... not only Liszt's "Preludes," Wagner's... "Ride of the Valkyries," Grieg's Peer Gy... nt suite (with really wonderful renditi... of the Bassoon solos) and Weber-We... gartner's "Invitation to Dance," in which... the cello introduction and finale was en... chancingly played by Sousa's bass clar... onettist, but even the sword scene from... Wagner's "Siegfried," were played in the... course of the two concerts the band gave... here yesterday with remarkable success... even from a musician's standpoint.

While there are undoubtedly many (in... all probability Mr. Sousa himself) who... will prefer these masterpieces of orches... tration in their original symphony or... chestra form, the cleverness of Sousa's... instrumentation, hiding the lack of the... violin tone as much as is possible by... wood wind and reed combinations in... symphonic performances, and his taste... and true musicianship in general make... brass band effects palatable even in such... symphonic propositions where most, if... not all, of his imitators have failed.

Next to the versions of modern classics... mentioned, Sousa's own compositions... the "Looking Forward" suite, played here... at former Sousa concerts, and his latest... suite, "The Last Days of Pompeii," in... three movements, played in the evening... claimed the most interest, especially the... latter, as no more thankful subject for... the exposition of overawing band effects... is conceivable than the tonal illustra... tion of the catastrophes in which an... earthquake is a mere sideshow even in... the vivid description in Bulwer Lytton's... story, recalled in the programme notes... which Sousa's music religiously paral... leled.

Three exceptionally good soloists which... the Sousa band possesses this season in

Miss Jeannette Powers, violinist; Miss... Lucy Allen, soprano, and Herbert Clarke... cornetist, who, in Ries's Adagio and Ge... loso's Slavonic Caprice, for the violin;... in Elizabeth's Prayer of the Evening... Star scene from "Tannhauser," and... Meyerbeer's "Anadenaria" for soprano... in a series of cornet solos, reaped... their share of the encore calls, an... swered by the marches with the... traditional

The Sousa Concert.

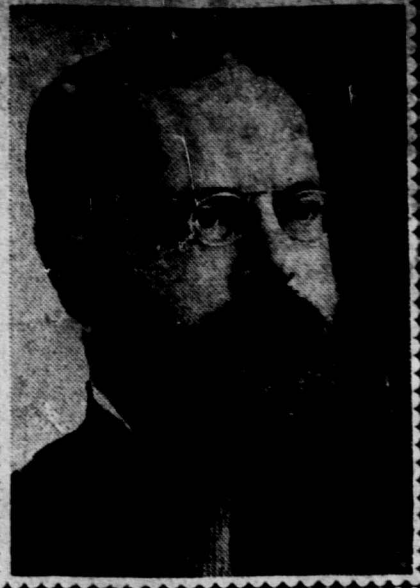
John Philip Sousa, with his noble one... hundred, or more as the case may be—... they make as brave a showing as any... "six hundred" ever did, I am sure—... played a double programme, matinee and... evening—at the Pabst theater Tuesday... attracting the usual Sousa audiences—... large and enthusiastic, and always... Sousa-admiring! And Sousa, as hereto... fore, gave them their money's worth of... symphonic and popular numbers—the... latter always represented by Sousa's... own compositions to which there seems... no end. He draws music lovers, and lov... ers of music with his printed numbers... and then keeps their musical appetite... stimulated by a continual nibbling at... "after dinner mints" as it were, the lat... ter expressed by his own "El Capitan,"... "Love Me and the World Is Mine," "The... Free Lance," "The Diplomat," "Man... hattan Beach," "Powhatan's Daugh... ter," "He Walked Right In" and the... "Stars and Stripes Forever," all given... as "encores" at the evening concert, with... a generous sprinkling of his own music... in the afternoon. Personally, I enjoyed... very much the band arrangements of... such music as Richard Strauss' "Till... Eulenspiegel's," in which the wood... winds are substituted for the strings... their peculiarly limp quality suiting... well the prattle and jocular character... of the sentiment; in fact, "Eulenspiegel"  
seems even more merry and irresponsible... expressed in clarinets, flutes and oboes... supported by the magnificent brass en... semble, than he does in the symphonic... form. Such parts, also, as "Asa's... Death" and the "Hall of the Mountain... King" in the "Peer Gynt" suite lent... themselves admirably to the military... band arrangement. En passant, this... hearing of the Grieg suite once more... brought vividly to mind the fulsome eu... logies by many of the musical feature... of the late Richard Mansfield's "Peer... Gynt," which made musicians grieve... however praiseworthy the play from the... actor's standpoint. At that time mu... sicians ridiculed the affair (from its mu... sical side) saying that the Grieg music... was misused, being given altogether too... little prominence—employed chiefly as a... "stop-gap," as it were. The actor actu... ally went to the point of ringing up the... curtain when the stage was ready while... Grieg was still being heard from, when... of course the music had to come to an... end instantly, irrespective of cadences... so that it represented a continual "un... finished symphony." The music, I be... lieve, was written in a fragmentary way... for the stage performance of Peer Gynt... and afterward gathered of compiled in... the form of the two suites, so it will be... seen that it was entitled to due promi... nence in its dramatic presentation. There... was no sacrilege in the Sousa adapta... tion, and it was given a very musician... ly reading; so, too, Wagner's "long... haired, wild-eyed maidens flying through... the air on fiery chargers" appeared quite... in their element riding their steeds and... conveying the fallen heroes from the... battlefield to the music of wind and per... cussion instruments, though to be sure... there is little to suggest of "celestial... mead" and "glorious ease" of Wadhalla... at the close by this instrumentation.

Sousa's own suite, "The Last Days... of Pompeii" is a splendid subject for... this kind of tonal illustration—expressing... the crash of falling roofs, the wild yells... of the tiger, the terror of the people—in... fact, the general cacophony of an earth... quake disaster.

A Sousa number that pleased the au... dience, creating considerable merriment... was the "He walked right in and he... turned about, and he walked right out... again," in which the distribution of the... phrase among the different instruments... produced some odd and laughable effects... —much like the endless swirling of a... dancing Dervish.

Three soloists, Miss Lucy Allen, so... prano; Miss Jeannette Powers, violinist;... and Herbert Clarke, cornetist, were... heard in popular numbers, their efforts... being met with an insistent demand for... more. Miss Allen has a very agreeable... voice, mellow in quality and well trained... She was suffering from a cold, but gave... much pleasure by her singing. Miss... Powers, whose violin also seemed to be... affected by climatic conditions, proved a... favorite, and of course it goes without... saying almost that Mr. Clarke made his... usual "hit" with the major part of the... audience—with those who like his instru... ment. Personally, I don't care for solos... played on brass. There were some fine... players of wood-winds, too, in the band.  
H. G.

BANDMASTER SOUSA IS ILL.  
CHICAGO, Ill., Nov. 23.—John Philip... Sousa, the noted bandmaster and com... poser, is seriously ill at the Auditorium... Hotel here from the effects of ptomaine... poisoning contracted in New York... days ago.



JOHN PHILIP SOUSA.

Noted bandmaster and composer, who is seriously ill of ptomaine poisoning in a Chicago hotel. He was stricken last Wednesday after eating heartily of prairie chicken in Milwaukee.

SOUSA IS SERIOUSLY ILL

Suffers From Ptomaine Poisoning in a Chicago Hotel.

Chicago, Nov. 29.—John Philip Sousa, the noted bandmaster and composer, is seriously ill at the Auditorium Hotel here from the effects of ptomaine poisoning in Milwaukee three days ago.

He was unable to conduct the concert given by his band here last night, being confined to his room in the care of a physician and trained nurse.

Mr. Sousa was taken ill Tuesday night after a hearty meal of prairie chicken. He attempted to lead his band that evening, but after half the program had been played he was forced to return to his hotel. Medical treatment and a long rest until noon Wednesday counteracted the first effect of the poison, and when his organization left Milwaukee for Madison, Wis., he accompanied the musicians, and Wednesday night again attempted to wield the baton. His strength failed him, however, before the performance was completed, and for the second time he was forced to take to bed. When Mr. Sousa arrived in Chicago yesterday afternoon he summoned a physician. It is not thought that his illness will prove lasting.

TELEGRAM  
PHILADELPHIA  
NOV 29 1907

JOHN PHILIP SOUSA ILL

Noted Leader and Composer Suffering from Ptomaine Poison.

Chicago, Nov. 29.—John Philip Sousa, the noted bandmaster and composer, is seriously ill at the Auditorium Hotel here from the effects of ptomaine poisoning contracted in Milwaukee. He was unable to conduct the concert given by his band here last night, being confined to his room in the care of a physician and trained nurse.

Mr. Sousa was taken ill at Milwaukee Tuesday night after a hearty meal of prairie chicken. He attempted to lead his band in the concert that evening, but after half the programme had been played he was forced to return to his hotel. Medical treatment and a long rest until noon Wednesday counteracted the first effect of the poison, and when his organization left for Madison, Wis., he accompanied the musicians, and Wednesday evening again attempted to wield the baton.

His strength failed him, however, before the performance was completed, and for the second time he was forced to take to bed. The band arrived in Chicago yesterday afternoon, and Mr. Sousa was at once placed in the care of a physician at the Auditorium Hotel. A diagnosis of the case revealed the bandmaster's condition as serious, and he was forbidden to undertake his work for several days.

Sousa and his band are returning from an extended tour of the West. It is stated that the veteran musician has enjoyed the best of health on the trip, and for this reason it is not thought that his present illness will prove lasting.

Newspaper Cutting Bureau in the World

NEWARK, N.J.  
NOV 29 1907

SOUSA POISONED.

Famous Bandmaster Will Have to Keep Bed Several Weeks.

CHICAGO, Nov. 29.—Bandmaster John Philip Sousa, who arrived at the Auditorium hotel yesterday suffering from ptomaine poisoning, was considerably improved today. House physician Hammer said today that there is no cause for alarm, but that it will be necessary for the patient to remain in bed several days. It is probable that Mr. Sousa will have to remain in Chicago until Monday.

NOV 29 1907

SOUSA TAKEN SERIOUSLY ILL

Bandmaster Stricken at Chicago.

Contracted Ptomaine Poisoning in Milwaukee Recently.

Twice Had to Drop Baton Midst of Concert.

CHICAGO, Nov. 28.—John Philip Sousa, the noted bandmaster and composer, is seriously ill at the Auditorium hotel here from the effects of ptomaine poisoning contracted in Milwaukee two days ago.

He was unable to conduct the concert given by his band here tonight, being confined to his room in the care of a physician and trained nurse.

Mr. Sousa was taken ill at Milwaukee Tuesday night, after a hearty meal of prairie chicken. He attempted to lead his band in the concert that evening, but before half the program had been played he was forced to return to his hotel. Medical treatment and a long rest until noon Wednesday counteracted the first effect of the poison, and when his organization left for Madison, Wis., he accompanied the musicians, and Wednesday night again attempted to wield the baton. His strength failed him, however, before the performance was completed, and for the second time he was forced to take to bed.

The band arrived in Chicago this afternoon and Mr. Sousa was at once placed in the care of a physician at the Auditorium hotel. A diagnosis revealed that the bandmaster's condition was serious and he was forbidden to undertake his work for several days. His place tonight was taken by Herbert L. Clarke.

Sousa and his band are returning from an extended tour of the west. It is stated that the veteran musician has enjoyed the best of health on the trip, and for this reason it is not thought that his present illness will prove lasting.

POST  
WASHINGTON, D.C.  
NOV 29 1907

BANDMASTER SOUSA ILL.

Ptomaines in Prairie Chicken Put Him Under Doctor's Care.

Chicago, Nov. 28.—John Philip Sousa, the noted bandmaster and composer, is seriously ill at the Auditorium Hotel here from the effects of ptomaine poisoning contracted in Milwaukee two days ago. He was unable to conduct the concert given by his band here to-night, being confined to his room in the care of a physician and trained nurse.

Mr. Sousa was taken ill at Milwaukee Tuesday night after a hearty meal of prairie chicken. He attempted to lead his band in the concert that evening, but after half the programme had been played he was obliged to go to his hotel. Medical treatment and a long rest until noon Wednesday counteracted the first effect of the poison, and when his organization left for Madison, Wis., he accompanied the musicians, and last evening again attempted to wield the baton. His strength failed him, however, before the performance was completed, and for the second time he was forced to take to bed. The band arrived in Chicago this afternoon, and Mr. Sousa was at once placed in the care of a physician at the Auditorium Hotel. He was forbidden to undertake his work for several days. His place to-night was taken by Herbert L. Clarke.

TRANSCRIPT  
BOSTON, MASS.  
NOV 29 1907

Sousa's Condition Much Improved

Chicago, Nov. 29.—Bandmaster John Philip Sousa, who arrived at the Auditorium Hotel yesterday, suffering from ptomaine poisoning, was considerably improved today. House physician Hammer said today that there is no cause for alarm, but that it will be necessary for the patient to remain in bed several days. It is probable that Mr. Sousa will have to remain in Chicago until Monday.

NOV 29 1907

SOUSA TAKEN SERIOUSLY ILL

Suffering From Severe Attack of Ptomaine Poisoning

Chicago, Nov. 28.—John Philip Sousa, the noted bandmaster and composer is seriously ill at the Auditorium hotel here from the effects of ptomaine poisoning contracted in Milwaukee two days ago. He was unable to conduct the concert given by his band here tonight, being confined to his room in the care of a physician and trained nurse.

Mr. Sousa was taken ill at Milwaukee Tuesday night after a hearty meal of prairie chicken. He attempted to lead his band in the concert that evening, but before half the program had been played he was forced to return to his hotel. Medical treatment and a long rest until noon Wednesday counteracted the first effect of the poison, and when his organization left for Madison, Wis., he accompanied the musicians and last evening again attempted to wield the baton. His strength failed him, however, before the performance was completed and for the second time he was forced to take to his bed. The band arrived in Chicago this afternoon and Mr. Sousa was at once placed in the care of a physician at the Auditorium hotel. A diagnosis revealed that the bandmaster's condition was serious and he was forbidden to undertake his work for several days. His place tonight was taken by Herbert L. Clarke.

Sousa and his band are returning from an extended tour of the West. It is stated that the veteran musician has enjoyed the best of health on the trip and for this reason it is not thought that his present illness will prove lasting.

Newspaper Cutting Bureau in the World

NOV 29 1907

BANDMASTER SOUSA ILL.

Ptomaines in Prairie Chicken Put Him Under Doctor's Care.

CHICAGO, November 28.—John Philip Sousa, the noted bandmaster and composer, is seriously ill at the Auditorium Hotel here from the effects of ptomaine poisoning contracted in Milwaukee two days ago. He was unable to conduct the concert given by his band here last night, being confined to his room in the care of a physician and trained nurse.

Mr. Sousa was taken ill at Milwaukee Tuesday night after a hearty meal of prairie chicken. He attempted to lead his band in the concert that evening, but after half the programme had been played he was obliged to go to his hotel. Medical treatment and a long rest until noon Wednesday counteracted the first effect of the poison, and when his organization left for Madison, Wis., he accompanied the musicians, and Wednesday evening again attempted to wield the baton. His strength failed him, however, before the performance was completed, and for the second time he was forced to take to bed.

The band arrived in Chicago yesterday afternoon, and Mr. Sousa was at once placed in the care of a physician at the Auditorium Hotel. He was forbidden to undertake his work for several days.

House Physician Hammer said today that Mr. Sousa was considerably improved and that there is no cause for alarm, but that it will be necessary for the patient to keep quiet for some days. It is probable that Mr. Sousa will have to remain in Chicago until Monday.

Newspaper Cutting Bureau in the World

NOV 29 1907

SAY SOUSA IS IMPROVING.

Regarding Sousa's illness, the physicians said last night that he was improving and probably would be able to go to Peoria tomorrow. He became ill after eating prairie chicken at Milwaukee last Tuesday. He went to Madison, Wis., for a concert that evening, but had to give the baton to Mr. Clarke before the close of the performance. On the train coming to Chicago yesterday from Madison he again became seriously ill. He was taken to the Auditorium, where Dr. Hammer, Hill, and Frank and a trained nurse were with him most of the day. He was unable to conduct the concert given by his band here last night, being confined to his room in the care of a physician and trained nurse.

NOV 29 1907

SOUSA ILL; PTOMAINE POISON

Suffering From Severe Attack of Ptomaine Poisoning

Admirer of John Philip Sousa, "the marching king," who thronged Orchestra Hall last night to hear the opening concert of his band, were disappointed by the absence of the leader. While his band responded to encore after encore Mr. Sousa lay in his room at the Auditorium Hotel, a sufferer from ptomaine poisoning. He was attended by Dr. Hammer, the house physician, who said that the indisposition given no cause for immediate alarm. Mr. Sousa has been ill for several days, but refused to make away from the night's concert. He expected to appear last night, but when the train reached the city he drove directly to the hotel and went to bed. The programme last night included the "Four Gypsies" suite of Grieg and "The Ride of the Valkyries" from Wagner, as well as a new march, "Powhatan's Daughter," by Sousa.

POST  
BOSTON, MASS.  
NOV 29 1907

BANDMASTER SOUSA POISONED

Seriously Ill at Auditorium Hotel, Chicago

CHICAGO, Ill., Nov. 28.—John Philip Sousa, the noted bandmaster and composer, is seriously ill at the Auditorium Hotel here from the effects of ptomaine poisoning contracted in Milwaukee two days ago. He was unable to conduct the concert given by his band here tonight, being confined to his room in the care of a physician and trained nurse.

Newspaper Cutting Bureau in the World  
HERALD  
BOSTON, MASS.  
NOV 29 1907

BANDMASTER SOUSA ILL.

Poisoned by Ptomaines in Milwaukee, is in Serious Condition.

CHICAGO, Nov. 28.—John Philip Sousa, the noted bandmaster and composer, is seriously ill at the Auditorium Hotel here from the effects of ptomaine poisoning contracted in Milwaukee two days ago.

He was unable to conduct the concert given by his band here tonight, being confined to his room in the care of a physician and trained nurse. Mr. Sousa was taken ill at Milwaukee Tuesday night after a hearty meal of prairie chicken. He attempted to lead his band in the concert that evening, but was forced to return to his hotel. At Madison, Wis., last evening, he again attempted to wield the baton, but was again forced to take to his bed. Arriving in Chicago this afternoon, Mr. Sousa was at once placed in the care of a physician at the Auditorium Hotel.

House Physician Hammer said today that Mr. Sousa was considerably improved and that there is no cause for alarm, but that it will be necessary for the patient to keep quiet for some days. It is probable that Mr. Sousa will have to remain in Chicago until Monday.

Newspaper Cutting Bureau in the World  
JOURNAL  
BOSTON, MASS.  
NOV 29 1907

JOHN PHILIP SOUSA PTOMAINE VICTIM

Chicago, Nov. 29.—John Philip Sousa, the noted bandmaster and composer, is seriously ill at the Auditorium Hotel here from the effects of ptomaine poisoning contracted in Milwaukee two days ago. He was unable to conduct the concert given by his band here last night, being confined to his room in the care of a physician and trained nurse.

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

From: TORONTO, CAN  
Address: TORONTO, CAN  
Date: NOV 30 1907

N.Y. Musical Courier  
Dec. 24, 1907

Sousa's Band gave two excellent concerts in Orchestra Hall, November 26 and 27. At the opening concert there was great disappointment felt when it was announced that Mr. Sousa, on account of illness, would not conduct. Mr. Sousa became ill while at Milwaukee early in the week, the ailment being diagnosed as ptomaine poisoning, and on arriving at Chicago was confined to his room for several days. The band was efficiently conducted by Herbert L. Clarke, the solo cornetist of the band, and programs of variety and interest were given.

NEW YORK HERALDS  
30 NOV 07  
18, AVENUE DE L'OPERA, PARIS  
Mr. J. P. Sousa, the well-known band-master and composer, has been taken seriously ill from accidental poisoning.

# SOUSA IS ILL

## Condition Said to Be Serious; Victim of Ptomaine Poisoning.

Chicago, November 28.—John Philip Sousa, the noted bandmaster and composer, is seriously ill at the Auditorium Hotel here from the effects of ptomaine poisoning contracted in Milwaukee two days ago. He was unable to conduct the concert given by his band here to-night, being confined to his room in the care of a physician and trained nurse.

Sousa, the great conductor, has contracted ptomaine poisoning at Milwaukee. This modern danger seems to grow with every increase in the price of food. The multiplication of inspectors has not yet provided any measure of safety.

NEW YORK MAIL  
DEC 3 - 1907

# SOUSA CANNOT LEAD FOR WEEKS

Chicago, Dec. 3.—John Philip Sousa, the bandmaster, who is ill here with ptomaine poison, is still confined to his room. His physician says that Mr. Sousa is out of danger, but that he may not be able to resume his work for several weeks.

TIMES  
NOV 29 1907

# PHILIP SOUSA ILL; ATE PRAIRIE CHICKEN

CHICAGO, Nov. 28.—Dr. J. Hammond, attending John Philip Sousa, the march leader, today said that his patient spent a very comfortable night and that he did not consider his case at all grave. Mr. Sousa has suffered with ptomaine poisoning since eating prairie chicken in Milwaukee yesterday. Herbert L. Clark, assistant conductor, led the band last night in its opening concert at Orchestra Hall.

HERALD  
BOSTON, MASS  
NOV 30 1907

# SOUSA IMPROVING.

CHICAGO, Nov. 29.—Bandmaster John Philip Sousa, who arrived at the Auditorium Hotel yesterday suffering from ptomaine poisoning, was considerably improved today. Dr. Hammond said there is no cause for alarm, but that the patient must keep quiet for some days.

HERALD  
BOSTON, MASS  
NOV 30 1907

It really looks at last as if we had the drop on the butcher.

Most Complete Newspaper Cutting Bureau in the World  
CHICAGO, ILL

NOV 29 1907

# SOUSA BETTER, LAST TO-NIGHT

Chicago, Nov. 28.—Sousa, the bandmaster, who is ill with ptomaine poisoning, that he could not conduct his orchestra. Thanksgiving, has recovered so sufficiently that tomorrow he will positively appear on the band to-night. Sousa has been ill with ptomaine poisoning as the result of poisoning from eating prairie chicken that he ate in Milwaukee, Wis. He was forced to resign his post as band leader and on his arrival in Chicago he had to take to his bed.

NEW YORK CITY  
DEC 7 - 1907

SOUSA.—John Philip Sousa was taken ill with ptomaine poisoning early last week and was taken to Chicago in a dangerous condition. He had recovered by the end of the week.

Newspaper Cutting Bureau in the World

MILWAUKEE, WIS  
NOV 26 1907

# SOUSA AND HIS BIG BAND AT THE PABST

Sousa, heading his big band, gave a concert at the Pabst theater this afternoon that delighted a large audience. A change in program is announced for this evening. Sousa comes to Milwaukee this year with an organization larger and better equipped than any he has brought to the city in the past. His afternoon program was of that strictly Sousa class that always finds a quick response in the hearts of his audience. Both programs—afternoon and evening—follow:

- MATINEE.**
- Symphonic poem, "Les Preludes".....Liszt
  - Cornet solo, "Sounds from the Hudson" (new).....Clarke
  - Herbert L. Clarke.
  - Suite, "Looking Upward".....Sousa
  - (a) "By the Light of the Polar Star."
  - (b) "Under the Southern Cross."
  - (c) "Mars and Venus."
  - Soprano solo, "Elizabeth's Prayer".....Wagner
  - from "Tannhauser".....Miss Lucy Allen.
  - The Smith Scene from "Siegfried".....Wagner
  - Invitation a la Valse.....Weber-Weingartner
  - (a) Idyl "The Gypsy" (new).....Ganne
  - (b) March, "Powhatan's Daughter" (new).....Sousa
  - Violin solo, "Adagio and Moto Perpetuum".....Ries
  - Miss Jeannette Powers.
  - Mosaic, "The Free Lance".....Sousa

- EVENING.**
- Overture, "Kaiser".....Westmeyer
  - Cornet solo, "Rondo Caprice" (new).....Clarke
  - Herbert L. Clarke.
  - Suite, "The Last Days of Pompeii".....Sousa
  - (a) "In the House of Burbo and Stratonicus."
  - (b) "Nydia."
  - (c) "The Destruction of Pompeii and Nydia's Death."
  - Soprano solo, "Roberto".....Meyerbeer
  - Miss Lucy Allen.
  - "The Eulenspiegel's Merry Pranks".....R. Strauss
  - Suite, "Peer Gynt".....Grieg
  - (a) "Morning."
  - (b) "Asa's Death."
  - (c) "Anitra's Dance."
  - (d) "In the Hall of the Mountain King."
  - (a) Humoresque.....Dvorak
  - (b) March, "Powhatan's Daughter" (new).....Sousa
  - Violin solo, Caprice "Slav".....Gelsoso
  - Miss Jeannette Powers.
  - "Ride of the Valkyries" from "Die Walkure".....Wagner

WISCONSIN  
MILWAUKEE, WIS  
NOV 26 1907

# SOUSA'S BAND IS IN TOWN.

Noted Organization Gives Two Concerts at the Pabst Theater. Sousa and his band is at the Pabst theater today. A fine concert was given this afternoon before a large audience. Tonight the concert will begin at 8:30 o'clock. An interesting programme has been announced.

DEMOCRAT  
Madison Wis  
NOV 28 1907

Condemns Teaching Music by Mail. "I can't see how music can be taught by mail," said Miss Jeanette Powers, violinist in Sousa's band, last night.

Teaching music by mail has been advertised in many magazines but has, to the present day, not yet made its mark. In the opinion of Miss Powers, it is impossible. She stated that music depends greatly on the ear. One who has a good ear and knows how to go at a difficult musical selection, will learn more than one who has not a good ear, but spends double time on practice.

"One hour a day is not near enough practice,—that will only start you; as much time as possible ought to be put on the study. I practiced three and four hours a day when I studied the violin."

Miss Powers memorizes all of her selections. "It's a great deal easier to memorize music than to play with printed notes. Music is often printed to be played so fast that the eye cannot follow and consequently it must be memorized."

There is much said about the value of playing the violin with piano accompaniment. Miss Powers does not think this is at all well to do until the selection has well been mastered.

Miss Powers is an American girl, coming from Decatur, Ill. She studied when eight years of age and at 17 went to Europe, where she studied under the best violinists for three years. She said that it is much cheaper to study music in Europe than in America. Germany is the most musical country in the world and boasts of the greatest musicians.

MUSICAL AMERICA  
NEW YORK CITY  
DEC 7 - 1907

Sousa and his band were in Chicago last week. Two concerts were given in Orchestra Hall, November 28 and 29. Mr. Sousa was ill, and the band was directed by Herbert L. Clarke, first cornetist of the organization. The band was in excellent condition and the two concerts went with the customary swing and dash.

SAVANNAH, GA.  
DEC 2 1907

Atlanta Constitution. Chicago now has the laugh on Milwaukee. It was the prairie chicken of the latter city, and not the mysterious sausage of the former which put John Philip Sousa out of business.



If the question of selecting the first band of the country was to be put under way of solution in the form of a popular voting contest, it would be pretty safe to pick Sousa's band for a winner.

The marked personality of Mr. Sousa and the years of success, unbroken winter and summer, have long ago enabled him to assemble, develop and perfect the band of his heart's desire.

The playing of the organization speaks Sousa, and in a large measure is Sousa. No other musical body that I can think of is so impregnated with or dominated by the virtues and peculiarities of its master. Of course it is the marches, the light and humorous music, with which he holds and delights us. His perfectly drilled, high grade players could, given a starting gun, perform these things in quite the same manner and finish without their director before them.

In band instrumentation and rehearsal Sousa is all master, in public directing his role is largely that of the pantomimist. True—is he not fascinating and half the show and remarkable in his dignified drollery? Sousa's band is one of the few that I am willing to listen to under cover. But when they cruelly march half a dozen trombones and as many cornets down to the footlights and commence one of those explosive finales I am homesick for out of doors and the protection of a large tree.

In general terms is not the originality of the typical Sousa march in the happy combination of march and dance character? And, further, are not the best of these in quick-step or six-eight time? Count the popular ones and see.

His composition in more pretentious and serious form, such as his "Last Days of Pompeii" suite, is not without originality, but is clap-trap.

The playing of a serious piece, as "Asa's Death" in the "Peer Gynt" suite, gives one the impression of a jaunty canter through the score, rather than an interpretation.

Among other virtues which Mr. Sousa has for a long time shown is that of discovering and bringing out young and worthy solo talent. The large house who heard Miss Lucy Allen's singing and the violin playing of Miss Jeanette Powers last week on Friday evening, at the Auditorium, must have enjoyed and recognized them as being of such. It is very bromidic to say that a Sousa audience enjoys itself and that the form of announcement is very true in being printed "Sousa and his Band."

LE PETIT PARISIEN  
30 NOV 07  
18, RUE D'ANGELLEN

LE COMPOSITEUR SOUSA MALADE  
Chicago, 29 novembre.  
Le celebre chef d'orchestre et compositeur qui donna des concerts a Paris, au cours d'une tournée de 1907, est très dangereusement malade d'un empoisonnement.

Newspaper Cutting Bureau in the World  
HAWK-EYE

Newspaper Cutting Bureau in the World

From NEW YORK SUN  
Address BURLINGTON, IOWA  
Date DEC 3-1907

From NEW YORK SUN  
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Date

From  
The New York Press  
NEW YORK CITY.  
Date DEC 12 1907

NEW YORK HERALD  
(See other side.)  
Address  
Date DEC 12 1907

### SOUSA'S BIG BAND

Gave Music Lovers a Treat Yesterday Afternoon.

An Excellent Program Given in a Delightful Manner—Director Responded to Calls for More.

Sousa's big band gave a delightful concert at the Grand opera house yesterday afternoon. The attendance was quite fair and everybody was pleased, many were delighted. Sousa did not appear in person to direct his fine organization, but he had a worthy representative in the person of Herbert L. Clarke, the famous cornet soloist. The band looked well, and it played well, and it virtually gave a double program, as calls for encores were very numerous and the director granted them in every instance. There is usually a prejudice against what is known as descriptive pieces, although in one sense of the word all music is descriptive, but there few in the audience who were not deeply touched by the second part of "The Last Days of Pompeii," which represents the destruction of the fair Roman city, and the death of the beautiful, unhappy Nydia. The Peer Gynt suite was given in a manner that called forth the hearty applause of even the very critical, and there was not a number on the program that did not either drive away dull care or appeal to the best feelings that dwell in the human heart.

There were three soloists who contributed not a little to the pleasure of the afternoon. Herbert L. Clarke is a cornet player who is without a superior in this country, and while many had heard of him and others had heard him again and again, still all marveled at his skill and art. Miss Lucy Allen, a statuesque beauty, the possessor of a powerful, well-modulated soprano, gave a selection from grand opera, and as an encore a pleasing song, which was given in faultless style. And Miss Jeanette Powers surprised all with her violin solo, showing talent of a high order and remarkable technique, and then she won the hearts of her audience by giving Schubert's "Serenade" as it is rarely heard. Perhaps the "Serenade" was the gem of the afternoon, and the audience sat as entranced when the last sweet, soft strains of that superb melody died away and the artist dropped her bow hand and courtesied low. And then there was applause, so hearty and genuine, that it could not be misunderstood, and when that young artist again comes to Burlington she will find a host of friends to welcome her.

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MINING  
Address  
Date DEC 1-1907

Sousa Able to Travel Again.  
CHICAGO, Dec. 11.—John Philip Sousa, the bandmaster, who has been confined to his room by an attack of ptomaine poisoning for two weeks, left for his home in the East to-day.

NEW YORK TIMES  
Date DEC 12 1907

SOUSA IS STRICKEN AGAIN.  
Physicians Order the Bandmaster Taken to New York.

BUFFALO, N. Y., Dec. 11.—John Philip Sousa, the noted bandmaster, was too ill to fill engagements here to-day. He was taken to New York under orders of his physicians.  
Sousa was stricken with ptomaine poisoning in Milwaukee a week ago.

THE MORNING TELEGRAPH  
Address NEW YORK CITY  
Date DEC 12 1907

Sousa Is Able to Go Home.  
(Special Dispatch to The Morning Telegraph.)  
CHICAGO, Dec. 11.—John Philip Sousa, the bandmaster, who has been confined to his apartments in the Auditorium by an attack of ptomaine poisoning for two weeks, left for his home in the East to-day.

FROM THE  
NEW YORK HERALD  
(See other side.)

Address  
Date

John Philip Sousa III.  
BUFFALO, N. Y., Wednesday. — John Philip Sousa, bandmaster, was too ill to fill engagements here to-day. He was taken to New York under orders of his physicians.

From N. Y. EV'G SUN  
Address  
Date DEC 11 1907

SOUSA CONVALESCENT.  
CHICAGO, Dec. 11.—John Philip Sousa, the bandmaster, who has been confined to his apartments at the Auditorium Hotel by an attack of ptomaine poisoning for the last two weeks, left for his home in the East to-day.

From NEW YORK WORLD  
Address  
Date DEC 12 1907

Sousa, Still Ill, Brought Here.  
BUFFALO, Dec. 11.—John Philip Sousa, the noted bandmaster, was too ill to fill engagements here to-day. He was taken to New York under orders of his physicians.

From N. Y. TRIBUNE  
Address  
Date DEC 12 1907

SOUSA ILL, RETURNS HOME.  
Buffalo, Dec. 11.—John Philip Sousa, the bandmaster, was too ill to fill engagements here to-day. He was taken to New York under orders of his physicians.

Mr. Sousa was brought to his home, No. 37 Madison avenue, last night. His physician has ordered him to take a complete rest for several weeks, but he will probably be able to fill most of his engagements for the latter part of the season. Two weeks ago he was taken ill with ptomaine poisoning in Chicago and later developed bronchitis. He was not in a dangerous

John Phillip Sousa is ill in Chicago. The many friends of the famous bandmaster hope it is not for long. He has done too much through that famous musical organization of his to be kept away from it for any great length of time. The country needs him to keep its spirits up and nothing quite compares with a Sousa march played by Sousa's band when you are in the dumps.

From N. Y. TRIBUNE  
Address  
Date DEC 10 1907

SOUSA'S BAND'S TRAIN WRECKED.  
Milan, Mich., Dec. 9.—A special train on the Ann Arbor Railroad, carrying Sousa's Band from Toledo to Ann Arbor, was thrown from the tracks Sunday at the Wabash crossing. The baggage and the two coaches were overturned, and several were hurt.

Sousa Brought to New York Ill.  
BUFFALO, Dec. 11.—John Philip Sousa, the noted bandmaster, was too ill to fill engagements here to-day. He was taken to New York under orders of his physicians.

Y. EV'G WORLD  
Date DEC 11 1907

SOUSA'S HEALTH RESTORED.  
CHICAGO, Dec. 11.—John Philip Sousa has recovered from an attack of ptomaine poisoning from which he has been suffering for ten days. He left for Detroit, where he will rejoin his band.

San Francisco, CA  
Date DEC 2-1907

Sousa, Herbert, Reginald de Koven and other American composers are getting ready for their Washington fight over the copyright laws. The Kittredge bill, introduced in 1906, will come again and will, if passed, extend the scope of copyright protection to composers whose works are put on perforated rolls for reproduction in various player devices, or are sung or played into the megaphone of talking machines. At present composers receive no royalty from their music when it is produced in mechanical music producers, and as player pianos have become such a factor in the music world the effect has been noticeable in falling off of receipts from the sale sheet music. The player makers, course, vigorously oppose the extension of the copyright laws to cover perforated rolls and point to the fact that the governments of Europe, where the question has been raised, have decided that no royalties should be exacted for the use of a composition when mechanically produced.

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VERRE HAUTE, IND  
Date DEC 17 1907

"Canned music" is what Mr. Sousa calls the phonograph product and he objects to his music being "canned" without any profit to himself. The copyright law hardly covers such use, however, and it is difficult to see how the composer can protect himself against the "canner."

Brooklyn, N. Y.  
Date DEC 22 1907

SOUSA AT PINEHURST.  
(Special to the Eagle.)  
Pinehurst, N. C., December 21—Among to-day's hotel arrivals was Bandmaster John Philip Sousa, who is here for fresh air and sunshine convalescing from his recent serious illness. Mr. Sousa spent the best part of last season here with his family and was welcomed back by many close friends and acquaintances.

From **TOWN TOPICS**  
**NEW YORK CITY**  
 Address  
 Date **DEC 12 1907**



# FACETIAE IN MUSIC

By *John Philip Sousa*



THE man who tries to teach by precept or example sometimes gets a rude and mayhap a sad awakening. During one of my tours in the Northwest I was particularly struck with the disregard of the finer amenities of social custom on the part of some of the minor employes of either the railroads or the Pullman company. It was almost a daily occurrence for a porter, conductor, or one of the division hands to walk into my drawing-room totally oblivious of the privacy for which I was supposed to be paying. I had used the quiet and satirical, and had gone so far as to indulge in the explosive invective, but to no avail. One morning we stopped at a little station. I was just out of my berth and indulging in my morning bath when, without warning, a key was turned in the door of my drawing-room and in stalked a six-footer with a bucket of ice to replenish my water cooler. The thought occurred to me: "Now here is an opportunity to teach this barbarian something by example." Hastily throwing a robe around me I said: "My young friend, you have noticed that when you came into this room without rapping or invitation, I was in the same defenseless condition as when I came into the world. Now suppose, that instead of your coming into my drawing-room, I should this morning have called at your house, inserted a key in the front door, walked without warning into your wife's bed-room, and found her as unrepresentable as I was when you came in here, what would you have said?" He rested the ice bucket on my shirt, looked pityingly at me, and then with an evident wish to set me at ease, thus deposed: "Don't worry about that, boss—we don't mind a little thing like that out here."

On the occasion of the first tour of my band in Europe, there was naturally a good deal of conjecture as to just how the German people would accept my organization. In Berlin there lived an American who had been out there several years, and who, in fact, had not returned to America during the time that the Sousa Band, as such, had been in existence. He therefore knew nothing about the organization except what he had heard, or what he had read in the few American papers he had from time to time received. He had among his German friends some who did not hesitate to tell him in positive terms that while they conceded pork-packing pre-eminence to the Americans, when it came to purveying of music it was better to leave that to the Germans. When we reached Berlin the first communication I received came from this gentleman. In it he said he hoped we would make a success "because," he went on to explain "if you don't I shall never hear the last of it from my acquaintances here." I assured him in return that Paris had taken very kindly to the band, and I could see no reason why Berlin should be different, as human nature is very much the same everywhere. Still, he awaited the first concert with fear and trembling. That concert is now a part of musical history. The Germans, before the performance ended, became more and more enthusiastic and it seemed plain beyond any question that we had captured the hearts of the Berliners.

The first man who came to my dressing-room after the final number was my friend who had been so busy with his fears. He was in the seventh heaven of delight. "I have never," he said, "seen such enthusiasm among the German people. My boy, you've got them, and I am the proudest man in all Germany." Still sailing along on the tide of his fervor he said. "We must celebrate your great victory with genuine American stuff, some good old Kentucky whisky. I have a case of 1852 Bourbon. I agreed to this vicarious pleading of my native land, and we repaired to the hotel. We sat at a table, had something to eat, and touched the bottle gently. It was perhaps eleven P. M. when we sat down. At about two A. M. the first quart

of whiskey was exhausted, and steadily, as the liquor had fallen, our American enthusiasm had risen. Going over the geography of the world, we had started in by thrashing Spain again, and as we finished the last drink of the first bottle we had placed the Stars and Stripes on Unter den Linden, and the American Eagle was perched on top of the Brandenberger Thor. My happy companion sent to his room for another quart of the old rare Bourbon, and, as the gray dawn was breaking through the windows, the second bottle was drained. We had disposed of every known principality in our combined ken as it were, and my friend with tears in his eyes, holding his glass aloft, "Bring on another planet! We've whipped everything on this one!"

It was now nearly seven o'clock. We concluded it was time to retire, for the whiskey was quite gone. I went to my room, crawled into bed, but to save me I could not get to sleep. I have never been a drinker, as the term is understood, and the enormous amount of whisky I had taken, instead of having the effect of "doping" me, seemed to make me wider and wider awake. I rang for a bell boy and when one came I said: "I have what is known in this country of yours as a 'Katzenjammer.' Will you be good enough to tell me what I ought to do for it?"

"Why, I would advise you to drink some Muenchner beer."

The very thought of another alcoholic drink was horrible, and I said: "See here, you think again and think differently."

"Well, if you don't like beer, I would suggest some brandy."

"Get out! get out!" I shouted, and as he moved toward the door, uncertain how to take me, I called to him, "Bring me a gallon of drinking water—you understand—a gallon, and bring it quick."

The water was brought and I began sipping. I sipped steadily until noon, then with the aid of a little toast and tea, pulled myself together sufficiently to don my uniform and proceed to Krolis to conduct the matinee.

The excitement of leading, together with the exhilarating effect of the music, gave me an excellent appetite, and after a hearty dinner and a smoke, I returned to the hall for the evening performance.

When the concert was over, I called at the hotel to see my patriotic companion of the previous evening. I found him in his room, his head covered with iced cloths. He was pale and woe-begone. His feet were in a basin of hot water and mustard, and altogether he looked as though he had been pulled through a threshing-machine.

"Well, how are you?" I said cheerfully. "Don't ask me," he said mournfully. "Look at me." I missed you at my concerts," I said.

"At your concerts"—he gasped. "Do you mean that you led your band today?" "Of course, why not? That is what I am in Germany for. Why shouldn't I? Anything unusual or unconventional about that?"

"My God, man, don't you know what we did last night?" "Yes," I said: "We sat and talked over the greatness of the United States, and incidentally whipped the entire world, and I distinctly remember you called for somebody to 'bring on another planet,' and we had a drink or two—nothing unusual about that."

"You don't see anything unusual about it," said my dejected-looking friend; "why, I have been unable to get out of bed all day."

"Really? What was the trouble with you?"

"Do you know that last night we drank all the whisky in Germany? I'm—simply—paralyzed!"

"Ah, yes," I rejoined, with intense sarcasm, "now I begin to understand. You have been out here for fourteen years, and you have lost your Americanism. While it is true we had a few drinks,

*B. Coe.*

NEW YORK TIMES

DEC 13 1907

## CANNED MUSIC.

The composers of music whose product is used in the "records" of self-playing musical instruments and talking machines, or phonographs, certainly have a fair cause for complaint, if, they assert, their music is "canned" and stored without their consent and without payment to them. If music is used enough, or popular enough, to be suitably used in these records, its composers are surely entitled to payment. Probably they could be protected by some other law than that relating to copyright.

Canned music, the term is Mr. Sousa's invention and an admirably expressive one, has been abused a great deal and made needlessly offensive. Not all who have seriously thought about the self-playing piano and the self-playing phonograph know that they are effective instruments in the spread of culture. Appreciation of the best music is largely growing through their influence.

The sensitive virtuoso condemns them, and in so doing places himself with the musician who condemns modern machinery. As a matter of fact, they are tending to greatly increase the virtuoso's audience, for they are musically satisfying the multitude. Their manufacturers should not be permitted to do so, however, at the expense of the composer.

GLOBE

BOSTON, MASS.

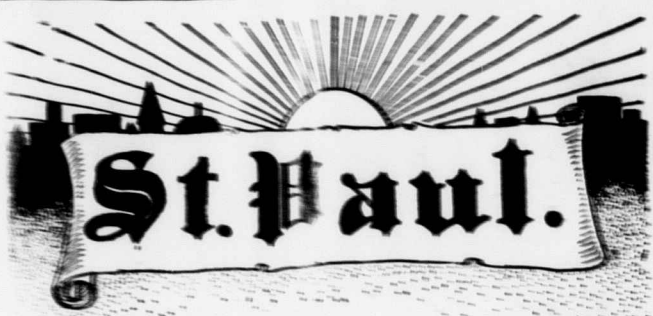
DEC 15 1907

Thanks to Mr Sousa, the term "canned music" seems to be firmly established in the English language.





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ST. PAUL, MINN., December 2, 1907.

**Sousa and His Band.**

Thursday afternoon and evening November 21, Sousa and his famous band played a matinee and evening performance at the Auditorium under the management of Mrs. F. H. Snyder. The immense popularity of the March King was shown by the large audiences that assembled to hear him and by the wild outbursts of enthusiasm with which every number of the program was greeted. The band is certainly the finest we have had in St. Paul in the past year, the instruments are all excellent and the quality of tone is delightful. Mr. Sousa evidently understands how to please his audiences in his program making, and was compelled to respond with many encores. The greater portion of these were the famous Sousa Marches, which were rendered as only Sousa can render them. Of his soloists Jeannette Powers, the violinist, deserves especial comment, as she is a very talented young lady. Herbert Clarke was the cornet soloist and Miss Allen the vocalist.

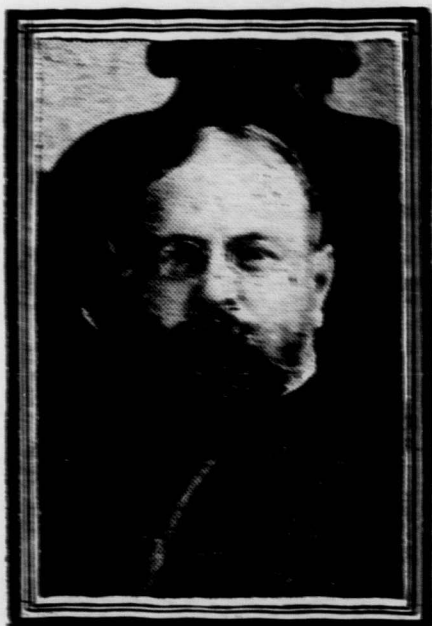
LOUISE McLEAN.

**NEW YORK EVENING TELEGRAM**  
 (See other side.)

DEC 12 1907

**SOUSA, ILL., HAS TO STOP WORK**

Noted Bandmaster Ends Tour Temporarily and Comes Here to Take Ordered Rest.



John Philip Sousa

Too ill to keep his professional engagements in Buffalo, John Philip Sousa, a noted bandmaster, arrived in New York today, where he will remain until he has recovered from a severe cold he contracted.

Barely recovering from pneumonia poisoning, Sousa's weakened condition caused his doctors to order complete rest, and for a few days he will remain at No. 3 Madison avenue, until he is recovered sufficiently to fill his engagements.

Sousa's condition was reported as being not dangerous, but it is feared that he will be obliged to remain idle for a week or two.

Attended by a most successful tour through the West, the band leader overworked, it is said, and his run-down condition made the daily trips arduous. On his arrival in Buffalo Sousa was so weakened and without appetite that he sought medical advice. When told that he must rest he protested vehemently, but finally gave in.

PLAIN DEALER  
 CLEVELAND, OHIO

DEC 8-1907

**NO SOUSA, BUT A SOUSA'S BAND**

Bandmaster, Still Ill, Lacks at Concert, but His Spirit Prevails.

Great Organization Plays With All the Dash and Vigor of Old.

F. E. ALLEN.

"What's this dull band to us? Sousa's not here?" That was the thoughtway which ripped through the audience at the Grays' Armory yesterday afternoon, when it was announced that Sousa was still ill, and that Herbert L. Clarke would conduct.

White fanned Sousa, with his platoons of medals, and his sinuous grace of movement—how could the men play without him? But with the first measures of Liszt's "Les Preludes" one realized that Sousa's band was still his whether he, or an efficient substitute held the baton—and that it played with all the dash and vim of old.

And it was surprising how well the tone poem went. Liszt compositions a bombastic, brassy tinge about them which suggests the clang and claron of the band, and the violin passages of "Les Preludes" so often dashed off by the Berlin Royal under Weingartner, did not lose one whit in the flutes. The passage of fifths was given with eerie tone suggestion, and the themes were played with sonorous power. All in all it was a splendid testimony to the men's possibilities and real achievement.

Strauss' "Til Eulenspiegel," in the evening, did not go so well, possibly because it demanded the elfen trickiness of strings; Rubenstein's "Kammermusik" was taken too slow, and the accompaniment played too loud; but into the lighter parts of Grieg's first "Peer Gyt" suite, "Anitra's Dance" and "The Hall of the Mountain King," Clark and the band put grace and spirit.

When not leading the legitimate program Clark was bestowing marches galore upon an insatiate public—"Manhattan Beach," the "Stars and Stripes Forever," "The Diplomat" and dangerously infectious things that made us want to forswear kid gloved recitals and follow the drums into the battlefield. And when not conducting, this ubiquitous Clark was playing cornet—tuneful, catchy pieces of his own, with clear, pure tone, even, well trilled and passage work. Verily a valuable factotum!

Of course "Elizabeth's Prayer" was sung as a sop to our intellectuality; why not pray to be released, poor heroine? Miss Lucy Allen gave the number with a certain dignity of manner. Her voice is a big soprano, not always sweet, and her interpretation, especially in Meyerbeer's "Roberto," exhibited sincerity of feeling.

The second soloist we had executed all the afternoon, with the lilt of the band in our ears, who wanted one puny fiddle? Miss Jeannette Powers, however, more than held her own. She has sure technic, a vibrant tone, and far, far better qualities. She played Ries' "Perpetuum Mobile" a trifle roughly, but with supple wrist, clean finger, and rhythmic grace, and into the Ries adagio and the Chopin nocturne No. 2 she poured the indefinable something that men call soul.

**COMPOSERS TO MAKE A PROTEST**

There will be discords in Washington next week when a group of widely known composers and librettists will invade the halls of Congress to demand protection by legislation against corporations which, they charge, are confiscating their works and putting them out in garbled forms on phonograph records and perforated rolls without recompense or credit.

In the party will be Victor Herbert, John Philip Sousa, Julian Edwards, George V. Hobart, Henry Blossom, Ludwig Englander, Gustav Kerker, Alfred G. Bohyn, A. Baldwin Slocum and Glen Macdonough. Mr. Herbert has already brought a test suit in the "After," which is pending in the Supreme Court, but the specific grievance at this time is against Representative Oberly, of New Hampshire, who, the musicians and lyric writers say, was once

Newspaper Cutting Bureau in the World

N. Y. EV'G SUN

257

From  
 Address  
 Date DEC 12 1907

The Recessional:  
 Paderewski gives a recital at the Krueger Auditorium in Newark next Tuesday evening, his last appearance around these parts till spring.

Teresa Carreno makes her first and only appearance hereabout, for the present, at least, at the coming Saturday matinee of the New York Symphony Society in Brooklyn. The society is again forced to cancel its Sunday concert at Carnegie Hall. Incidentally, too, a new "Symphonic Fantasia" of Henry Hadley won't be produced there. But these grievous troubles have shown, in at least one spirited letter to his Honor, the Mayor, that Walter Damrosch this year has some influential directors who really direct.

Any further cancellation of concerts must relieve John Philip Sousa, now convalescent here, from his intended essay at Strauss's "Til Eulenspiegel" next Sunday at the Hippodrome.

FREE PRESS in the World

**SOUSA'S TRAIN WRECKED**

ENGINEMEN AND ONE BANDMAN ARE INJURED.

Special Is Thrown From Track by Derailer at Milan—One Coach and Baggage Car Overturned—Investigation Begun.

Milan, Mich., December 9.—Sousa's special train, bound for Ann Arbor from Toledo, was wrecked here at 5:45 o'clock tonight. Three persons including one member of the famous band, were hurt.

Engineer Dick Stever and his fireman jumped, both sustaining injuries. Several of Stever's ribs were broken and he was taken to the hospital at Ann Arbor. The fireman was badly bruised.

One bandman, who refused to give his name, was severely cut by flying glass. His leg was also bruised.

The train, drawn by engine 1 consisted of a baggage and two passenger cars. As it approached the Wabash crossing, near the station, it was thrown from its track by the derailer. The baggage car and one passenger coach overturned. The engine was torn from its trucks. One coach and the tender remained on the rails.

Railroad officials here tonight refused to give the cause of the wreck, but an investigation was begun.

A train came from Ann Arbor at 7:40 tonight and took the band to that city.

Daily Citizen,  
 Brooklyn, N. Y.

DEC 13 1907

**SOUSA ABANDONS TOUR.**

Band Leader Compelled to Take a Complete Rest Because of Illness.

Having been compelled to abandon his tour with his band temporarily by ill-health, John Philip Sousa arrived in Manhattan yesterday from Buffalo. He has been ordered by his physicians to take a complete rest and it may be several weeks before he can resume his band leadership.

Sousa had barely recovered from pneumonia poisoning in the West before he was attacked by a severe cold. Daily traveling made him worse and when he reached Buffalo he was compelled to give in to the doctors and return home.

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

JOURNAL

PEORIA, ILL.

DEC 8-1907

Sousa's band gave three wholly delightful concerts at the Coburn week and hardly paid living wages. It was a thousand pities, for this is the best one that visits Peoria. It gives so fine an entertainment that it is a sort of reflection on the city not to have the concerts realized. It is simply another example of the old adage about the difficulties of persuading a horse to lead a horse to water. The dear public can, if it will, if it won't—nothing doing. The public's wholly apathetic attitude towards matters musical has decided Miss Weller to the De Pachmann engagements in Peoria, and thus Peoria's hope for hearing the greatest of all interpreters has gone glimmering.

FREE PRESS  
 DETROIT, MICH.

DEC 11 1907

**SOUSA'S BAND, SANS LEADER**

Sousa's band, without its leader, gave concerts at the Light Guard armory yesterday afternoon and evening. Mr. Sousa reached Detroit with the band but his physician thought it inadvisable for him to conduct. He remained at his hotel. The splendid discipline maintained by the leader, the band's excellent account of itself under the capable direction of Herbert L. Clarke, who is quite accustomed to wielding the baton, were fair-sized audiences at the concerts.

Mr. Clarke also was heard as net soloist and when he was joined, his brother, Edwin G. Sousa, conducted. The organization still without question the body of bandmen in this city and the programs were well hearing.

An interesting feature of the night's program was Mr. Sousa's descriptive music, "The Pompeii." There is some beautiful portrayal of emotions; it is built up of fear-motive, the hymn of the Nazarene, sub-motive, and it is exciting to the extreme. Strauss's writing of "Eulenspiegel's Pranks" was full of interest.

Soloists with the band, in addition to Mr. Clarke, who is a virtuoso of skill, are Miss Jeannette Powers, soprano, and Miss Jeannette Powers, violinist. Miss Allen has much power, though her tone is marred by too much vibrato. Miss Powers is an excellent soloist. Encore demands were numerous throughout the concert. Sousa's march was played with all the dash and vim of old.

From *Outlook*  
Pinehurst, N. Carolina

Address  
Date DEC 7 - 1907

NEWS  
CLEVELAND, OHIO  
DEC 9 - 1907

NEWS  
DETROIT, MICH  
DEC 11 1907

# MR. SOUSA'S SUCCESS

THE many who met Bandmaster John Philip Sousa during his long sojourn last season, are following his brilliant successes in the west with particular pleasure, for not only as a general favorite is Mr. Sousa remembered, but a brilliant conversationalist, deep thinker, and thorough sportsman as well.

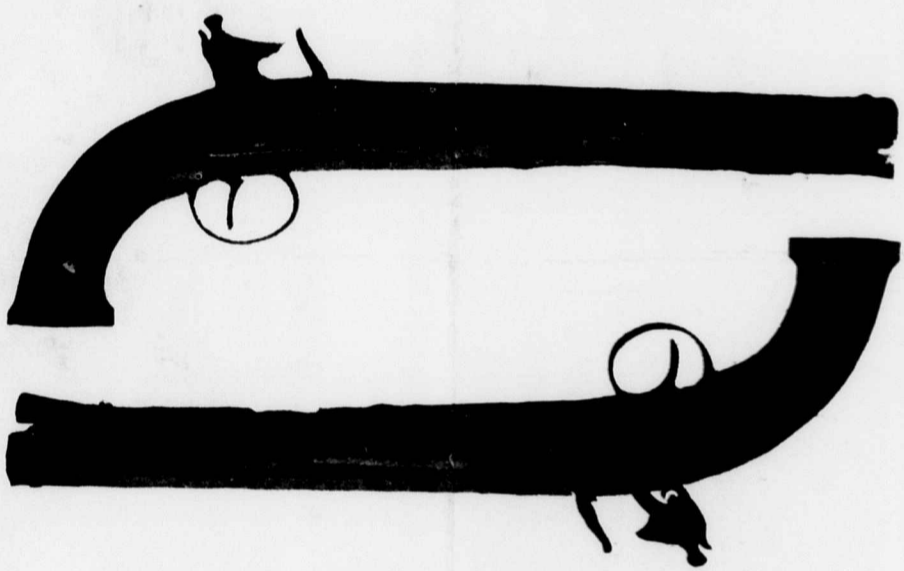
His interests are broad and his sympathies are keen; remarkable when one stops to think of it, for travel, attainment and success have made many a lesser light unapproachable, but not so with Mr. Sousa. He is still and will always be, a man among men in every meaning of the words; a friend one cherishes, an acquaintance one is always glad to meet; an acquaintance and friend whose first and natural thought is for your welfare, not his own.

In the San Francisco *Call* recently was his comment:

The entire band left last night and the sooner it comes back the better. The thanks of the community are due Sousa for what he has given us in the way of variety, quantity and quality in band music, and for what he has not given us. He didn't play "William Tell" once and hid that other stock salvation of the country band, "Poet and Peasant," at the bottom of a program where you could get out and still not miss a Sousa march.

At Utica the *Register and Leader* pays this tribute:

Who, indeed, can draw such tremolos and staccatoes and quiverandos, such attacks, such crescendos and diminuendos from brass and reed as John Philip Sousa? It is doubtful if Des Moines ever heard, or rather had an opportunity of hearing, a band concert in which color, magnificent execution, perfect technique and diversity of selection were so completely fused in a general harmonic result as at that of last night at the Auditorium. Mr. Sousa has perfected a wonderful organization—the ideal band—which passes easily from orchestral effect into the simulation of the pulsing sweep of a great pipe organ; from the clash of straining



FAMOUS NORTH CAROLINA DUELLING PISTOLS.—SEE PAGE 8.

If Sousa were to give any more concerts he would have to hire a bigger hall than Dreamland rink. Last night the largest crowd of the present season assembled to see him and hear his band. The balconies were well filled and the floor was crowded. Will Greenbaum was pleased in the box office, Sousa was pleased at the director's stand and everybody acquitted himself creditably. As a special reward Sousa played more encores than at any previous concert, so that the measure of enjoyment was filled even though the first concert was never played.

The big crowd wanted his marches. He played "Manhattan," *Washington Post*, "El Capitan"; his last lightener of brain and foot weariness, "Powhatan's Daughter," and some more that I don't recall this minute, besides his immortal "Stars and Stripes Forever."

None of those were down on the program, but were given to make the measure good. Besides, he played Mascagni's barbaric "Hymn to the Sun"; and speaking of hymns reminds me, he played "Nearer My God to Thee," perhaps because somebody requested it to see how it goes, then he played Litoll's "Robespierre" overture with its bloodthirsty "Marsellaise"; a delightful suggestion of symphony from our own George W. Chadwick; Sir Edwin Elgar—or maybe it is Sir Edward Elgar—was down for an "Idyl Sevillana," which is a Spanish waltz with no chile peppers in it at all; Wagner and Berlioz completed a goodly company and figure 1 on the same program with extras like "Waiting at the Church."

If you wouldn't enjoy something on a program like that it is a sign of deafness.

brass to the dulcet note of the flute; from the grandiose ensemble of thirty instruments to the lilting melody of the harp.

"The Last Days of Pompeii," one of Mr. Sousa's most pretentious works, is a striking example of descriptive music. The auditor lives for the time being in the fated city, feeling the throb of the streets, the gayeties of the oblivious residents as they follow their daily diversions; then comes the blowing out of the volcano's head, the streaming of the lava, the horror, the frenzy of the populace, the death of Nydia and darkness—the silence of the submerged city and rest. The overture, "Kaiser," by Westmeyer, is impressive. Strauss' exquisite "Till Eulenspiegel's Merry Pranks" was well executed. The Grieg music from Peer Gynt, including "Morning," "Ara's Death," "Anitra's Song," and "In the Halls of the Mountain King," would have assuredly drawn the full voiced approval from the lamented composer himself, had he been there.

The concert concluded with the wild melody of "The Ride of the Valkyries" as they whistled through the skies on the road to Valhalla, taken from Wagner's "Die Walkure."

In a word Bandmaster Sousa is as popular today as he was when he first rose to the pinnacle of fame and his career will end in a blaze of glory, for his music is the music of the masses—the people. His compositions are National in their character in consequence, and will live with the "Stars and Stripes—Forever!"

# Sousa's Band, Without Head, Pleases Crowd

Sousa's famous band gave a matinee and evening concert at Grays' armory, Saturday. Sousa was unable to appear on account of illness, and the concerts were given under the direction of Herbert L. Clark, solo cornetist.

Sousa arranges his programs to please the masses and that he succeeds, was amply demonstrated by the enthusiasm shown by the good-sized audience Saturday evening.

His concerts are good also from an educational point of view, for his programs always include works from

some of the best composers and he plays the big things just as well as he does the light popular music. A sample of this was the interpretation given "Till Eulenspiegel's Merry Pranks" by Richard Strauss and the "Peer Gynt" suite by Grieg. The band gave these works with a tone coloring that was almost orchestral in effect.

A descriptive suite entitled "The Last Days of Pompeii," showed Sousa to be a composer of much versatility. Of course his well known marches were played as encores throughout the program, which greatly pleased the audience.

Miss Lucy Allen, soprano, sang Meyerbeer's "Roberto" with much power and brilliancy, and for an encore she gave the waltz song from "Romeo and Juliet" in a most artistic style.

Miss Jeannette Powers, violinist, did some good work in Gelas Caprice "Slav" and for an encore played Schubert's Serenade with much artistic feeling.

Herbert Clark played one of his own compositions entitled "Sounds from the Hudson," which he gave in a style and with a tone that places him in line with the best cornetists of the present day. If Sousa would give fewer encores it would improve his concerts. A concert lasting over two hours is a little too much at one time, even of the best music.

F. A. W.

# SOUSA UNABLE TO LEAD HIS BAND

VICTIM OF OVERWORK, HE REMAINS IN HIS ROOM AT HOTEL CADILLAC.

Herbert L. Clark Takes the Baton and Successfully Interprets Spirited and Energetic Harmonies.

John Philip Sousa, the March King, arrived in Detroit from Chicago at 6 o'clock Tuesday night, but owing to weakness from his illness of the last fortnight, was unable to conduct his band and his baton was assumed last night by Herbert L. Clark, the concert master and solo cornetist of the organization, who led the musicians in the interesting program prepared for the concert at the Light Guard armory.

Mr. Sousa stayed in his room at the Cadillac hotel and has not conducted since the concert played at Madison, Wis., two weeks ago, according to Mr. Clark. He collapsed from overwork and not pneumonia poisoning shortly before in Milwaukee, and utterly gave out at the Wisconsin town. It is expected that he will be able to resume his work with the band in a few days.

Although absent from the concert last night the spirit of Sousa was reflected throughout the program and all the numbers were either transcription by him from orchestral scores, or his own compositions.

Sousa appeared as a composer of more serious music for the first time in his suite, "The Last Days of Pompeii," the idea drawn from Bulwer Lytton's novel of that name. In abrupt contrast to the light-fingered music of the gay resort of the ancient Italians, came the destruction of the doomed city, with the menacing thunder on drums and tubas, and the lightning depicted by the piccolo. In the melancholy clarionets was heard the "Woe, woe, woe," of the few dying Christians. The suite ended with the peaceful death of the blind girl, Nydia, after she had saved Glaucus, the Greek, and lone and herself from the vengeance of Vesuvius, depicted with the full rich chords of the close.

The program was filled out with a fantastic tone picture of Richard Strauss, the wonderful "Peer Gynt" suite of Grieg and Wagner's "Ride of the Valkyries." The soloists were Mr. Clark, cornet; Miss Lucy Allen, soprano, and Miss Jeannette Powers, violin. All were received with enthusiasm.

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DEC 11 1907

# Sousa Unable To Conduct Concerts

Although John Philip Sousa, the march king, arrived in the city from Chicago, Tuesday evening, he was obliged to stay in his room in the Cadillac because of illness, and the baton at the concert in the Light Guard armory, was wielded by Herbert L. Clark, the cornet soloist, and concertmeister. Mr. Sousa suffered nervous collapse two weeks ago and since that time has been unable to conduct his concerts. It is expected, however, that he will be able to resume his work with the band in a few days.

Although the noted leader was absent, the programs presented both afternoon and evening, Tuesday, were typically Sousa's, the selections being either transcriptions by him from orchestral scores, or his own compositions. Besides the serious music, "The Last Days of Pompeii," by Sousa; the "Peer Gynt" suite by Grieg, and Wagner's "Ride of the Valkyries," there were "Manhattan Beach," "The Stars and Stripes Forever," and other well-known Sousa compositions.

The soloists were Mr. Clark, cornet; Miss Lucy Allen, soprano, and Miss Jeannette Powers, viola.

# Canned Music.

The composers of music whose product is used in the "records" of self-playing musical instruments and talking machines, or phonographs, certainly have a fair cause for complaining, if, as they assert, their music is "canned" for storage without their consent and without payment to them. If music is good enough, or popular enough, to be profitably used in these records, its composers are surely entitled to payment. Probably they could be protected by some other law than that relating to copyright.

Canned music, the term is Mr. Sousa's invention and an admirably expressive one, has been abused a great deal and made needlessly offensive. But all who have seriously thought about the self-playing piano and the improved phonograph know that they are effective instruments in the spread of culture. Appreciation of the best music is largely growing through their influence.

The sensitive virtuoso complains them, and in so doing places himself with the mechanics who condemn modern machinery. As a matter of fact, they are helping to greatly increase the virtuoso's audience, for they are musically educating the multitude. Their manufacturers should not be permitted to do so, however, at the expense of the composers.

From *DRAMATIC MIRROR*  
Address *NEW YORK CITY*  
Date *DEC 21 1907*

Sousa's Band gave two concerts at Massey Hall 12 to big audiences. Mr. Sousa having been taken ill at Buffalo 11, his place as conductor was taken by the solo cornetist, Herbert L. Clarke, who twenty years ago was a resident of Toronto. Mr. Clarke acquitted himself well with the baton.  
J. ALEXANDER McNEIL.

DEC 12 1907

# MARCH KING IS POISONED

John Philip Sousa is so ill that he could not conduct his Band in Buffalo.

## SAFE AT HOME NOW

Physicians think he'll recover from Ptomaine Attack from eating Prairie Chicken.

## BAND PLAYS JUST SAME

Mr. Clarke conducts, and Organization is in a fine Condition. Three Soloists heard.

John Philip Sousa was so weak and ill when he reached Buffalo yesterday that he had to abandon his plan to conduct his band in two concerts at Convention Hall yesterday. The March King got aboard the Lake Shore Limited yesterday morning and late in the afternoon was reported safe at his home in New York.

Sousa is ill from ptomaine poisoning which he contracted two weeks ago in Milwaukee, from eating prairie chickens, it is thought. His progress toward recovery has been slow, because of his repeated efforts to resume his concerts, ill as he is.

Sousa passed his 51st birthday last month. Physicians do not think his age counts against his recovery. He had no physician with him on the train, but there was a consultation in Detroit.

### Concert without Sousa.

The announcement that Sousa was ill and would be unable to conduct at the concerts by his band yesterday afternoon and evening in Convention Hall, seemed to have little effect upon the attendance. Large audiences were present at both performances, and cordially welcomed Herbert L. Clarke, who acted as Mr. Sousa's substitute. It is probably true that the absence of the famous leader did make some difference in the enthusiasm of both players and listeners, for Sousa is very magnetic, and carries his men and his audiences with him irresistibly. It made little difference as to the quality of the work, for Mr. Clarke is an able conductor and the band is in fine condition.

Never has the tonal quality been more mellow and pleasing than it now is in Sousa's Band. Reeds and brasses are all excellent and the harp adds much. The tone is all as pure and true, and there is much variety of shading. Mr. Clarke directs more quietly than Mr. Sousa, but forcefully, and the men are so well drilled, so thoroughly in sympathy, that, leader or no leader, they would play admirably.

Last night's programme included compositions by Westmeyer, R. Strauss, Grieg, Sousa, Dvorak and Wagner. Sousa's Last Days of Pompeii, the Peer Gynt Suite, and Till Eulenspiegel, by Strauss, were the big numbers. The last named does not lend itself gracefully to brass-band treatment, and would better be dropped from the list. The Grieg suite is more effective, especially the third and fourth movements.

The soloists of this season with Sousa are Herbert L. Clarke, cornet; Miss Jeanette Powers, violinist, and Miss Lucy Allen, soprano. All are well known in Buffalo, except Miss Allen, who was heard for the first time here. She sang an aria from Meyerbeer's Robert le Diable, disclosing a voice of large volume and of excellent quality in the upper range. The lower tones are breathy and so light that they were frequently inaudible. Her encore was the waltz from Romeo and Juliet.

Mr. Clarke and Miss Powers were also recalled after their solos. Mr. Clarke is a remarkable player on the cornet, obtaining a tone of much beauty, and showing unusual compass and facility on the instrument. His ability is further shown by his effective compositions included in the programmes.

From  
Address BUFFALO, N. Y.  
DEC 12 1907

# CLARKE SUCCESS AS BAND LEADER

Takes Sousa's Place at Both Concerts and Does Admirable Work.

BRILLIANT COMPOSITIONS CHARM BIG AUDIENCES

Notwithstanding the inability of John Philip Sousa, the famous "March King," to conduct the two concerts which his celebrated band gave at Convention Hall yesterday afternoon and evening, there were good sized audiences present at both performances, and Herbert L. Clarke, the noted cornetist, conducted in place of Sousa and was eminently satisfactory. Clarke is an accomplished musician and the members of this great organization responded loyally to his direction.

The programme at the matinee opened with the symphonic poem "Les Preludes" by Liszt, an impressive composition which was given a fitting rendition, some wonderful effects in shading being attained. Following this, Clarke gave a cornet solo entitled "Sounds from the Hudson," a new composition of his own which merited the applause it received. The suite "Looking Upward," by Sousa, won favor, the movement "Mars and Venus" being a spectacular and novel melody. The nocturne "Kammenoi," by Rubenstein, was played with real beauty and exquisite shading.

Other splendid numbers included "Jubilee," from "Symphonic Sketches," by Chadwick, and two new compositions, idyl "Pan Pastoral," by Godard, and a typical Sousa march called "Powhatan's Daughter."

Miss Lucy Allen, soprano soloist, sang "Elizabeth's Prayer," from "Tannhauser," with pleasing effect, and was obliged to respond to an encore. Miss Jeanette Powers, violinist, made a splendid impression playing "Adagio an Moto Perpetum," by Ries, in a manner that evinced her fine musicianship. Clarke, as director, followed Sousa's example and was generous in the matter of encores.

The programme for the evening was somewhat more elaborate and displayed the versatility and admirable talents of this body of musicians. The overture, "Kaiser," by Westmeyer, opened the programme. Clarke gave a cornet solo, "Rondo Caprice," another new composition of his own, which was warmly received. The suite, "Peer Gynt," by Grieg, was one of the gems of the evening. Miss Allen sang "Roberto," by Meyerbeer, in charming style, and Miss Powers, the violinist, repeated her success of the afternoon in the violin solo caprice, "Slav," by Geloso, which she played in brilliant manner. The programme closed with the "Ride of the Valkyries," from "Die Walkure," which was magnificently played.

DETROIT, MICH.  
DEC 12 1907

## People, Places and Things

John Philip Sousa, the famous musician, who is recovering from a recent illness, was born in Washington, D. C., Nov. 6, 1856, and at 17 years was a musical conductor. From 1889 to 1892 he was band leader of the United States Marine corps. He is the author of several widely known and popular musical compositions. He has toured Europe with his own band and has amassed a comfortable fortune. His home is in the national capital. He is married.



J. P. SOUSA.

From  
Address BUFFALO, N. Y.  
Date DEC 12 1907

# SOUSA'S BAND WITHOUT SOUSA.

Last Night's Concert Was Ably Led by Mr. Clarke and Greatly Enjoyed.

It is fortunate the famous Sousa's Band possesses so able a musician as Herbert L. Clarke that he can take the place of Mr. Sousa and achieve such success as shown at yesterday's afternoon and evening concerts. The reputation of the band is so intimately associated with the sprit and magnetism of Sousa's personality it is an agreeable surprise to see these characteristics shown even when the renowned leader is not present. However, years of constant playing together have so imbued the men with the feeling of the interpretations that the success of the concerts under Mr. Clarke's direction was nothing other than remarkable.

At yesterday afternoon's concert, the program opened with Liszt's symphonic poem, "Les Preludes," a number (Jubilee) from Chadwick's Symphonic sketches, while the evening program included Grieg's "Peer Gynt Suite" and Wagner's "Ride of the Valkyries," numbers which show the ever increasing ambition of Mr. Sousa to shine in compositions other than those he first became famous in.

Besides Mr. Clarke's remarkable cornet solos, "Sounds from the Hudson" in the afternoon, and a composition of his own, "Rondo Caprice" in the evening, Miss Lucy Allen, soprano, and Miss Jeanette Powers, violinist, were heard in solos. Both were warmly applauded. Miss Allen giving an encore the waltz from "Romeo and Juliet" in the evening, and Miss Powers played Schubert's "Serenade" in an extremely musical manner, also at the second concert.

Immensely large audiences were present both afternoon and evening. The popularity of Sousa's Band is genuine and lasting, increasing in extent with every time of hearing.

From  
Address BUFFALO, N. Y.  
Date DEC 12 1907

# SOUSA'S BAND GIVES TWO FINE CONCERTS

Herbert L. Clarke Directs in Absence of March King, Who Is Ill, and Does Admirably.

While Buffalo lovers of music deeply regretted the inability of John Philip Sousa, the March King, to direct his famous band at yesterday's concerts because of illness they were infinitely pleased with the work of the organization with Herbert L. Clarke at the head. Mr. Clarke is a capable leader, and while lacking the fire and enthusiasm of Sousa directs with much force and the band did splendidly. At both concerts the attendance was large. The programs given were widely varied and well chosen. At the evening concert the

better numbers were the Peer Gynt, suite by Grieg, and composition by Dvorak, Strauss and Wagner. Sousa's "Last Days of Pompeii" was enthusiastically received. The soloists this year are Mr. Clarke, cornetist; Miss Jeanette Powers, violinist, and Miss Lucy Allen, soprano. All did well and were encored.

DETROIT, MICH.  
DEC 12 1907

## Some Noise; Some Music A Few People; No More

The absence of John Philip Sousa as the director of his band was fully felt by the audience at the Light Guard armory Tuesday evening, but no more so, perhaps, than was the absence of the audience by the band. Scores being those who were present on and the platform had an enjoyable evening.

Of course, Sousa's band is a great band. To say anything about the organization would be carrying one to Athens. The evening program, however, deserves mention. It contained some interesting material, offered a suite by Sousa, called "Last Days of Pompeii," which was for a thrilling climax in the movement an expressive solo on the kettle drums. In its other movements it is pleasantly reminiscent.

The suite was followed by the march from "Robert Le Diable," by Meyerbeer, which, of course, was well music and effectively rendered by Miss Lucy Allen, soprano.

Two other works were equally interesting. One was by Strauss, the German composer, whose genius or lack of genius is a heated controversy at the musical centers of Europe, and another Richard Wagner, Strauss' work, "Till Eulenspiegel" and Wagner's "Walkuerenritt." The former was organized, the latter organized, in the Walkuerenritt a common purpose must be recognized even by the most unmusical, but in Strauss, the modern Moses of music, no such traces can be discovered. He starts off with half a theme and tapers off from one instrument to another until it becomes nothing more than an orchestra tuning up the instruments. If that be music, give us the rag-time.

Miss Jeannette Powers, the violinist of the evening, has long surpassed the virtuoso stage of an artist. She played Schubert's "Serenade" until it suggested a dream. But with her technique and mannerisms are excellent. Sousa's own marches which were willingly rendered as encores evinced the enthusiasms of the band and proved that as a "March King" the composer has no rival.

From  
Address BUFFALO, N. Y.  
Date DEC 12 1907

## The Sousa Concert.

DESPITE the fact that Sousa was too ill to conduct at the concert given yesterday afternoon and evening at Convention Hall, there were immense audiences present.

Mr. Herbert L. Clarke, the noted cornetist, who has been with Sousa several years, was a most acceptable substitute.

The programme at the matinee included the symphonic poem "Les Preludes" by Liszt, an impressive composition, which was given most effectively. Mr. Clarke gave a cornet solo entitled "Sounds from the Hudson," a new composition of his own, which was greeted with much applause. The suite "Looking Upward," by Sousa, won favor, the movement "Mars and Venus" being a spectacular and novel melody. The nocturne "Kammenoi," by Rubenstein, was greatly enjoyed. "Jubilee," from "Symphonic Sketches," by Chadwick, and two new compositions, idyl "Pan Pastoral," by Godard, and a typical Sousa march called "Powhatan's Daughter" were splendid numbers.

Miss Lucy Allen, soprano soloist, sang "Elizabeth's Prayer," from "Tannhauser," very pleasingly. Miss Jeanette Powers, violinist, played "Adagio an Moto Perpetum," by Ries, in a manner that evinced her fine musicianship. Mr. Clarke was generous with the encores, giving one after another.

Last evening the versatility and admirable talents of the musicians were shown to greater advantage, the programme being opened with an overture, "Kaiser," by Westmeyer. Clarke gave a cornet solo, "Rondo Caprice," another new composition of his own, which was warmly received. The "Peer Gynt," by Grieg, was one of the gems of the evening. Miss Allen sang "Roberto," by Meyerbeer, in charming style, and Miss Powers, the violinist, played "Slav," by Geloso, in a brilliant manner. The programme closed with the "Ride of the Valkyries," from "Walkure," which was magnificently played.

ROCHESTER HERALD  
DEC 14 1907

# IN THE THEATERS

## Two Delightful Concerts by the Sousa Band at the Lyceum.

### BANDMASTER HIMSELF ABSENT

Herbert L. Clarke Directed Musicians Because of Illness of the March King.

The walls of the Lyceum Theater vibrated for nearly two hours yesterday afternoon and for over two hours last night with the plangent sonorities of Sousa's Band. It was "Hamlet" without the Prince for John Philip Sousa is ill in New York and a Sousa concert without the element of his personality lacks its telling note. But his name alone has magic for many and there was a good audience at the matinee and a large one at night. The concerts were conducted by Herbert L. Clarke, the well known cornetist, who is a good director in the absence of the famous bandmaster himself. The programmes were given without change and except for the wondrous magnetism of Mr. Sousa's peculiar methods they lacked nothing through his absence. The band played with all of its former technical brilliancy and beauty of tone and encores were demanded and accorded with all the old-time fervor. The usual devices for effect were indulged in, the marshalling to the front of the trombones, trumpets or saxophones, or all of them together, according to the number, the rising for solo or chorus choir passages—all the clever Sousa manipulations which have made his concerts unique were displayed and the audiences appeared as pleased as ever. The popularity of the organization was very definitely proven yesterday and Sousa is doubtless a name with which to compare.

The afternoon programme contained Sousa's "Les Preludes," a suite by Sousa "Looking Upward," arrangements of Rubenstein's "Kammenoi Ostrow," Chadwick's "Jubilee" from his "Symphonic Sketches," Godard's "Pan Pastoral," and Sousa's marches "Powhatan's Daughter," which is new, and "The Free Lance." As solo numbers Mr. Clarke played "Sounds from the Hudson" by himself, Miss Lucy Allen, soprano, sang Elizabeth's Prayer from "Tannhauser," and Miss Jeannette Powers, violinist, played the adagio and perpetuum moto from the Rites suite.

In the evening the band played West-Allen's "Kaiser" overture, which is a fantasia on the Austrian national hymn; a Sousa suite, "The Last Days of Pompeii," Richard Strauss' "Eulenspiegel's Merry Pranks" in band arrangement, also arrangements of Grieg's "Peer Gynt" suite and the "Ride of the Valkyries" from Wagner's "Walkure." Mr. Clarke played his "Caprice," Miss Allen sang "Toujours et toujours" from Meyerbeer's "Robert le Diable," and Miss Powers played a "Caprice Slave" by

these various numbers it may be said that the band was heard at its best advantage in the things demanded for brass band and especially the characteristic Sousa marches and "Preludes" which were given as encores. The performances of such orchestral numbers as Liszt's "Preludes" and Strauss number exhibit in extraordinary brilliancy the wonderful technical ability of the organization. Requests were pleasantly received. Mr. Sousa is a famous virtuoso and his cornet playing is remarkable for tone and execution. Miss Allen has a large, unwieldy but her coloratura is clumsy. Miss Powers has a pretty quality of tone and a stable temperament.

The encores was as follows: In the afternoon the band played Sousa's "The Diplomat" and "Stars and Stripes," the "American Patrol," and "Waiting at the Church." In the evening Mr. Clarke played "The World, etc." and Miss Powers played "Home and the World" and "The First Lance" and "He Walked Right In and He Turned Around and He Walked Right Out Again," which

ROCHESTER, N. Y.  
DEC 14 1907

# LYCEUM THEATER.

Sousa. Sousa's band without Sousa would seem to be like the play of "Hamlet" without the prince of Denmark. But in point of fact the personality of Sousa has been so indelibly stamped into the personnel of his band that, even though he is now a sick man, the men play with the veritable Sousa spirit. Of course, all those graceful, dancing-master tricks which have endeared Sousa to people who regard directing a band as a sort of spectacle, are lacking in Mr. Herbert L. Clarke, who takes the brilliant bandmaster's place. But Mr. Clarke is himself permeated with the Sousa spirit and yesterday's performances at the Lyceum were full of the old sparkle and blare. For the more serious musicians there were numbers like Liszt's "Les Preludes" and the "Kammenoi Ostrow" of Rubenstein. Then Miss Lucy Allen sang Elizabeth's Prayer and Miss Jeannette Powers played violin numbers. But it is the Sousa marches that people like above everything else in a Sousa concert. Musicians may object that the Sousa march is not a very high type of music; but it cannot be denied originality and, for marching purposes, there is nothing better. Band and master suit each other to a nicety; Sousa's music calls for virtuosity: he loves to give the piccolo lace passages of incredible vivacity; he rejoices when the tuba gives an elephantine chortle; it gladdens his heart to have the man with the kettledrum play a roll that lasts a minute and a half by the clock. What is more, the public likes it too. No bandmaster ever got together a company of more brilliant instrumentalists than Sousa and none ever got out of them better work.

From ROCHESTER, N. Y.  
Address  
Date DEC 14 1907

# SOUSA'S BAND

## Two Delightful Concerts Given by the Big Organization at the Lyceum Theater.

Something less than a year ago Sousa's Band, with "The March King" wielding the baton, gave a concert at the Lyceum Theater before what was probably the largest audience that the big theater had ever held for an entertainment of any character. Every seat in the auditorium was filled and temporary seats to the number of at least 200 were erected on the stage. Yesterday afternoon and evening the band again played, but with Sousa absent. The upper seats were well filled, but half of the lower floor and all the boxes were unoccupied. So much for the drawing power of a name. Herbert Clarke, cornet soloist of the band for a number of years, directed at both concerts and proved himself a most capable leader and the band played with the same precision and spirit as though Mr. Sousa were at the director's stand and the audience was as demonstratively appreciative. Following the plan of recent years the popular numbers were, for the most part, reserved for encores which were granted with the liberality and graciousness that have contributed so much to the establishing of the band in the position it occupies in popular favor. Last night's programme contained several numbers that were new, and Mr. Sousa himself was represented by his new march, "Powhatan's Daughter" and a suite new to Rochester, "The Last Days of Pompeii." The "Peer Gynt" suite was delightfully played and was productive of a double encore, "He Walked Right In and He Turned Around and He Walked Right Out Again" treated

musical joke, and "In Kansas." One of the finest selections of the evening was the final number, "The Ride of the Valkyries," which was magnificently given.

As soloists the band this year has Mr. Clarke, cornetist, whose playing of that instrument long since established him as a leader; Miss Jeannette Powers, a violinist of marked ability and Miss Lucy Allen, soprano.

ALBANY, N. Y.  
DEC 15 1907

# SOUSA'S BAND IN CONCERTS AT ARMORY

Sousa's band, but without the famous bandmaster, John Philip Sousa, descended upon Albany yesterday at a matinee and evening performance and made the great drill shed of the State armory reverberate with the sound of stirring and martial music. The event was the long anticipated benefit for St. Margaret's House, and was under the patronage of a committee headed by Mrs. Charles E. McElroy, Mrs. H. W. Sage, Mrs. Harry Curtis Cushman and Mrs. Edward Bowditch. The committee also had the support of the Tenth battalion, which gave the use of the armory which had been gaily decorated for the occasion with flags and banners. Major Staats and the officers of the battalion acted as hosts and did the honors in true military fashion.

Both performances were well attended, notwithstanding the snow storm, and the evening's concert called forth a large number of the society folk, for Sousa's band is something to be conjured with.

It was a great disappointment that Mr. Sousa, who is ill in New York, was unable to be in his usual place, for his strong personality, his compelling strength and the magic of his baton are what makes the concerts essentially Sousaian. Those who heard that Mr. Hastings would conduct in the leader's place had some doubts as to the standard of the concert, but with the first measures of the Liszt "Les Preludes" it was evident that Sousa's band was still his own, whether he or a well skilled substitute held his place.

At both afternoon and evening concerts the programs were entirely different, but the soloists were the same, including Miss Lucy Allen, soprano; Miss Jeannette Powers, violinist, and Mr. Herbert L. Clarke, cornetist.

The regular numbers were compositions of Wagner, Rubenstein, Chadwick, Godard, Strauss, Grieg, Dvorak, Meyerbeer, while the encores, which were many, included the popular airs, with "The Stars and Stripes Forever," one of Sousa's most popular marches: "The Diplomat" and "Manhattan Beach."

The Liszt number was the important offering of the afternoon. It was given with dash and spirit illustrating the real achievements of the men. The Idle "Pan Pastoral," Godard, was among the new offerings.

At the evening concert Strauss' "Till Eulenspiegel's Merry Pranks" was given. It is a tone picture and abounds in German folk feeling and in several parts demands the full complements of strings and brasses. The "Peter Gynt" suite by Grieg, was given with grace and vim. There was Dvorak's "Homoresque" and suite "The Last Days of Pompeii" and march, "Powhatan's Daughter," Sousa.

Mr. Herbert L. Clarke, the cornetist, gave compositions of his own which were tuneful and catchy. Miss Lucy Allen, who has a strong and pleasing soprano, sang Meyerbeer's "Roberto" with feeling and Elizabeth's prayer from "Tannhauser" with dignity and force.

Miss Jeanette, the violinist, in her playing of Geloso Caprice, "Slav" showed sure technique and fine tone with Schubert's "Serenade" as an encore.

The final number was Wagner's Ride of the Valkyries from "Die Walkure" with the "Star Spangled Banner" as an encore.

MUSICAL COURIER  
NEW YORK CITY  
DEC 15 1907

## Sousa Better.

John Philip Sousa has recovered almost completely his recent attack of ptomaine poisoning, and last week spent several days at his office in the Astor Court on Thirty-fourth street. Sousa will rest several weeks in the South before beginning his tour there in January.

NEW YORK CITY  
DEC 15 1907

The many readers of John Philip Sousa's novel, Pipestone Sandy, have marveled at the author's knowledge of hunting and hunting scenes; the characters devoted to Ned Dougherty's dog and the "judge's" setter dog Bob, have been a source of delight to the many that follow by stream and field in quest of game. Perhaps there is no man more typically American than the musician who is world-famed for his marches and comic operas, and who has, perhaps, covered a greater field as a conductor than any man known to history.

Sousa, the aged bandmaster, was born literally within the shadow of the capitol at Washington and within calling of that great small game basin, Chesapeake Bay; "Pipestone" is the old-time name for the eastern section of Washington, and here, as a boy and in

early manhood, Sousa hunted ducks and quail, and fished to his heart's content. Many of the greatest trap shots of the country sprung from the gunners of the Potomac, and Sousa has upheld the prowess of his native place on several occasions. Perhaps the greatest match he ever participated in was in the shoot at St. Louis, in 1898, open to the world, and such shooters as Gilbert, of Spirit Lake, Iowa, and Tilford, who that year won the American handicap; Elliot of Kansas City, and a host of the cracks of the country took part. It was a match for twenty-five birds and Sousa killed twenty-four, but two of his birds fell outside of the boundary and were counted against him, but his shooting won the admiration of all the professionals. He has shot in many matches with success, and this year at Pinehurst, N. C., at the tournament for the championship of the south, he won the championship cup, scoring, under the most adverse weather conditions, 143 out of a possible 150. He has, among his trophies, many cups, etc.

Brought up among horses, dogs and guns, he knows them thoroughly. His horseback journeys are often spoken of; he has been known to ride forty miles a day for a week at a time, and has journeyed in the saddle from the north to Washington on several occasions. Outside of his ability as a rider and hunter, he was, years ago, a fairly good baseball pitcher, and within the past five years pitched several creditable games.

He has a magnificent kennel of setters: Blue Beltons, Llewellyns, Gordons and Irish, and is very fond of them. This kennel is located in North Carolina, where he goes every year quail and turkey hunting.

# MITCHELL DAILY REPUBLICAN

THE MITCHELL PRINTING CO., PROPS

TERMS OF DAILY  
Single Copies..... \$ .05 | Three Months..... \$1.50  
One Week..... .10 | One Year..... 5.00

TUESDAY, OCT. 15, 1907.

A new book just placed on the shelves of the Carnegie library which will attract the attention of the little folks, while the older folks will find much in the book to entertain in learning of additional traits in a boy's character. The name of the book is "Pipetown Sandy," written by John Phillip Sousa. The library committee presented a request to Mr. Sousa for the book and he very kindly sent it immediately. Mr. Sousa has very kindly recollections of Mitchell, and aside from this little courtesy he never loses an opportunity to speak a good word for the city and its enterprising citizens.

And the people of Mitchell have the kindest feeling toward the great bandmaster, planted in good soil when he first came to Mitchell in 1904 for the corn palace engagement and which has grown into a lasting admiration with the close of this corn palace visit in 1907. Mr. Sousa and his band at the present time are touring through Washington, Oregon and California.

rom  
address  
CHICAGO, Ill  
DEC 26 1907

**When Sousa Led the Band.**  
It will please the millions to whom he has given pleasure, directly and indirectly, to learn that John Philip Sousa is recovering from his recent severe illness.

In all of our history, strange to say, music-loving people as we are, and generous patrons of music though we be, only two bandmasters have attained to national distinction and popularity in this country. One of these was Patrick Gilmore, the other is John Philip Sousa; and it is worthy of attention that both won not only their national distinction and popularity, but whatever international celebrity they might claim, mainly by striking the patriotic note and sounding it deep and well.

Just as the strains of Gilmore's band gave a firmer tread to the American citizen in times of war, so have the strains of Sousa's band given to the American citizen a deeper sense of pride of country in times of peace. No American who has listened to "The Stars and Stripes Forever," whether performed by the matchless band and under the matchless leadership of its composer or upon a street organ, but has felt the impulse to cheer for the flag and for everything that this emblem of our national liberty stands for.

John Philip Sousa is not only the greatest bandmaster but the greatest march composer of his day. It does not follow, of course, that he is the greatest musician, but it does follow that he is the one who has come nearer than any other living composer to meeting the demands of the average American taste and satisfying the longings of the average American heart.

Light and airy, perhaps, is "El Capitán," or the "High School Cadets," or "King Cotton," or "Manhattan Beach," or "Semper Fidelis," but they will be forever associated in our minds with the "Liberty Bell," with the "Washington Post," and with "The Stars and Stripes Forever," and, furthermore, they cannot be separated in Chicago memories from glorious summer days on the Court of Honor, or glorious summer afternoons by the murmuring sea, or glorious evenings on the mountains, or nights, though wintry without, more glorious still, by the firesides, when the piano has run over them all once more, and caused us to think pleasantly again of John Philip Sousa, and to recall him as he looked, say, in the halcyon days of '93, when the plaza was filled with people from every clime under the sun, and all were charmed to see him lead the band.

**Le COURRIER de la PRESSE**  
A. GALLOIS & CH. DEMOGEOT  
21, BOULEVARD MONTMARTRE. PARIS  
FOURNIT COUPURES DE JOURNAUX & DE REVUES  
SUR TOUS SUJETS & PERSONNALITÉS

AMERICAN REGISTER  
DÉCEMBRE, 1907  
3, 2100 de l'Opéra

News comes from America that Sousa is ill. Sousa, the conductor, whose music and what English music has never yet succeeded in doing—it captivated the Continent. His swinging marches do not appear to be quite so popular now, but the man and his mannerisms, which gave inspiration to our pantomime comedians, will never be forgotten. The "Washington Post" March, one of his greatest successes, was named after the newspaper so styled. It was specially composed for a gathering which was the result of a children's competition in the paper.

**THE ADVERTISING MITSCH**

**Mr. Sousa and His Band Use a Story About Mitchell's Corn Palace in Advertising.**

As John Philip Sousa and his band are making their way east from their trip out to the Pacific coast some of the advertising matter that is being used for Mr. Sousa's appearance in the Twin Cities in 1908 and it makes a quite a reference to the band's engagement in Mitchell during corn palace week, which seems to have commemorated quite an important event in the history of the bandmaster and his band. Wherever this is used it gives Mitchell quite a good deal of advertising and there is no doubt but what the results will show up some of these days. This is what the enterprising advertising agent of the Sousa band is advertising in connection with the band's engagement in Mitchell, and it will be interesting reading here:

The remarkable concert record made by Sousa and his band, which will be heard here in matinee and evening concerts on Friday, Nov. 22, in the Auditorium, is strikingly illustrated by simple sum in arithmetic.

The fifteenth anniversary of the band was celebrated last month, during Sousa's emotional week's engagement at the famous Corn Palace in Mitchell S. D. During the week, also, was catalogued the 7,500th concert of the organization. Computing the average length of each of these concerts as two and one-half hours, it is found that the Sousa band has played together in concert, exclusive of rehearsal, 22,500 hours. Reduced to days, this gives 928, or two years and eight months of playing. Even subtracting the odd months to allow for intermissions and the short periods between numbers, there remains the mighty total of two years' actual playing. It is no wonder that this organization is the most unified and nearest musically perfect band in the world.

There have been fifteen years of uninterrupted concerting throughout America and Europe. At only one time during all that period was Sousa absent from his platform in front of his splendid organization, and that was a few years since, when he was seized with typhoid pneumonia, while on tour in the northwest. He was taken first to Milwaukee and later to Lakewood, N. J., where he recovered from the alarming attack at a winter hotel noted for its sea-palor b.t.s. The tour was not interrupted, however, as Sousa put his baton in the hands of his competent concertmaster.

The 7,500th Sousa concert and fifteenth anniversary of the founding of the band. Both notable events were duly celebrated in a quiet way at Mitchell. Sousa gathered his men, tried, trusted and true (many of whom have served with him for years, anywhere from three to a dozen, while there still remains a few of the charter members of September, 1892, fifteen years ago), and his special artists, fifty-five in all, and celebrated both anniversary events in one by a private banquet, at which Sousa himself, who is a brilliant post-prandial speaker, made an impromptu address that brought the band to their feet more than once with shouts of responsive bravo. There were some touching words and strains of eloquent music.

Pinehurst (N.C.)  
Outlook,  
Dec. 21, 1907.

**BANDMASTER SOUSA RETURNS.**  
Great Musician Welcomed Back by Friends and Acquaintances.

The arrival Friday night, just as THE OUTLOOK goes to press, of Bandmaster John Philip Sousa will be welcome news to many friends and acquaintances who met him during his long sojourn last season.

Mr. Sousa comes for rest after a successful western tour, and will spend several weeks here.



BANDMASTER SOUSA  
Whose return is welcomed by a large circle of friends and acquaintances.

From \_\_\_\_\_  
Address \_\_\_\_\_  
Date \_\_\_\_\_

**The Composers' Grievance**  
*They want pay from the makers of "canned music"*

THE attempt to secure a longer term of copyright protection for the authors of books—a thing which would have excited little opposition if it had stood alone—was complicated in the last Congress by a bitter fight between the musical composers and the manufacturers of what Mr. Sousa calls "canned music." The same controversy has cropped up in the present Congress. A case is pending in court to decide whether the makers of perforated rolls for mechanical players and of records for phonographs have a right to use musical compositions without the consent of the composers. Meanwhile Representative Currier has introduced a bill which expressly excludes such things from the copyright requirements. Under this measure there would be only one thing in connection with a mechanical piano player which could be legally stolen, and that would be the music, without which the whole apparatus would be worthless. The wood, the brass, the leather, the rubber, the paper—all would be property, and everybody who had anything to do with preparing any of them for the market would have a right to compensation for his labor, but the man whose genius breathed life into those dead things would have no financial interest in the finished product. As mechanical devices are more and more supplanting the old methods of reproducing music this is a serious matter for the composers. If the perforated-roll and phonograph-record makers become the only consumers of music and they refuse to pay for it, the art of composition apparently will have to be practised exclusively in the poorhouse—unless a "starvation strike," cutting off the indispensable supplies of raw material, compels the manufacturers to hire composers by the day.

From \_\_\_\_\_  
Address \_\_\_\_\_  
Date \_\_\_\_\_

**Detroit.**  
The Church Choir Constitute an organization...  
Sousa's band, without Sousa, gave concerts Tuesday afternoon and evening, December 10, at Light Guard Armory. Mr. Sousa, who was taken ill recently, was unable to appear. The band, under the direction of Herbert L. Clarke, played in its usual form. The assisting soloists were Miss Lucy Allen, soprano, and Miss Jeanette Powers, violinist.

TRIBUNE  
PROVIDENCE, R.  
DEC 26 1907

**WHEN SOUSA LED.**  
Meeting the Demands of the Average American Taste.

(From the Chicago Inter-Ocean.)  
It will please the millions to whom he has given pleasure, directly or indirectly, to learn that John Philip Sousa is recovering from his recent severe illness.

In all our history, strange to say, music-loving people as we are, and generous patrons of music though we be, only two bandmasters have attained to national distinction and popularity in this country. One of the men was Patrick Gilmore, the other is John Philip Sousa; and it is worthy of attention that both won not only their national distinction and popularity, but whatever international celebrity they might claim, mainly by striking the patriotic note and sounding it deep and well.

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Light and airy, perhaps, is "El Capitán," or the "High School Cadets," or "King Cotton," or "Manhattan Beach," or "Semper Fidelis," but they will be forever associated in our minds with the "Liberty Bell," with the "Washington Post," and with "The Stars and Stripes Forever," and, furthermore, they cannot be separated in Chicago memories from glorious summer days on the Court of Honor, or glorious summer afternoons by the murmuring sea, or glorious evenings on the mountains, or nights, though wintry without, more glorious still, by the firesides, when the piano has run over them all once more, and caused us to think pleasantly again of John Philip Sousa, and to recall him as he looked, say, in the halcyon days of '93, when the plaza was filled with people from every clime under the sun, and all were charmed to see him lead the band.

HERALD  
WASHINGTON, D.C.  
JAN 5 - 1908

**A Sousa Story.**  
Exchange.  
Sousa nearly always wears his bandmaster's uniform when he goes out walking, and on one occasion this habit of his led to a curious mistake. He was standing on a railway station platform in America when a lady approached him, and asked when the next train was due to start. "I am sorry, madam," he replied, "but I do not know." "Then why don't you know?" she asked, looking at him with a questioning eye. "Simply you are a conductor, aren't you?" "Yes," replied Sousa quietly.



Date JAN 6 - 1908

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

NEW YORK CITY JAN 6 - 1908

CABLE ADDRESS: 'MEIKE' NEW YORK NEW YORK DEMOCRAT TIMES NEW ORLEANS 11 DEC 20 1907

SOME TALK OF THE DAY

ADVANTAGES OF CANNED MUSIC.

The composers of music whose product is used in the 'records' of self-playing musical instruments and talking machines, or phonographs, certainly have a fair cause for complaint, if, as they assert, their music is 'canned' for storage without their consent and without payment to them.

SOUSA PLUNGES INTO STRAUSS

Plays One of the Most Extensive of the Fervid Teuton's 'Tone-Descriptions.'

Sousa and his band gave a concert last night before an audience that filled every seat in the Hippodrome. It was the first public appearance in New York of the popular bandmaster since his recent illness, and his reception was one that must have warmed the cockles of his heart.

Sousa's programme was one of the most ambitious he and his band have ever given, and his soloists were excellent. He began with an overture, 'Kaiser,' which was followed by a cornet solo, 'Rondo Caprice,' by Herbert L. Clarke.

The third number on the programme was a suite, 'The Last Days of Pompeii,' a composition from the pen of Strauss. It was largely and vividly descriptive, the orchestration varying from the drawing of a tone picture of a dice game in the house of Burio to a plaintive description of the death of the blind girl, Nydia.

Miss Lucy Allen sang a soprano solo, 'Roberto,' by Meyerbeer. After this Sousa plunged into a large and complicated composition by Richard Strauss, 'Till Eulenspiegel's Merry Pranks.' In this the fervid Strauss depicts with the aid of oboe, drum, flageolet, bassoon and other harmony-producing devices too numerous to mention—the adventures of a village cut-up who started on his merry career by caracoling his horse into a crowd of ancient market women as they sit at their stalls.

An odd feature of the concert was that while Sousa was striking his old poses and pleading with his baton for his bandmen's best efforts workmen were busy in the tank below adjusting a 32-foot launch-battleship so that it will sink realistically to-night when a blank broadside is fired into it in the new Hippodrome spectacle, 'The Battle of Port Arthur.'

Newspaper Cutting Bureau in the World

SOUSA'S BURLESQUE.

NEW YORK was treated to a new 'Merry Widow' burlesque last night—that is, that large portion of New York which packed the Hippodrome to greet enthusiastically the great bandmaster and his artists in reeds and brass. The burlesque most amusing of the evening's programme, consisted of a set of variations of the popular waltz, outlandish instrumental contrasts, queer rhythmic changes, violent leaps in pitch, all of which produced a humorous potpourri that should have shaken the big house with laughter.

NEW YORK MAIL

The Sunday concerts at the opera houses did not draw very large audiences, but the Hippodrome was practically full. Sousa was the attraction and he was received with the usual fervor. Sousa audiences always look over the programme, but it really matters very little what are the original offerings, they want Sousa, and they get him.

marches. A very good band arrangement of Richard Strauss's 'Till Eulenspiegel' was one of the evening's attractions, and the soloists, especially the violinist, Miss Jeannette Powers, were of a high order. Herbert Clarke played a new cornet solo of his own and Miss Allen sang an aria from 'Robert le Diable.'

FROM THE NEW YORK EVENING TELEGRAM

Address JAN 6 - 1908

Sousa and His Band at Hippodrome

BEFORE a large audience in the Hippodrome John Philip Sousa, now quite recovered from his recent illness, offered an interesting programme last night. The traditional vigor of his band was felt in his descriptive composition, 'The Last Days of Pompeii,' where the carefully written crescendos made the destructive element most realistic.

Others who assisted were Mr. Herbert L. Clarke, cornetist, who played 'Rona's Caprice' (Clarke), and Miss Lucy Allen, soprano. Miss Allen sang 'Roberto' (Meyerbeer) with some effectiveness. 'The Free Lance,' a mosaic by Sousa, closed the programme.

Sousa im Hippodrome.

In den weiten Räumen des Hippodrome gab es gestern Abend ein überaus zahlreiches Publikum und helle Begeisterung. Philip Sousa, der populärste Bandmaster des Landes, war mit seiner wackeren Schaar eingezogen und entfachte durch die Güte des Gebotenen ungemeinen Enthusiasmus. Man muß gestehen, daß den Sousa'schen Vorträgen viel Schönes und Paderndes innewohnt, vor allem ein gewaltiges Temperament, Disziplin und Geschma.

Concerning the Sunday concerts nothing need be said except that Mme. Eames, the chief star at the Metropolitan entertainment, pleased the audience so much with her selections that she had to add three extras. At the Hippodrome Mr. Sousa and his band gave a concert which was heard by a large and enthusiastic audience.

From Address Date JAN 6 - 1908

SOUSA'S BAND AT THE HIPPODROME.

A large audience welcomed John Philip Sousa and his band back to New York last night at the Hippodrome, where the 'March King' conducted the first of a series of Sunday night concerts. The soloists were Miss Lucy Allen, soprano; Miss Jeannette Powers, violinist, and Herbert L. Clarke, cornetist, and their work was liberally rewarded with applause and encores.

Mr. Clarke, played the new 'Rondo Caprice' written by himself. Miss Allen sang as one of her numbers Meyerbeer's 'Roberto' and as an encore the waltz song from 'Romeo et Juliette.'

NEW YORK COMMERCIAL 8 SPRUCE STREET

Sousa With Us Again.

Surely there could be no more popular demonstration against the Sunday closing ordinance than was witnessed by the 4,000 persons who turned out last night to hear Sousa's band at the Hippodrome. This, despite the fact that Mr. Sousa was unable to give a concert a fortnight ago on account of the law.

The programme last night was remarkably chosen as suitable to Sousa's instruments, even to the jumbo tuba that stuck up in the middle of the stage like a funnel of the Lusitania. But the real treat of the evening was in the encores, with which Mr. Sousa was quite liberal, consisting mainly of the bandmaster's marches. In fact, he played so many of them that one could almost smell the salt spray of Manhattan Beach. The piece de resistance of the programme was 'Till Eulenspiegel,' which, while sounding a little odd, was handled in a broader and firmer tone than usual.

From Address JAN 6 - 1908

Sousa Gives Attractive Concert at Hippodrome

The first Sousa concert of the season at the Hippodrome took place last night and drew a good audience. The chief numbers of the programme were a suite, 'The Last Days of Pompeii,' by Sousa, and 'Till Eulenspiegel's Merry Pranks,' by R. Strauss. The first of these is an ambitious work that was well received. The latter largely partakes of the German folk music and was an interesting feature of the programme.

The soloists of the evening were Miss Allen, soprano; Miss Jeannette Powers, violinist, and Herbert L. Clarke, cornetist.

Daily Eagle, Brooklyn, N. Y.

JAN - 6 1908

SOUSA AT THE HIPPODROME.

Sousa was welcomed back to the Hippodrome last night with his band by a large audience that listened with great interest to some new pieces and all the old favorites with which the well-known bandmaster so generously responds as an encore. The soloists were: Miss Lucy Allen, soprano; Miss Jeannette Powers, violinist, and Herbert L. Clarke, cornetist. Among the numbers was Sousa's suite, 'The Last Days of Pompeii,' and his new march, 'Powhatan's Daughter.' Of the encores perhaps the best liked was 'The Merry Widow,' with some of Sousa's own variations.



JAN - 6 1908

**SOUSA AT THE HIPPODROME.**

**Audience Gives Bandmaster an Enthusiastic Welcome.**

Sousa and his band played before a great audience at the Hippodrome last night. The programme, of a uniformly high order, was received with the old-time Sousa applause and the popular conductor rendered as encores the old marches of his own composition, popular six to eight years ago. A special arrangement of the waltz from the "Merry Widow" was received with enthusiasm. Three Sousa compositions were on the printed programme: "The Last Days of Pompeii," a heavy descriptive; "Powhatan's Daughter," a new march, and "The Free Lance," designated as a "Mosaic."

Miss Jeanette Powers as the violin soloist displayed marked skill in interpreting Gelsos's caprice, "Slav," and she was called out twice. The audience was particularly pleased with her rendition of Chopin's Nocturne No. 2, and one of the Hungarian dances. Miss Lucy Allen was the vocal soloist.

Y. EV'G SUN

From  
Address  
Date JAN 6 - 1908

What Sousa did to Strauss's "Till Eulenspiegel's Merry Pranks" at the Hippodrome last night wasn't a circumstance to what he did with his own burlesque of the "Merry Widow Waltz." At the hands of brass, wood and sheep's leather, Lehar's ditty got its deserts at last. When it was finally drummed out, not to say marched past to the gallows, the big audience screamed with delight.

Chadwick's "Jubilee," from some newly published "Symphonic Sketches," was a novelty of real interest, and so, in its jollier way, was Mr. Sousa's "Powhatan's Daughter." There were educational encores without end or encore "rules."

ADVERTISER,

JAN 3 - 1908

**CAUSE OF COMPLAINT.**

John Philip Sousa, the "March King," complains that his productions, used in the records of phonographs, are "canned" for storage and are played without profit to him: therefore he prays the lawmakers at Washington to safeguard the rights of composers so that they may receive royalties from the makers of records. There appears to be some cause for his dissatisfaction. While singers and players receive royalties on the records which are made from their voices, or their performances, the composers of the music which they play or sing do not receive royalty. It is argued that the composer invents the tune, and that the singer or performer who uses the tune pays for it in its published form. This appears to be as unfair as it would be to say that a printed book should pay its author royalty, as the reproduction of a printed page was merely the reproduction of so much mechanical work.

Naturally, the matter presents a new phase of the publishing situation. Existing copyright laws were devised to cover sheet music only as reproduced by the printing press. The talking machine and the mechanical piano have come into existence since this law was enacted, consequently there is no protection for composers whose music is used for the profit of makers of records. The composers seem justified in complaining that their product is used without their consent and without profit to them. It would seem that if music is good enough or popular enough to be used in these records, the composers should be entitled to

**'SANDY COGGLES' AIN'T BEEN HUNTIN'; HE'S JUST BEEN SITTIN' 'ROUND**



JOHN PHILIP SOUSA.

Special Correspondence of The Star.

PINEHURST, N. C., January 4, 1908.—Bandmaster John Philip Sousa, who has made much of fresh air and sunshine during two weeks spent here recuperating from his recent illness, returned to New York yesterday, a "new man," as he expresses it.

Under doctor's orders, Mr. Sousa was forced to forego the more strenuous sports of shooting and riding, of which he is an ardent devotee, and most of his time was spent in walks through the countryside, beginning with short trips and gradually increasing their length as he gained in strength.

In spite of this restraint and temporary weakness, the great bandmaster's fascinating personality and keen appreciation of humor remain unchanged, and he was the central figure of an interested group wherever he happened to be. So much is this a part of his nature that the humorous side of his condition, in contrast with his usual splendid health, amused rather than worried him, as was shown by a letter written early in the week to a member of his family and accompanied by a photograph in walking or hunting costume. The letter was couched in the language of "Sandy Coggles" of "Pipetown Sandy," Mr. Sousa's book. Not alone is the letter typical of Mr. Sousa's quaint humor, but of his character as well:

Pinehurst, N. C., December 30, 1907.  
Dear Dink:  
This pictur shows me only pretendin'.

I ain't bin huntin', I ain't bin ridin'; just bin sittin' 'round with ther rockin' chair brigade, an' tellin' them how the mikes multicolored in me when I was pained. But I'm goin' huntin' cause I can hear ther qualls a-callin' and a callin', and I'm a-comin'!

The doctor sez I'm conveylessin'—don't know what that is—but when you got it, you feel like ther first day yur ge out after yur had ther mumps; only your skin don't peel off!

Happy New Year!  
SANDY COGGLES.

POST

**SOUSA IS HERE ONCE MORE**

**Two Big Audiences Enjoy Concerts by His Band**

John Philip Sousa and his band made a welcome return to this city yesterday, when they gave two concerts, respectively, in the afternoon and evening.

The programmes were appropriately arranged, containing a number of old favorites, a new Sousa march, "Powhatan's Daughter," and in addition pieces ranging from such ambitious compositions as Liszt's Symphonic Poem, "Les Preludes," one of Chadwick's "Symphonic Sketches" and Richard Strauss' "Till Eulenspiegel," to the "Yankee Shuffle," and farcical variations on "Waiting at the Church."

Mr. Sousa was assisted by Miss Lucy Allen, soprano; Miss Jeanette Powers, violinist, and Mr. Herbert L. Clarke, cornetist. In the afternoon Miss Allen won favor with the Waltz Song from "Romeo and Juliet," and she added as an encore Mrs. Beach's "Years at the Spring."

Miss Powers played Ries' Adagio and "Moto Perpetuum." In the slow movement she exhibited a fine, large, warm tone, and the "Moto Perpetuum" served to further increase the pleasure of the audience. She added Chopin's E flat nocturne, arranged for violin with harp accompaniment, to the programme. Mr. Clarke's abilities are well known

in this city. He aroused much enthusiasm by the purity of the tones, the excellence of his mechanism, and the general finish of his performances. His opening number consisted of a piece to cornet, presumably his own, "Sounda From the Hudson." In response to general demand he intoned with heart-melting fervor "Love Me and the World Is Mine."

Mr. Sousa's new march proved to possess those qualities of verve and rhythmic swing that have made so many of his famous compositions favorites throughout the land, and this remark may also be said to be a most appropriate commentary upon the playing of the band.

There were encores and encores, and still encores, among them many of the well-known marches, such as "Manhattan Beach," "El Capitan," "The Stars and Stripes Forever."

In the evening there were given, among other things, another new cornet solo, composed by Mr. Clarke and performed by him, "Rondo Caprice"; also Sousa's suite, "The Last Days of Pompeii"; the Strauss tone-poem, Grieg's "Peer Gynt" suite, and the "Ride of the Valkyries."

Miss Allen sang the well-known soprano aria from Meyerbeer's "Roberto il Diabolo," and added an encore, as did Miss Powers, after playing Gelsos's Caprice "Slav." Again there was much applause and many encores throughout the concert.

**Sousa and His Band.**

Two popular concerts were given in Symphony hall yesterday by Sousa and his famous band. Both were heartily enjoyed by large audiences, and there were so many demands for encores that the programs included twice the number of selections originally announced. The soloists were Miss Lucy Anne Allen soprano, Miss Jeanette Powers violin and Mr Herbert L. Clarke cornet.

Musical America  
Jan. 11, 1908.  
MUSICAL

**SOUSA AGAIN AT THE HIPPODROME**

**Burlesque on the "Merry Widow" Waltz Amuses a Large Audience.**

Sousa's return to New York is always the signal for a large attendance at the Hippodrome, and Sunday night was no exception to the rule. Lovers of the best that can be done by a brass band continue to look upon this excellent organization as a realization of the highest ideals of this particular form of musical expression.

A feature of the program on this occasion was a brand-new burlesque on the famous "Merry Widow" waltz. Besides being a remarkable example of musical humor, the presentation of this work revealed to a marked degree the resources of a brass and wood-wind band in bringing forth tonal contrasts. The audience appreciated the March King's ingenuity, and laughter took the place of applause.

Chadwick's "Symphonic Sketches" was given with fine dignity, and Richard Strauss's "Till Eulenspiegel's Merry Pranks," employing effectively the oboes, clarinets and bassoons, was played with spirit.

Other much-enjoyed numbers were a Sousa suite, "The Last Days of Pompeii," and Westmayer's "Kaiser" overture. The soloists were Lucy Allen, soprano, who gave Meyerbeer's "Roberto" and the "Romeo and Juliet" waltz; Jeanette Powers, violinist, whose selections were Gelsos's "Slav" caprice, Chopin's Nocturne No. 2, and a melodious Hungarian dance, and Herbert L. Clarke, cornetist, who played his new "Rondo Caprice," and for an encore the beautiful "Rosary." Director Sousa was in rare humor and flooded the program with encores, most of which were his own marches—"El Capitan," "King Cotton," "Stars and Stripes Forever," "Manhattan Beach," and his newest composition, "Powhatan's Daughter."

Next Sunday night Mr. Sousa and his band, assisted by three soloists, will return to the Hippodrome for another concert. This will be the last appearance of the band in New York for several weeks.

JAN - 8 1908

# COMPOSERS BEGIN WAR ON "CANNED MUSIC"

## Complain to Congress That Their Best Productions Are Stolen by Machines.

### CONTINUE LAST YEAR'S FIGHT.

#### Lobby to Be in Full Swing in a Week—The Black Diamond Trade.

Eagle Bureau, 608 Fourteenth Street.

Washington, January 8—Composers of music, under the leadership of Victor Herbert, John Philip Sousa and Reginald De Koven, are moving on Congress to wrest from that body what they believe to be their rights in the matter of copyright. Officially, the war will be conducted by the Authors and Composers Copyright League of America, of which Messrs. Herbert, Sousa and De Koven are respectively president, treasurer and honorary secretary, and practically the composers will come here in as large numbers as their purses will permit. They will meet the statesmen face to face and tell their own stories; and before they are through not a member of either branch but will be reached.

This fight is a continuation of the agitation of last year against the forces of the so-called "canned music," or mechanical player people. It is called a "fight" advisedly, for hundreds of thousands of dollars are at stake, and it is doubtful if more strenuous work will be put in over any other measure before Congress this year. The question did not reach a vote in the last session, although bills were introduced in the Senate by Senator Albert B. Kittredge of South Dakota, and in the House by Representative Frank D. Currier of New Hampshire, the latter chairman of the committee on patents, to which the House measure was referred.

The two bills were virtually identical, except with respect to the celebrated "Paragraph E" of the Senate bill, which contained, as the other did not, the provision which the composers desire to have enacted into law. This paragraph declares in brief that the copyright secured by the act shall include the exclusive right to the author and composer "to perform the copyrighted work publicly for profit, and to make any arrangement or resetting it, or of the melody of it in any system of notation or any form of record in which the thought of an author may be recorded, and from which it may be read or reproduced."

The composers now complain that their best productions are stolen by the numerous musical machines, which make use of perforated rolls, cylinders, disks and other devices. They allege that under rulings of the courts the copyright law does not extend to the manufacturers of phonographs and music rolls, and that these manufacturers are at liberty to appropriate the best compositions and exploit them without regard to the copyright.

The demand to have the law apply to reproductions by manufacturers of phonographs and music rolls is opposed on the ground that such a bill, if passed, would create a monopoly in view of existing contracts entered in 1902, between certain music publishers and a manufacturing concern, giving to that corporation a monopoly of the manufacture of perforated music rolls, and that this combination would be greatly strengthened by the enactment of such a provision.

In all fairness, however, it may be said that this reason does not wholly cover the ground, as the company referred to makes only perforated music rolls, while the field of cylinders and disks is still open. The broad issue is, however, whether authors and composers shall receive royalties on their works when used on mechanical players; these not having been in existence or contemplated when the present copyright law was passed.

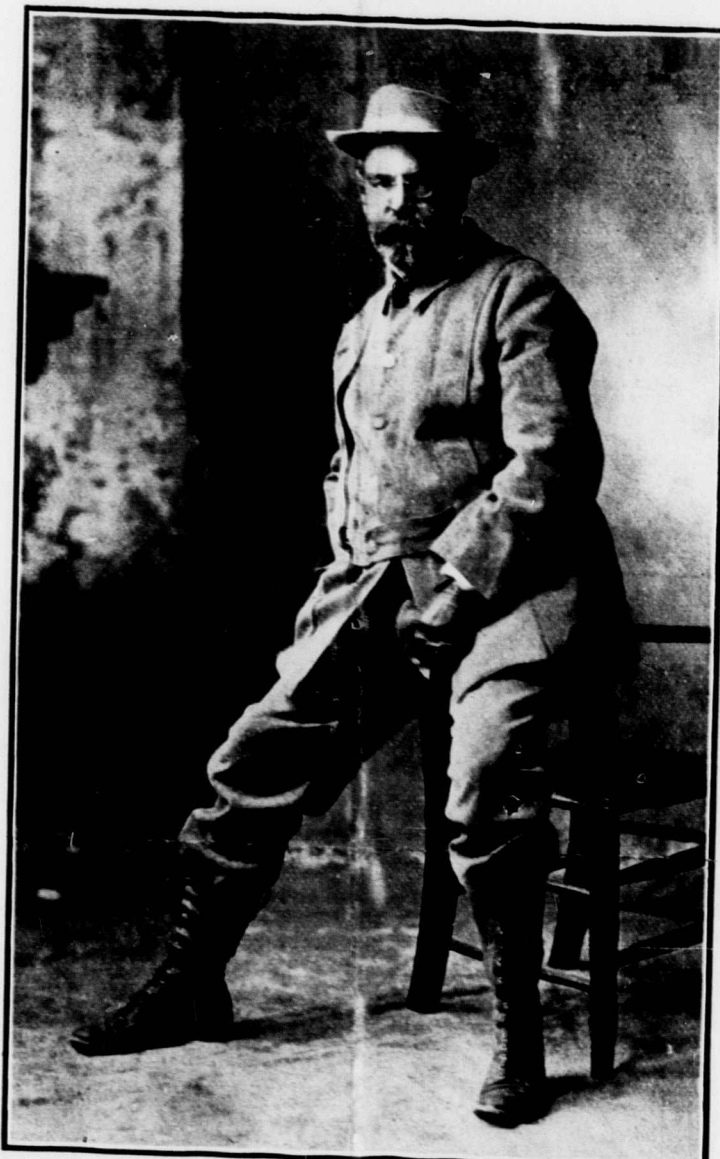
This issue was fought the past year with a vigor and insistence which promise no peace to Congress or any member thereof until the question is finally determined. Representative Currier, in the last session, secured a year's respite by securing no legislation whatever, but the bill then pending before the House was not reported. This suit

In this connection, however, it may be noted that another modern development which gives more power to the arms of the composers in their struggle is the cheap so-called automatic theater. Under the existing law the author with his books and the playwright with his play are protected against reproduction by publishers or by living actors, but it is said that there is no protection possible against the automatic theater, which mechanically reproduces the scenes, words and music of a play or opera. The fascinating entertainments are being developed all over the country, in theaters especially for them, and the financial stake involved may be easily imagined.

Within a week the composers' lobby if so legitimate a combination may be styled, will be in full swing here, as the statesmen will be treated to no kinds of music than they ever heard before. Hearings on the bills will be given, and both sides will strain their sources to the utmost to create public and congressional opinion favorable to their cause.

The public, which pays the bills, whether restrictions may be imposed, much interested in the situation, whether it knows it or not; but, according to composers, the people will be put to undue expense should the royalties ordered paid by Congress. It is stated by representatives of the composers that the perforated roll people pay to sing royalties running as high as one dollar a roll, while at the same time, their profits have been shown to be not more than 65-75 per cent. On the other hand, say the composers, the royalty paid them by publishers is only 2 per cent, and the extension of this to the mechanical player systems would give them justice and material encouragement to produce more and better music without increasing the purchasing public unduly.

retire 1908



BANDMASTER SOUSA IN WALKING COSTUME.

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

NEW YORK CITY JAN 11 1908

# "CANNED MUSIC" FIGHT IS NOW ON

## Authors and Composers Leave Washington Pleased With Results of First Round.

### NEW COMMITTEE FOR NEXT ONE

(Special Dispatch to The Morning Telegraph.) WASHINGTON, Jan. 10.

The first delegation of the Authors and Composers' Copyright League, the protective organization of 5,000 authors and composers, formed within two weeks to protect the musical rights of the American composer against the "canned music" trust, to-night closed its week's campaign in Washington.

To-night at the New Willard they bade a temporary farewell to Washington to return to New York to prepare for the next move in the campaign. The present committee, composed of Victor Herbert, George Ade, Isidore Witmark, Will M. Oressy and Campbell B. Cassad, will retire, to be replaced within a few days by John Philip Sousa, Reginald de Koven, A. Baldwin Sloane, Glen MacDonough and others.

The work this week primarily consisted of arranging for the introduction by Representative Barchfeld of a House bill identical with the Kittredge measure of last session, and arrangements for hearings before the House Patent Committee.

Before leaving Washington, Victor Herbert, the militant composer, coined a new name for the "canned music." "I know," he said, "of no better name for the pickled noises reproduced mechanically than 'Mutilated Melody.' For mutilated it is.

"For example, my 'American Fantasy,' a composition of patriotic airs, which requires ten minutes for rendition, is automatically reproduced in three minutes, seven minutes being bodily eliminated from the very heart of the composition.

"Do you think the music lover in other parts of the country who has not heard my work is going to take kindly to it after listening to this distorted reproduction? Well, hardly. What's the result?"

"The demand for my music in that particular section suddenly falls off. Not only is my production injured, but the profits from the sheet music from which I derive royalties are badly crippled."

Most Established and Most Complete Paper Cutting Bureau in the World

BOSTON, MASS. JAN 11 1908

# SOUSA IN SYMPHONY HALL

## Two Excellent Concerts Given to Appreciative Audiences.

Sousa and his band gave two excellent concerts in Symphony Hall yesterday before enthusiastic audiences. Sousa was assisted by Miss Lucy Allen, soprano; Miss Jeanette Powers, violinist, and Herbert L. Clarke, cornetist.

Mr. Sousa's programmes yesterday introduced something new to Boston. The new feature was the march, "Powhatan's Daughter." It goes into history as another purely Sousa march and takes a place in the music cabinet with his march efforts of the past. It was encored again and again and served to add one more stirring number to the whistler's catalogue.

The two programmes were of the best the popular leader could manufacture. The suite, "The Last Days of Pompeii," was one of the excellent numbers, the climax, depicting the destruction of Pompeii and the death of Nydia, being interpreted in excellent manner. Richard Strauss' "Till Eulenspiegel's Merry Pranks" was another selection which was rewarded with rapturous applause. By far the most artistic number of the night was Grieg's "Peer Gynt" suite. Always well received by most audiences, it was certainly given all the applause due it at last night's concert.

The closing number last evening was the Ride of the Valkyries, from "Die Walkure." As graphically described by Sousa and his band, one could almost see the long-haired, wild-eyed maidens flying through the air on fiery chargers. It was indeed a fitting close to an interesting programme.

But the other features of the concert should not be forgotten. Miss Allen's rendition of Meyerbeer's "Roberto" earned applause which resulted in a pretty encore. Miss Powers proved to be a perfect master of the violin, and gave the "Slav" caprice. Mr. Clarke, always a favorite, gave for his solo, a new "Rondo Caprice," written by himself. Mr. Clarke was warmly encored.

# RETURNS HOME A NEW MAN

## Fresh Air and Sunshine Work Wonders for Bandmaster Sousa.

### In Spite of Restraint Great Musician's Genial Personality Remains Unchanged.

AFTER two weeks spent here in the fresh air and sunshine, recuperating from his recent illness, Bandmaster John Philip Sousa returns to New York a "new man" as he expresses it; more delighted than ever with the Village and looking forward eagerly to his return with his family, for a more extended visit later in the season.

Under doctor's orders, Mr. Sousa has been forced for the time being, to forego the more strenuous sports of shooting and riding to which he is an ardent devotee, and in consequence, most of his time has been spent in walks through the country-side, beginning with short trips and gradually increasing their length as he gained in strength daily.

In spite of his restraint and temporary physical weakness, the great Bandmaster's genial personality and keen appreciation of humor remain unchanged, and he has been the central figure of an interested group whenever ensconced in a comfortable chair in hotel lobby or sunny veranda.

So much is this a part of his nature that the humorous side of his condition in contrast with his usual splendid health, has amused rather than worried him, as is shown by a letter written early in the week to a member of his family and accompanied by a photograph in walking or hunting costume. The letter is couched in the language of "Sandy Coggles" of "Pipetown Sandy," Mr. Sousa's book which, by the way, is a collection of boyish experiences written by the man in retrospect.

BOSTON, MASS. PROVIDENCE, R.I. JAN 9 - 1908

# SOUSA DISPLAYS SENSE OF HUMOR

### Gives Popular Melody as Encore to Classic Number at Concert in Symphony Hall.

The incomparable Sousa and his band gave two concerts at Symphony Hall yesterday, one in the afternoon and the other in the evening. The audiences were not very large, but they were very enthusiastic, for Sousa is a capital entertainer. He not only writes fine marches and pleasing odds and ends of music, but he also conceals excellent programs. Then again he has a polished sense of humor which inspires him, for example, to give "Waiting at the Church" as an encore to Grieg's classic "Peer Gynt." After that serious, grandiose music of the lately deceased composer, it was indeed a ludicrous contrast to hear an oboe imitating Vesta Victoria in her performance of the comic popular song.

Sousa is a most generous provider of pleasure. A round of applause comes an encore without fail, so in the course of a single concert the listener is likely to hear nearly all of the composer's celebrated marches—the best of their kind the country has produced. The soloists yesterday were Miss Lucy Allen, soprano; Miss Jeanette Powers, violinist; and Mr. Clarke, the admirable first cornet of the band. One of the numbers on the evening program was Sousa's new march, "Powhatan's Daughter."

# SOUSA REVEALS ART IN BAND MUSIC.

That there is an art to gather the proper instruments in filling a band is clearly shown in the obvious comparison of different organizations. John Philip Sousa, the Chesterfield of the musical world, whose band plays at Symphony Hall this afternoon and evening, has shown by this 25 or more years' connection with, principally, the two best bands of this country, that he has made a successful study of all branches of the science. A few years ago a foreign band touring this country had among its instruments four string basses and as many cellos. It was a new and unnecessary departure for established customs. Evidently the idea was to blend the tones into a smoother effect, but they may have accomplished this if they looked foreign and out of place. Besides their presence made it an easy matter for the leader to accomplish easy results from orchestra music, not generally used by a band. Sousa's cleverness and knowledge of absolute requirements obliterates the necessity of employing strings to get the very best results in playing overtures of a lesser tendency for brass effect. While listening to Sousa's Band deal with an orchestration, one has only to close his eyes and forget Sousa and the result is as if one was before a celebrated orchestra—the results are nearly equal and surely as pleasing.

# SOUSA'S SECOND CONCERT.

### Warm Welcome for the Bandmaster by a Big Audience.

Sousa's second concert took place at the Hippodrome last night. Not even the most ardent admirer of the melody, and the big playhouse was packed.

Sousa was heartily received, and his encores, "The Merry Widow" and a peculiarly pleasing arrangement of "Waiting at the Church," were again and again.

Lucy Allen was the soprano and the waltz song from "Romeo and Juliet." Miss Jeannette rendered the solo, "A la Zingara," from Wieniawski's second concerto, and Herbert L. Allen was favored with his cornet solo, "The Merry Widow."

# CAPTIVATED HIS AUDIENCES

### SOUSA, THE "MARCH KING," REIGNED AT INFANTRY HALL.

### Programmes Particularly Well Balanced in Classical and Lighter Numbers and Pleased All.—Fine Renditions by the Three Soloists.

Sousa came, saw and conquered yesterday by reason of two delightful concerts rendered before large audiences in Infantry Hall yesterday afternoon and last evening.

There was a happy mingling of the classical with the stirring pieces of the leader and the audience was held enthralled from start to finish. The soloists were all excellent, and assisting the band each separately scored decided hits. Both programmes given the Providence audiences were of the highest standard, the better, however, being reserved for the evening one, as follows: Overture, "Kaiser," Westmeyer; cornet solo, "Rondo Caprice" (new), Clarke; suite, "The Last Days of Pompeii," Sousa; soprano solo "Roberto," Meyerbeer, Miss Lucy Allen; "Till Eulenspiegel's Merry Pranks," R. Strauss; suite, "Peer Gynt," Grieg; (a) "Morning," (b) "Asa's Death," (c) "Anitra's Dance," (d) "In the Hall of the Mountain King," (a) Humoresque, Dvorak; (b) "Powhatan's Daughter" (new), Sousa; violin solo, caprice, "Slav," Gelsolo, Miss Jeanette Powers; Ride of the Valkyries, from "Die Walkure," Wagner. The most interesting composition from a musical point of view was "Till Eulenspiegel's Merry Pranks," by Strauss, the most modern and daring composer of the German school. It gave the band an opportunity to show the high standard of



JOHN PHILIP SOUSA.

its skill and the high pitch of perfection to which its ensemble has been trained.

Yet the arrangement of a Strauss orchestra composition for band will always be an unsatisfactory experiment. Strauss is the master of color combinations par excellence and all the "raffinement" and subtle gradations of his color schemes must be lost when transferred to a musical body which lacks variety of color and combinations as bands do.

Grieg's charming "Peer Gynt" suite suffered for the same reason, but brought back to one's memory the performance of the same work by the Boston Symphony under Nikisch with Schroeder and Kneisel as the soloists in "Anitra's Dance."

"The Last Days of Pompeii," by the leader of the band, is a pleasant toning-up, though of little importance from a musical point of view.

Herbert L. Clarke, the cornet soloist of this band, played a caprice of his own with brilliant technique and tone, while Miss Lucy Allen, daughter of S. W. K. Allen of East Greenwich, rendered an aria from "Robert le Diable," by Meyerbeer. Miss Allen possesses a large, voluminous voice evenly trained and most flexible. She gave as an encore the valse from "Romeo and Juliet."

...that ... performance ... must have more ... the ordinary merits ... in her, and that is surely the case with the violinist, Miss Jeanette Powers. She played her Slavish caprice with splendid verve and a round tone of beautiful quality and she entered into her work with such true spirit that she captured the audience by storm and was obliged to give Schubert's "Serenade" and Hubay's "Hungarian Dance" for encores. The young woman is surely a most promising artist.

There were 13 encores of Sousa's compositions to satisfy the encore fiend.

When one looks upon the programme, which had enough serious and classical works in its make-up, the question arises in one's mind, would most people who go to Sousa go to the Boston Symphony concerts if the same programme were played? When looked upon from this point of view, Sousa does a very important missionary work with his concerts and the influence of such concerts will surely be felt.

The people are curious in their choice. Here more than in any other country the question does not need to be asked, What is in a name? It is everything. One also is set to meditating why the first introduction of a Strauss composition to a Providence audience should be made by a band when the leading symphony orchestra comes here every year.

THE AFTERNOON PROGRAMME. A large crowd filled nearly every seat for the afternoon concert, and no pains were spared to make it a most interesting one. The selections, together with the encores, quite caught the popular fancy, the well-known leader giving with all their vim and dash on his frequent encores many of the marches that have made him famous.

The appearance of Herbert L. Clarke, formerly with Reeves American Band, and Miss Lucy Allen of East Greenwich was the signal for enthusiastic applause and ovations, and the solos of each received liberal applause.

The programmes and encores given follow: Symphonic poem, "Les Preludes," Liszt; encores, "El Capitan" and "Expeditious"; cornet solo, Herbert L. Clarke,

"Sounds from the Hudson" (new), encore, "Love Me and the World Is Mine" suite, "Three Quotations," Sousa; encore, "The Diplomat," soprano solo, Miss Lucy Allen, waltz song from "Romeo and Juliet," Gounod; encore, "Years at the Spring"; nocturne, "Kammenoi Ostrow," Rubinstein. Intermission.

"Jubilee," from "Symphonic Sketches," Chadwick; encore, "Waiting at the Church," with variations; (a) idyll, "Pastoral" (new), Godard; (b), march "Powhatan's Daughter" (new), Sousa encores, "Stars and Stripes Forever" and "Manhattan Beach"; violin solo, Miss Jeanette Powers, "Adagio and Moto Perpetuum," Ries; encore, Nocturne by Chopin, and mosaic, "The Free Lance," Sousa.

# SOUSA'S BAND.

### "March King" and His Men Present Two Popular Programmes.

The ever-popular John Philip Sousa and his fine band were heard here yesterday in two concerts at Infantry Hall. At the matinee there was a large audience, a pleasing programme and the enthusiasm which seems to go naturally with a Sousa performance. The evening audience was somewhat smaller, but quite as demonstrative. The following interesting programme was presented:

- Overture, "Kaiser".....Westmeyer
- Cornet solo, "Rondo Caprice".....Clarke
- Mr. Herbert L. Clarke.
- Suite, "The Last Days of Pompeii".....Sousa
- Soprano solo, "Roberto".....Meyerbeer
- Miss Lucy Allen.
- "Till Eulenspiegel's Merry Pranks".....R. Strauss
- Suite, "Peer Gynt".....Grieg
- Humoresque.....Dvorak
- March, "Powhatan's Daughter".....Sousa
- Violin solo, caprice, "Clay".....Gelsolo
- Miss Jeannette Powers.
- Ride of the Valkyries, from "Die Walkure".....Wagner

The above is an excellent example of Mr. Sousa's skill in programme making. He gives a fine variety and draws liberally upon the works of the great composers. Then for encores he furnishes a liberal supply of the marches, selections from light opera, and other popular things which the people delight to hear. Novelties on this programme were the Rondo Caprice by Mr. Herbert Clarke, first cornet of the band, and the march by Mr. Sousa, "Powhatan's Daughter," both new, and a very effective arrangement for band of Richard Strauss's famous "Till Eulenspiegel." The band played with great spirit and precision, and every number was followed by enthusiastic applause and from one to three encores.

As usual, Mr. Sousa presented a very capable array of solo talent. This included Miss Lucy Allen, soprano, whose superb voice and brilliant execution were finely displayed in the familiar air from Meyerbeer's "Robert le Diable;" Miss Jeannette Powers, violinist, whose facile technique and musicianly style won deserved recognition, and Mr. Clarke, the favorite cornetist, who played brilliantly his own composition. All were compelled to respond with encores. The programme, indeed, was more than doubled in length by the extra pieces demanded, but a Sousa audience, somehow, never seems able to get enough.

BOSTON, MASS. PROVIDENCE, R.I. JAN 9 - 1908

# MUSIC AND DRAMA

### Two Sousa Concerts

John Philip Sousa, a little grayer about the temples, but otherwise showing little trace of recent illness, led his incomparable band in two generous concerts in Symphony Hall, Wednesday afternoon and evening. The afternoon attendance was light, but in the evening both balconies were filled and on the floor was a substantial and what might be called a "dressy" throng. Eighteen numbers comprised the printed programmes but nearer forty numbers made the sum total, so quick and characteristically eager to respond was the smiling Sousa. The classical selections were from the works of Liszt, Rubinstein, Grieg, Dvorak, Gounod and Wagner, while in the afternoon George W. Chadwick was honored, the "Jubilee" from his "Symphonic Sketches" being the medium. For the rest there were Sousa's new march, "Powhatan's Daughter," and a dozen odd of the old Sousa marches, from "The Washington Post" to "The Diplomat," Sousa's "Three Quotations," and "The Last Days of Pompeii" suites, and two solos by Herbert L. Clarke, cornetist, both his own compositions. To vary the programmes there was Miss Lucy Allen, tall and Junoesque, with a dramatic mezzo-soprano voice, to sing the waltz song from "Romeo and Juliet," and "Roberto," by Meyerbeer; and Miss Jeanette Powers, violinist, to play Ries's adagio and moto perpetuum and Gelsolo's "Slav" caprice, both favorite offerings of every concert violinist.

Sousa himself displays most of his old mannerisms and introduces several of recent invention, of doubtful effectiveness but undoubted fascination for those in the audience. The band performs with that remarkable unity and versatility which is now to be expected from players under the guidance of this finished director, and gave to the classic numbers dignified and brilliant interpretation, and to the lighter selections all that varied humor and fantastic treatment which goes to make a Sousa concert enjoyable to the multitude. Especially admirable was the interpretation of the "Peer Gynt" suite, and Strauss's "Till Eulenspiegel's Merry Pranks," while the "Ride of the Valkyries" was delivered with thundering spirit. Mindful of the comicality of the paraphrased "Everybody Works but Father" of two seasons ago, Sousa now makes like musical mischief with "Waiting at the Church"; but he practised a low trick when he announced "The Merry Widow." Many in the audience anticipated a brilliant playing of the now famous waltz; but the band simply took the first movement and repeated it a dozen times, with varied tempo and treatment each time. If Mr. Sousa, himself a vigorous advocate of protection of composers' works, feared to play the waltz in its entirety, why did he go as far and as incompletely as he did? If Franz Lehar could hear this mournful monstrosity he probably would write to Sousa: "If you must take it, take it all and do me full justice."

# ADVERTISER.

# SOUSA AND HIS BAND.

Sousa and his band entertained large audiences yesterday afternoon and evening at Symphony Hall. The programmes covered a wide range and included, besides a large number of the inevitable Sousa marches, Richard Strauss' "Till Eulenspiegel," Liszt's "Les Preludes," and a movement from Chadwick's Symphonic Sketches. In the evening programme was also included Mr. Sousa's own suite, "The Last Days of Pompeii," which, if we are not mistaken, is one of his latest compositions. It is interesting to think of Mr. Sousa as a serious composer, for we suppose he is to be taken seriously in that line, the Last Days of Pompeii being indeed a serious subject truly Richard Straussian in its possibilities. We have often admired Mr. Sousa's graceful poses as he conducted one of his own genuinely original and characteristic marches, but strange to say we never thought him quite capable of evolving such truly remarkable effects from a brass band as he has done in this suite. Among many such effects we feel that two require special mention, a trio for kettle-drum, snare drum and bass drum, which opens the third movement, and a combination of coconut shells, kettle drums and sleigh bells, which occurs in the first movement. Besides these color effects Richard Strauss' wind-machine in "Till Eulenspiegel" sounded hopeless and discouraged.

The band played with its usual good ensemble, and was assisted by Miss Lucy Allen, soprano; Miss Jeanette Powers, violin; and Mr. Herbert L. Clarke, cornet, who all generously added encores.

Miss Powers and Mr. Clarke both displayed excellent command of their respective instruments, and played with genuine artistic feeling. Miss Allen showed fatigue, and failed to sing with her usual aplomb, yet she gave a pleasing interpretation of an aria from Meyerbeer's "Robert," and Gounod's Waltz Song from "Romeo and Juliet," which she added as an encore.

F. S. M.

From  
Address  
Date

NEW YORK AMERICAN,  
New York City,  
JAN 13 1908

MUSICAL LEADER 67  
From  
Address  
Date

### Sousa at the Hippodrome.

An immense audience greeted Sousa and his band last Sunday evening at the Hippodrome, this having been the first concert in New York this season by the famous bandmaster and his fine organization. The following program was presented and the accustomed applause greeted Sousa, which the genial conductor responded to with numerous encores, mostly of his well known marches, which the public continues to welcome, as usual:

Overture, Kaiser.....Westmeyer  
Cornet Solo, Rondo Caprice (new).....Clarke  
Herbert L. Clarke.  
Suite, The Last Days of Pompeii.....Sousa  
Soprano Solo, Roberto.....Meyerbeer  
Lucy Allen.  
Till Eulenspiegel's Merry Pranks.....R. Strauss  
Jubilee from Symphonic Sketches.....Chadwick  
Humoreske.....Dvorak  
March, Powhatan's Daughter (new).....Sousa  
Violin Solo, Caprice Slav.....Geloso  
Jeannette Powers.  
Mosaic, The Free Lance.....Sousa

A feature of this concert was the performance of Richard Strauss' "Till Eulenspiegel's Merry Pranks." This is the first time that any band has undertaken this difficult composition. The band arrangement was very well made and the performance was listened to with rapt attention.

### SOUSA PLEASURES WITH CONCERT AT HIPPODROME

Varied Programme Furnishes Interesting Music.

A second concert by Sousa and his band was given last night at the Hippodrome. There was a good-sized audience present to hear it which showed due appreciation of its merits. As on the first of the Sousa concerts, the varied programme showed an earnest intent to give enjoyable numbers. The symphonic poem, "The Prelude," by Liszt, was well rendered, as well as the suite, "Peer Gynt," by Grieg. There were also two numbers of Sousa's own composition.

Miss Lucy Allen, a pleasing soprano, was the vocalist of the evening, and was forced to render an encore. Miss Jeannette Powers played the violin and Herbert L. Clarke was the solo cornetist.

### Sousa in New York.

There was a royal reception given John Philip Sousa

as he returned to the New York platform with his splendid organization after an absence of fifteen months. Mr. Sousa, who has just recovered from a severe case of ptomaine poisoning, was in excellent condition and gave with his well known individualities a superb program, one in fact which is as strongly individual as his manner of presenting it. It included the "Kaiser" overture by Westmeyer, Dvorak's "Humoreske," Richard Strauss's "Merry Pranks of Till Eulenspiegel," which has been given with extraordinary success on the recent Sousa band tour, also two Sousa numbers, "Powhatan's Daughter" (his latest march), and "The Last Days of Pompeii" (Suite in three movements).

Miss Lucy Allen, soprano, sang an aria from Meyerbeer's "Robert;" Miss Jeannette Powers, violinist, played "Caprice Slav," by Geloso, while Herbert L. Clarke, cornetist, gave a new Rondo Caprice.

The New York Press  
NEW YORK CITY  
JAN 13 1908

NEW YORK HERALD  
(See other side.)  
Address  
Date

The Globe  
AND COMMERCIAL ADVERTISER  
NEW YORK CITY  
JAN 13 1908

### Sousa, as Always, Stirs Hearers.

One young woman in the Hippodrome crowd last night made the sad mistake of informing her escort loudly that "that teeddy-eedly music was another of those grand Sousa marches," when the musicians at that moment were playing "In the Hall of the Mountain King," from Grieg's "Peer Gynt" suite; but she must have been the only person there who was so ignorant of Sousa's martial strains.

The general familiarity and admiration were shown in the great applause for his had to make twins of many of his brain children.

The programme began with Liszt's symphonic poem, "Les Preludes." The next number was Sousa's suite, "Three Quotations." Its first division stood for "The King of France marched up the hill"; its second meant, "And I, too, was born in Arcadia," and the liveliness of the third may be judged from the fact it came "Nigger in the woodpile." Then the "Peer Gynt" suite; an idyl, "Pan Pas-hatan's Daughter"; Sousa's new "Pow-garian Dance from Moszkowski's suite, 'The Nations.'"

The soloists, who also had to give extra numbers, were Herbert L. Clarke, cornet; Jeannette Powers, soprano, and Jeannette Powers, violinist. Clarke gave "Queen of the Sea," written by himself; and Juliet, and Vieuxtemps' Irish Fantasy was the first contribution of Miss Powers.

NEW YORK HERALD  
Address  
Date

### Mr. Sousa in the Hippodrome.

Mr. John Philip Sousa and his band were applauded by a large audience in the Hippodrome last night, and there were many demands for repetitions. The soloists were Miss Lucy Allen, soprano; Miss Jeannette Powers, violinist, and Mr. Herbert L. Clarke, cornetist. Grieg's "Peer Gynt" suite was well played as was Rubinstein's "Kammenoi Ostrow" and "Powhatan's Daughter," a new march by Mr. Sousa. As one encore the band played "Waiting at the Church" with variations. This delighted the audience, and for another encore the waltz from "The Merry Widow" was played.

### SOUSA'S BAND.

THE second Sousa band concert of the season at the Hippodrome last night drew another big and appreciative audience, which demanded and received encores for every number on the varied programme. The bandmaster's burlesques of "The Merry Widow" waltz and "Waiting at the Church" convulsed the hearers. The soloists were the same trio as last week—Miss Lucy Allen, soprano; Miss Jeannette Powers, violinist, and Herbert L. Clarke, cornetist. Grieg's "Peer Gynt" and Rubinstein's "Kammenoi Ostrow" were the predominating selections of the evening.

paper Cutting Bureau in the World

DEMOCRAT  
PROVIDENCE, R.  
JAN 9 - 1908

### SOUSA'S CONCERTS HEARTILY ENJOYED

John Philip Sousa and his fine band were heard yesterday at Infantry hall, and gave two delightful concerts. At the matinee there was a large audience, a pleasing program and much enthusiasm. The evening audience was quite as demonstrative over the following interesting program:

Overture, "Kaiser".....Westmeyer  
Cornet solo, "Rondo Caprice".....Clarke  
Mr. Herbert L. Clarke.  
Suite, "The Last Days of Pompeii".....Sousa  
Soprano solo, "Roberto".....Meyerbeer  
Miss Lucy Allen.  
"Till Eulenspiegel's Merry Pranks".....R. Strauss  
Suite, "Peer Gynt".....Grieg  
Humoresque.....Dvorak  
March, "Powhatan's Daughter".....Sousa  
Violin solo, caprice, "Clay".....Geloso  
Miss Jeannette Powers.

Ride of the Valkyries, from "Die Walkure".....Wagner  
In program making Sousa always gives a fine variety and draws liberally upon the works of the great composers, and for encores furnishes a liberal supply of the marches, selections from light opera, and other popular things which the people delight to hear. Among the novelties in his program were the Rondo Caprice by Mr. Herbert Clarke, first cornet of the band, and the march by Mr. Sousa, "Powhatan's Daughter," both new, and a very effective arrangement for band of Richard Strauss' famous "Till Eulenspiegel." The band played with great spirit and precision, and every number was followed by encores.

Mr. Sousa presented a very capable array of solo talent, including Miss Lucy Allen, soprano, whose voice and execution were finely displayed in the familiar air from Meyerbeer's "Robert le Diable." Miss Jeannette Powers, violinist, won deserved recognition, and Mr. Clarke, the cornetist, played brilliantly his own composition. All responded with encores.

### SOUSA AT THE HIPPODROME.

March King Plays Many of His Own Compositions.

Sousa's band gave a most enjoyable concert at the Hippodrome last night. The programme included high-grade music, but the most applause came when the bandmaster's own compositions were played. The audience showed much appreciation of his martial strains and every one of Sousa's numbers were encouraged.

"Les Preludes," Liszt's symphonic poem, began the concert. A Sousa Suite, "Three Quotations," was the next. Its respective parts represented "The King of France," "And I, too, was born in Arcadia" and "Nigger in the Woodpile." There was a swing and verve to the piece that brought it deserved applause. A suite from "Peer Gynt," a bit from Rubenstein, an idyl by Godard, the Hungarian dance from Moszkowski and a new Sousa march, "Powhatan's Daughter."

Soloists at the concert were Herbert L. Clarke, cornet; Jeannette Powers, violinist, and Lucy Allen, soprano. All did good work and received the approbation of their auditors

Even the late afternoon thunder shower and the promise of another downpour in the early evening failed to spoil the Sousa concert at the Hippodrome last night. The immense auditorium was fairly well filled and the great band was at its best.

The programme was of the popular-classic order, with plenty of Sousa interjected, and of this latter the audience could not get enough. The soloists were Lucy Allen, soprano; Jeannette Powers, violinist, and Herbert L. Clarke, cornetist.

YORK EVENING TELEGRAM  
(See other side.)  
JAN 13 1908

### Delightful Sunday Concert.

SOUSA and his well known band again filled the Hippodrome last night with an enthusiastic audience, which enjoyed the selections by Grieg, Liszt and other masters of equal calibre, and they demanded Sousa's own march compositions with the air of "We Won't Be Happy Till We Get Them!"

The bandmaster was gracious, and the short programme was more than doubled by the generous encores.

At the Manhattan Opera House, Mr. Campanini was received with marked favor when the orchestra, under his direction, played Wagner's overture to "Rienzi."

Messrs. Bassi, Ancona, Daddi, Didur and Mmes. Gerville-Reache, Jomelli, Zepoll and Russ lent their lustre to the programme.

Wagner night drew a large audience to the Metropolitan, where Mr. Hertz conducted ably. He was assisted by many of the best known singers in the German force of the opera house, including Messrs. Knott, Van Rooy and Blasi.

Mmes. Gadske and Kirkby-Lunn. The no encore rule was enforced at the houses.

Standard Union

Brooklyn, N. Y.

JAN 13 1908

### SOUSA AT HIPPODROME.

John Philip Sousa and his band played a second concert at the Hippodrome last night. Of course all the Sousa marches were brought forth in turn, and in addition the Liszt "Preludes," Kammenoi "Ostrow" and Grieg's "Peer Gynt" suite were played. The soprano soloist, Miss Lucy Allen, sang the waltz song from "Romeo," and an encore the "Irish Love Song." Miss Jeannette Powers played for her violin solo the Vieuxtemps "Irish Fantasy" and the Joachim "Hungarian Dance" as encore. Mr. Clarke contributed a cornet solo.

### Musical Events

THE famous Sousa and his equally famous band came to Symphony Hall yesterday afternoon and evening and delighted two of the largest audiences ever gathered in this hall for this class of music. The programmes were the regulation Sousa affairs, abounding in marches and other spirited numbers with just enough of the higher class article to prevent monotony. And it was all well rendered. Of course, Sousa was forced to give all his popular marches and trotted out a new one, "Powhatan's Daughter," that brought down the house. It is Sousa all over and in his best vein.

This year the band is exceptionally wealthy in soloists. Mr. Herbert L. Clarke repeating from a triumph with his excellent cornet playing, while Miss Lucy Allen, soprano, and Miss Jeannette Powers, violin, are artists far above the average. Incidentally, the chance of once more seeing Sousa (there was not the smallest treat of the evening).

SUN,  
New York City.

JAN 13 1908

### Sousa's Band at the Hippodrome.

Sousa's band returned to the Hippodrome last night and presented a large audience with a traditional Sousa programme. A symphony of Liszt's was offered, along with "Powhatan's Daughter," the bandmaster's new march, and some of his old ones. The soloists were Herbert Clarke, cornetist, Miss Lucy Allen, soprano, and Miss Jeannette Powers, violinist.

JAN 25 1908

season.  
Mr. John Philip Sousa and his band were applauded by a large audience in the Hippodrome, Sunday night, January 12, and there were many demands for repetitions.

Musical Courier,  
Jan. 15, 1908.

**Sousa Delights Hippodrome Audience.**

Sousa and his band delighted an audience of about 5,000 people at the huge Hippodrome last Sunday evening, this being the second concert given by the "March King" and his superb aggregation of instrumentalists this season in New York. The audience was a typical Sousa following, and the genial conductor was, as usual, most generous with his encores in the form of his own inimitable marches, beside standard works. One of the dainty encore bits of the evening, and which served to show the remarkable string effects produced by Sousa's Band, was Mendelssohn's "Spring Song," played by the reed choir and the lighter brass sections, the immense double B flat Sousaphone forming an organ-like bass foundation. The following program was the offering of the evening, in addition to which were fully twenty encore numbers:

- Symphonic Poem, Les Preludes.....Liszt
- Cornet Solo, Queen of the Sea (new).....Clarke  
Herbert L. Clarke.
- Suite, Three Quotations.....Sousa
- Soprano Solo, Waltz Song from Romeo and Juliet.....Gounod  
Lucy Allen.
- Nocturne, Kammenoi Ostrow.....Rubinstein  
Intermission.
- Suite, Peer Gynt.....Grieg
- Idyl, Pan Pastoral (new).....Godard
- March, Powhatan's Daughter (new).....Sousa
- Violin Solo, Irish Fantasy.....Vieuxtemps  
Jeannette Powers.
- Hungarian Dance from Suite The Nations.....Moszkowski

The soloists were: Lucy Allen, soprano; Jeannette Powers, violinist, and Herbert L. Clarke, cornetist. The superb cornet tone of Mr. Clarke won for him a veritable volley of enthusiastic applause. Miss Powers and Miss Allen were both obliged to respond to insistent demands for encores, the former rendering as a second recall the ever popular Moszkowski "Serenade," to harp accompaniment.

Liszt's "Les Preludes" made a dignified and imposing opening number. This is a selection which serves to show the magnificent tonal qualities of Sousa's Band. Six trombones were employed to assist the bass and heavy brass departments. In connection with this selection the fine legato effects by the French horn quartet should be mentioned especially. The Grieg "Peer Gynt" suite was another offering which showed the capacity of this great band. The "Anitra" dance was bewitchingly tripped off by the reed choir and harp.

Altogether, it was a most attractive program throughout, and the audience filed out at the conclusion wearing the regulation smiles of contentment, ever an aftermath of a Sousa band concert. Apropos, it is the best aggregation of players which has ever composed the Sousa organization.

The next concert will be given at the Hippodrome, Sunday evening, February 23, which will practically mark the closing of the band's season for three months, after which preparations will be made for the summer appearance at Willow Grove and the Pittsburgh Exposition.

Sousa's new comic opera is to make its appearance in the spring.

DRAMATIC MIRROR

NEW YORK CITY

JAN 18 1908

**PROVIDENCE.**

Sousa's Band gave two concerts at Infantry Hall and drew large houses. Among the soloists were Herbert Clarke, well known to Providence people, and Lucy Allen, soprano, a Rhode Island girl, the daughter of Hon. S. W. K. Allen, of East Greenwich. The fine programmes were greatly enjoyed and heartily applauded.

BILLBOARD

MINNEAPOLIS, MINN.

Before a large audience in the Hippodrome, John Philip Sousa, now quite recovered from his recent illness, offered an interesting program Sunday night, January 5. The traditional vigor of his band was felt in his descriptive composition, The Last Days of Pompeii, where the carefully written crescendoes made the destructive element more realistic.

SAVANNAH, GA  
JAN 10 1908

**FIGHT ON "CANNED MUSIC."**

**Must the Phonograph Men Pay Royalties to Composers?**

Washington, Jan. 9.—A lively warfare is now being waged in Washington between the authors and composers of musical productions, on the one hand, and the manufacturers of "canned music" on the other. Those who woe the muse believe that they are entitled to a royalty from the makers of phonograph records and gramophone discs, who use their musical products for mechanical reproduction. To accomplish the protection of the bards from the rapacity of the soulless corporations, Senator Kittredge has introduced a bill allowing composers the control of the mechanical rights of the offspring of their brains. The bill has met with the bitter opposition of the mechanical music manufacturers, who declare that it will probably result in one firm cornering the "canned music" market and thus fostering a wicked monopoly.

The manufacturers assert that if they are compelled to pay royalties to authors and composers, it will cost the public a million dollars a year more for its mechanical music. The composers reply that the talking machine manufacturers make a profit of 66% per cent. on their products and that they can well afford to pay the poor authors a small royalty without raising the price of records to the public. The battle is being waged merrily and the unfortunate Solons have been forced to give much earnest thought to the subject. Present appearances are that the composers will win out and that the disseminators of mechanical music will have to say, "By your leave" to the author before offering a song or other musical production to the public.

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

WORCESTER, MASS.  
JAN 10 1908

**SOUSA AND HIS BAND DELIGHT BIG CROWDS**

John Philip Sousa and his band were cordially received by large audience at the concerts yesterday afternoon and last evening in Mechanics hall. Mr Sousa was given an ovation on making his appearance both times, and in the evening was presented a beautiful bouquet.

The music was up to the high standard set by the March King, and the excellent manner in which the numbers were arranged was a most enjoyable treat. The vocal and instrumental soloists won immediate favor. Herbert L. Clarke's artistic mastery of the cornet, particularly in the rendition of his own "Rondo Capricio," was heartily applauded. Miss Lucy Allen, soprano, captivated all with her splendid voice, and merited encores were also received by Miss Jeannette Powers, violinist.

But the charm of both concerts was afforded chiefly by Sousa music. Other works given warranted place and admirably executed, were apparently lost to the audiences with the first strain of a Sousa air. The playing of "The Stars and Stripes Forever," at last night's concert and the demonstration which followed was at once a musical treat and a glowing tribute to the master artist who afforded it.

Newspaper Cutting Bureau in the World

MINNEAPOLIS, MINN.

**Sousa and the "Widow" Waltz.**

THAT Sousa did to Strauss' "Till Eulenspiegel's Merry Pranks" at the Hippodrome Sunday night wasn't a circumstance to what he did with his own burlesque of the "Merry Widow Waltz." At the hands of brass, wood and sheep's leather Lehar's ditty got its deserts at last. When it was finally drummed out the big audience yelled with delight. Chadwick's "Jubilee," from some newly published "Symphonic Sketches," was a novelty of real interest, and so, in its jollier way, was Mr. Sousa's "Powhatan's Daughter." There were encores without end.

Musical American  
Jan. 18, 1908.

**SOUSA IN BOSTON**

**Symphony Hall Audiences Enjoy Two Concerts by March King's Band**

BOSTON, Jan. 13.—Sousa and his band gave two excellent concerts in Symphony Hall Wednesday afternoon and evening. Mr. Sousa was assisted by Lucy Anne Allen, soprano; Jeannette Powers, violinist, and Herbert L. Clarke, cornetist.

Much interest was manifested in the new Sousa march "Powhatan's Daughter," which was played at both concerts. Sousa is, without doubt, one of the most generous conductors on the concert stage to-day when it comes to encores. At the evening performance thirteen additions were made to the program of nine numbers. The three soloists were warmly applauded and each responded with encores, Miss Powers playing two numbers, Schubert's "Serenade" and a "Hungarian Dance."

Mr. Sousa obtains very remarkable effects with his band, and not only plays the marches and lighter numbers with an inimitable swing and spirit, but also gives a most adequate interpretation of such numbers as Grieg's "Peer Gynt" Suite, Dvorak's "Humoresque" and Wagner's "Ride of the Valkyries." He is taking his band on an eight-weeks' tour, covering New England and as far West as St. Louis, together with many Southern cities.

D. L. L.

REGISTER

JAN 12 1908

**SOUSA IS KEPT BUSY BOWING WITH ENCORES**

A large and enthusiastic audience at the Hyperion greeted Sousa's well-known figure last evening as he lifted his baton. The first number of the program with the Kaiser overture. So many encores were given that the sign man on the side was kept busy handing them out. Sometimes he looked as though he doubted whether or not he should turn the card over. The three soloists, Mr. Herbert L. Clarke, cornetist; Miss Lucy Allen, soprano; and Miss Jeannette Powers, violinist were well received, all responding with one or more encores. Miss Powers played with a breadth of tone and brilliancy that delighted the audience, especially in her encores, Schubert's serenade with harp accompaniment and Hungarian dance. The whole band played together perfectly with its well-known finish and harmony. The sextet from Lucia with six men from the brass side of the ranks stepping to the front and pointing their horns directly at the audience was as pleasing as ever, and the descriptive selections such as the suite "Last Days of Pompeii," Tulenspiegel's "Merry Pranks" were quite capable of suggesting pictures to one possessed of a little imagination.

Many cheers from Yale men came forth in response to the encores, "Boola" and "Down the Field."

The "Waiting at the Church," with its amusing "stunts" by the bass drum and the trombones caused many a laugh. The last number, Wagner's "Ride of the Valkyries" in which every man present had something doing, plenty of it, on his instrument concluded a most satisfactory evening's entertainment and the people went home with the feeling that Sousa possesses all of his old time mastery and control of his musicians.

JAN 11 1908

### SOUSA'S BAND TWICE.

Hartford Cornetist Heard at One of the Concerts.

John Philip Sousa made his annual appearance at Foot Guard Hall yesterday afternoon and last evening under the auspices of the Governor's Foot Guard. Both performances were well attended.

In the evening the concert opened with Westmeyer's overture, "Kaiser," which is decidedly German in theme and development. It received two encores, the band playing Sousa's "El Capitan March" and Hattie Williams's song, "Experience." The latter was given very lightly and evidently pleased every one. Herbert L. Clarke, the cornet soloist who has been with Sousa for a number of years, came next and played a number of his own composing with beautiful clear tone, and in response to much applause played "Love Me and the World Is Mine." "The Last Days of Pompeii" by Mr. Sousa proved rather commonplace but was played well. Strauss's "Till Eulenspiegel's Merry Pranks" was given finely, the brilliant passages were played clearly and in splendid spirit. After the intermission came the gem of the evening, Grieg's "Peer Gynt" suite. Little need be said of the composition; it has been played here beautifully by the Boston Symphony Orchestra and finely by the Hartford Philharmonic, and therefore it is no stranger to the music lovers of Hartford. The tonal effects were fair and in this number only did the band give any semblance to an orchestral tone. The next compositions were decidedly opposite.

Dvorak's dainty "Humoresque" was given with just the right touch and in "Powhatan's Daughter," Sousa's latest march, there was a suggestion of Indian music but hardly the Sousa swing that is noticeable in his older marches. The evening's concert closed with the "Ride of the Valkyries" from "Die Walkure."

Miss Jeanette Powers, the violin soloist, played finely, both afternoon and evening. At the matinee Rie's "Adagio and Moto Perpetuum" was executed. The adagio was played brilliantly and was the best portion of the selection. Her encore was a Chopin "Nocturne," played with harp accompaniment. In the evening, Geloso's caprice, "Slav," was selected and the interpretation was excellent. As an encore Schubert's "Serenade" was played, followed by a Hungarian dance. Miss Powers's execution is excellent and although quite young, she has fine command of her instrument.

The other soloist, Miss Lucy Allen, sang the waltz from "Romeo and Juliet" in the afternoon and in the later performance sang Meyerbeer's "Roberto." She possesses a powerful voice, not particularly clear or sweet, but effective in certain selections. In the afternoon the first band number was by far the best. It was Liszt's symphonic poem, "Les Preludes," and it is always beautiful.

Then of local interest was the cornet solo given by Francis W. Sutherland, leader of the Governor's Foot Guard Band. The composition is called "The Sphinx Temple Polka" and its composer, J. Oscar Casey, led Sousa's Band in accompaniment. Mr. Sutherland is well known as a good player and he was well applauded.

Mr. Sousa has attained a certain popular success, not so much on account of quality but rather of quantity of tone in his band's playing. He is not and never will be a great band leader and he has never been found guilty of being over artistic. Certainly "Waiting at the Church" is hardly an appropriate selection to be used as an encore to the beautiful "Peer Gynt," and it is hardly art to have six cornets and as many trombones line up on dress parade and blown into the faces of the audience.

### LARGE AUDIENCE HEARS SOUSA AND HIS BAND

Delightful Music Enjoyed at the Academy of Music

John Philip Sousa and his band were the attraction at the Academy of Music, Monday evening. A large audience gathered to listen to the music. It seems that each succeeding Sousa band concert was better than its predecessor; at least, its eminent leader, in his selections, gets nearer to the hearts of his hearers.

The programme was composed of classical numbers, while the encores were made up mostly of the "March King's" own compositions. There were but nine numbers on the programme, but these were trebled by the fact that such a round of applause was given at the close of each. One of the encores, "Waiting at the Church," was given in Sousa's own style, which was a feature of the evening. Several other encores, such as "Stars and Stripes Forever," "Manhattan Beach" and "The Merry Widow," won untold applause.

"Powhatan's Daughter," one of Sousa's latest compositions, was played in a manner both pleasing and delightful to the many listeners. Grieg's well-known "Peer Gynt" suite and the old favorite, "The Last Days of Pompeii," were well rendered.

A cornet solo by Herbert L. Clarke was one of the finest heard in this city for a long time. His tones produced on the instrument were of exceptional beauty. He played an encore in an excellent manner.

Miss Jeanette Powers, violin virtuoso, who is in her third season with Sousa, delighted the listeners with two selections. Her bowing was faultless and the runs on the violin were features of her performing.

The soprano, Miss Lucy Allen, gave two solos in an effective style. She possesses a voice of wide range and her tones are mellow and resonant.

From  
Address  
Date

### AMUSEMENTS

Academy—Buster Brown.  
Bijou—Spellers.  
Idlewood—Skating Rink and Wild Animal Show.

#### Music-Lovers Greet Sousa.

John Philip Sousa and his splendid organization of musicians occupied the stage of the Academy at two concerts yesterday, and the famous bandmaster was greeted at each by an enthusiastic audience of music-lovers. Sousa is unique as a conductor, and some of his methods, peculiar to himself, have for many years served the travesty artists, who have "impersonated" the March King. He is perhaps the most precise and graceful bandmaster in the world, to the former no doubt being due in a large measure the wonderful success of his organization, and to the latter, beyond a doubt, his popularity as a wielder of the baton.

Sousa is always generous in his programs. He provides a sufficient variety to suit all tastes, and is most liberal in responding to encores. For the latter, he renders his own compositions as a rule, not because he is egotistic, but for the reason that these seem to please his audiences most. Certainly this was true in the concerts of yesterday, afternoon and evening. While the compositions of Rubinstein, Chadwick, Godard, Wertmeyer, Strauss, Grieg and Wagner were well received, Sousa's own marches, "El Capitan," "Stars and Stripes Forever," "Bride Elect," "Manhattan Beach" and others, called forth most enthusiastic applause. He also played his new march, "Powhatan's Daughter," which has much the same swing that characterizes his other popular compositions.

The soloists carried by the organization contributed a large share to the enjoyment of the concerts. Miss Lucy Allen, the soprano, possesses a voice of great power and range, and at both concerts won the hearty approval of her audiences. Miss Jeanette Powers, a violinist, who plays with fine expression received such enthusiastic recognition of her work, that she was compelled to respond to several encores. Mr. Herbert L. Clarke, the cornet soloist, is a master of his instrument, and his numbers added materially to the success of the splendid program.

JAN 16 1908

### THEATRICAL

#### AS SOUSA MARCHES ON.

John Philip Sousa, M. K.—Allah forbid him against ptomaines!—stood on the little red dias in front of his matchless band on the stage of the Academy of Music, yesterday afternoon, and again last evening, and with his magic baton painted glorious pictures, wrote ravishing poems and directed a revel of the tragic and comic muses.

With reeds, brasses, woods and taut wires, drums, catgut and vertical tonerods strung upon a metal bar, the harmony conjurer invoked all the gnomes and blue devils that lurk in the dark throats of bassoons, aboes and thin flutes and compelled them to mingle and cavort with the gay sprites and airy fays that came at the master's call from the warm necks of blithe cornets and laughing trumpets to hold fantastic carnival for the comfort of the soul of the music lover.

"Bravo, Sousa! Encore!" the audience exclaimed, over and over, and with rising enthusiasm.

"Thank you. I see you have not forgotten me," Sousa bowed. "And for that you shall have one of my own marches."

First it was "The Bride-Elect," then, in turn, "The Free Lance," "Dixie Land," "El Capitan," "The Stars and Stripes Forever," and "Manhattan Beach." They all came out in the encores and they were just as full of melody and spirit as they were when they were new enough to be programmed.

Out of the clutches of the doctors and the nurses, John Philip Sousa, M. K., leads the band in the old, sweet way.

The top of his pate gleams broader, there is a trifle more of gray in his round-trimmed beard and his military coat doesn't sit like a corset upon him as it did before the doctors captured him last fall. He has lost flesh.

But the march king and bandmaster has lost nothing of his vim and dash. His control of the band is as absolute and perfect as ever. His faculty of extracting color effects and harmonic phantasmagoria from his instruments is unimpaired.

"Rah, rah, Sousa! Hisses upon the Pittsburg bill of fare and its ptomaines. The maestro whose marches stir the blood like rich wine and exalt the soul lives again.

Sousa's audiences were large and appreciative. Much was expected by the music lovers who admired Sousa (who doesn't?) and much was realized. The playing was everything that could be desired. Prominent features of the concert programs were Sousa's descriptive pieces. One which told in striking tones and painted vividly "The Last Days of Pompeii," was especially brilliant.

It is with these pieces that Sousa grips his audience.

A slight tap, a chord, a measure, a strain, a great sweep of sound, a wave of color, a crash or a sob and the listeners are enthralled. Care is forgotten, joy is buried, indifference is seized in a grip of ecstasy. The beauty and power of it is awe-inspiring.

#### What does it mean? No solo can do

this. No singer alone can do it. The pianist cannot, nor the violin virtuoso. It takes the peculiar something that comes with the blended flood of sounds, the shaped harmony, the shaded color. It requires the great palette of the orchestra, the band, to paint such pictures over brain and heart and soul that life itself is covered up for the moment.

Therefore—long life to Sousa! May his military coat again fasten the hold of the corset upon him. May the top of his head again become a loafing place for hair.

From  
Address  
Date

#### Sousa and his Band.

The event of yesterday was the appearance at the Academy of John Philip Sousa and his splendid concert band. Large audiences greeted the famous bandmaster at both afternoon and evening concerts, and the applause which followed each number seemed spontaneous, and was undoubtedly hearty. Some more extended mention is made of the concerts elsewhere in The Sunday News.

### ENTHUSIASTIC LOVERS OF MUSIC AT ACADEMY

The crowd at the Academy of Music last night was one of fair size only. Indeed, when the strong attraction, Sousa and his band, is considered, the attendance—as disappointing, but what was lacking in numbers was made up in enthusiasm, for no audience at the play house in recent months has displayed quite as much pleasure as was evidenced by the numerous and liberal encores given the great band master and his musicians.

The reputation of the organization, not only in the United States, but throughout the civilized world, is sufficient. Nothing more is needed. It was John Philip Sousa and this is enough said.

Mr. Clarke, the cornet soloist, is just what was claimed for him in the advance notices, and it was a rare treat to sit under the spell of his two solos, for he gave "Love Me and the World is Mine," in response to an encore after playing "Rondeau Caprice."

Miss Power's splendid work on the violin is superb. Could it have been better? She is music herself, and during the three numbers the lady seemed to forget herself and waft to a musical haven and carry her auditors with her. Such tone, expression and sweetness cannot help but combine to make her one of the country's great violinists. Miss Powers gave as one of her two encores, "Scherzo-Serenade," being accompanied by the harp.

Miss Allen, the soprano, was one of the bright spots in the strong program. Her wonderful voice delighted and the audience clamored for more. She responded with a waltz from "Romeo and Juliet," and again with Foote's "Irish Love Song."

In addition to the regular program the band played the following encores: "El Capitan," "Experience," "The Free Lance," "Dixie Land," "Waiting at the Church," "The Merry Widow" and "The Stars and Stripes Forever."

The program follows:  
1. Overture, "Kaiser," Westmeyer.  
2. Cornet solo, "Rondeau Caprice" (new), Clarke; Mr. Herbert Clarke.  
3. Suite, "The Last Days of Pompeii," Sousa; (a) "In the House of Burbo and Stratonicce."

Within the room were placed several small tables; round these were seated knots of men drinking, some playing dice.

(b) "Nydia."  
"Ye have a world of light.  
When love in the loved rejoices,  
And the blind girl's home is the House of Night  
And its beings are empty voices."  
(c) The Destruction of Pompeii and Nydia's Death.

4. Soprano solo, "Roberto," Meyerbeer; Miss Lucy Allen.  
5. Till Eulenspiegel's Merry Pranks, R. Strauss.

#### INTERMISSION.

6. Suite, "Peer Gynt," Grieg.  
(a) "Morning."  
(b) "Asa's Death."  
(c) "In the Hall of the Mountain King."

7. (a) Humoresque, Dvorak.  
(b) March, Powhatan's Daughter, (new), Sousa.  
"Pocahontas his own daughter  
She the dove of Woronoco  
The pride of Tuscarora."

8. Violin Solo, Caprice "Slav," Geloso; Miss Jeanette Powers.  
9. Ride of the Valkyries, from "Die Walkure," Wagner.

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

FITTSBURGH, PA. JAN 17 1908

Canned Music.

The demand for the protection of musical composers from the form of piracy practiced by the exploiters of what Mr. Sousa has termed "canned music" came before the last congress and it is being very strongly urged upon the attention of the present one.

Simple justice demands that this deficiency be remedied. Probably no form of spoliation bears harder on composers and publishers alike than that practiced

by the canned music dealers. Only successful music is used in their trade. The composer and publisher must first make the fight for popularity, bearing all the incidental expenditures and difficulties.

In the light of these facts, the motive prompting Congressman Currier to become the sponsor of a bill designed to perpetuate this injustice is beyond conception. Such a measure, however, has been prepared and is about to be introduced.

There is no menace to canned music which is evidently here to stay. It is contended at least that the cans should be filled with contraband material and this is not asking too much.

Musical America

January 25, 1908

PERSONALITIES



Mr. Sousa on his Favorite Mount

John Philip Sousa, the bandmaster, while fond of all outdoor sports, considers horseback riding his favorite open-air diversion. He spends a large fraction of his time in the saddle when not conducting concerts, directing rehearsals or writing operas or marches.

NEWARK, N.J. JAN 21 1908

WHEN SOUSA LEADS.

Meeting the Demands of the Average American Taste.

It will please the millions to whom he has given pleasure, directly or indirectly, to learn that John Philip Sousa is recovering from his recent severe illness.

In all our history, strange to say, music-loving people as we are, and generous patrons of music though we be, only two bandmasters have attained to national distinction and popularity in this country.

Just as the strains of Gilmore's Band gave a firmer tread to the American citizen in times of war, so have the strains of Sousa's Band given to the American citizen a deeper sense of pride of country in times of peace.

John Philip Sousa is not only the greatest bandmaster but the greatest march composer of his day. It does not follow, of course, that he is the greatest musician, but it does follow that he is one who has come nearer than any other living composer to meeting the demands of the average American taste and satisfying the longings of the average American heart.

Light and airy, perhaps, is "El Capitán," or the "High School Cadets," or "King Cotton," or "Manhattan Beach," or "Semper Fidelis," but they will be forever associated in our minds with the "Liberty Bell," with the "Washington Post," and with "The Stars and Stripes Forever," and, furthermore, they cannot be separated in Chicago memories from glorious summer days on the Court of Honor, or glorious summer afternoons by the murmuring sea, or glorious evenings on the mountains, or nights, though wintry without, more glorious still by the firesides, when the piano has run over them all once more, and caused us to think pleasantly again of John Philip Sousa, and to recall him as he looked, say, in the halcyon days of '93, when the plaza was filled with people from every clime under the sun, and all were charmed to see him lead the band.

FINE CONCERT BY SOUSA

Splendid Musical Production at Academy Last Night—Popular March King and His Superb Band Scored Decided Hit.

John Philip Sousa, the matchless march king and his incomparable band, gave a grand concert at the Academy of Music last night and the large audience listened with rapt interest to the fine melody served forth and then applauded with enthusiasm every single piece, requiring encore after encore, and even then not being satisfied that more was not given.

Standing on the little red dias in front of his army of musicians the leader drew from them the most marvelous pictures in music, his control of the musicians being absolutely perfect and their time being harmonious and beautiful.

Striking features of the concert were the descriptive pieces, "The Last Days of Pompeii," being especially brilliant.

The sweet soprano solo of Miss Lucy Allen, who responded to encores with two other delightful songs, and the magnificent violin solo of Miss Jeanette Powers, a master of the delicate instrument, who also was forced to play a second and third time, were highly enjoyable, each calling forth the very heartiest applause.

But it was in the encores that were demanded from the selections on the program that the march king received his greatest tribute, his own matchless marches having been rendered with the spirit and vim that have always made them popular. First there was "El Capitán" and then "King Cotton," and "The Free Lance," followed by "Stars and Stripes Forever" and "Dixie Land," the last having aroused the audience to high pitches of enthusiasm.

Much was expected of the renowned and popular Sousa, and much was realized, every feature of the admirably arranged program having been received with the greatest pleasure and appreciated to the limit by the music lovers and the others gathered there.

SOUSA AND HIS GREAT BAND.

ANNUAL VISIT OF THE MARCH KING INTERESTING EVENT.

Charleston Gave him a Cordial Welcome and Thoroughly Enjoyed Two Fine Programmes, to which were Added Numerous Encores—The Soloists Pleasured Everyone—Sousa's New March is Inspiring

Fifteen hundred people visited the Academy of Music yesterday to see and hear Sousa and his splendid concert band, and the March King, graceful, smiling and resourceful, gave two fine programmes and responded pleasantly to encores and recalls. This clever and capable musician, student and composer has been very within the past few months, but he did not show any signs of fatigue when going through with the very generous and beautiful programmes, and realizing that the people were partial to his marches gave many of them as encore numbers. The band is about the same in number as when here last season, and under the sway of Sousa's slender baton performed wonders and accomplishes results that now mystify, then entrance the hearer. The ensembles are veritable tidal waves of melody; the pianissimo passages like the whisper of a humming bird's wing; the rose vines.

Mr Sousa has been particularly fortunate in choosing his soloists for the present tour. Miss Lucy Allen, soprano; Miss Jeanette Powers, violinist, and Herbert L. Clarke, cornetist, are all artists, and while making personal allusion it is only fair to add that the young harpist, whose accompaniments in several instances were without aid from the band, plays deliciously.

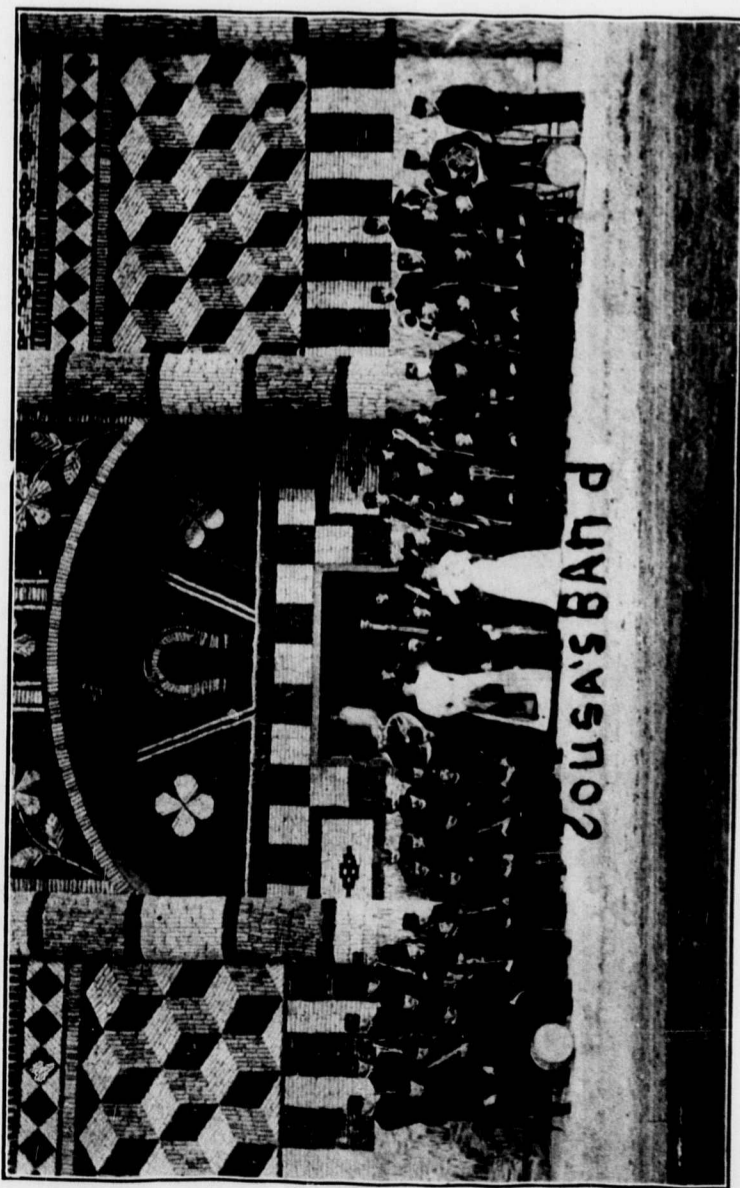
The afternoon concert opened with magnificent Liszt number, "The Prelude," a descriptive, developing thought that life is but the prelude to the eternal joy of the hereafter. Perfect control, great breadth of tone and exquisite shading are shown in this fine selection, and the audience followed with increasing interest to the harmonic finale. A storm of applause followed, and some of the famous Sousa marches were heard. A cornet solo, "Sounds From Hudson," brought Mr Clarke to the front of the stage, and he quickly proved himself pastmaster of this wonderful life instrument. As an encore played in response to enthusiastic demands Mr Clarke gave the popular ballad, "Love Me, the World is Mine," his cornet singing a lover's prayer and promise in true dramatic style. A suite by Sousa, "Look Upwards," gave ample demonstration of the versatility of the composer and possibilities of the band. Then Miss Allen came out and sang "Elizabeth's Prayer" from "Tannhauser." She was given ovation and smilingly returned when applause continued and sang delightfully new "Irish Love Song" that should surely have gone straight to the heart of "Mavourneen." "The Ride of the Valkyries" (Wagner) was substituted for the number on the programme, and was brilliantly done. Weber's "Invitation to the Waltz" and an idyll, "The Gypsy," by Ganne, and Sousa's latest march, "Powhatan's Daughter," followed, and were perfect in detail and execution.

Miss Powers, a dainty little lady who closed her eyes and played as though forgetting all save the violin and its pleasing voice, was introduced and gave "Adagio and Moto Perpetuum" (Ries) lightly. On recall she played Chopin's Second Nocturne, and when the audience would not be satisfied, returned again to play a characteristic Hungarian dance. Sousa's "Free Lance" was the first number on the programme, but there has been introduced, to satisfy the demand of the people, "The Merry Widow Waltz," "Dixieland," and half a dozen of Sousa's marches.

Last night the audience was larger than in the afternoon, and the programme perhaps a little heavier. The Peer Gynt Suite (Grieg) came in for a great deal of admiration, and was most effectively given. The suite, "Last Days of Pompeii" (Sousa), was a fine descriptive, and familiar and always popular "Humoresque" (Dvorak) was well received. There were again half a dozen extras by the band and recalls for the soloists. It was altogether a most successful and delightful day with Sousa, to be remembered until he comes again.

AMERICAN MUSICIAN Jan. 24, 1908.

SOUSA EN TOUR.



Exclusive Reproduction of Photograph of Sousa's Band, Taken in Front of the Corn Palace, Mitchell, S. Dak., September 10, 1907.

Jan 24th 1908.

AMERICAN MUSICIAN

SOUSA DELIGHTS AUDIENCE.

Famous Band Plays to Enthusiastic House at Hippodrome Concert.

Sousa and his band delighted an audience of about 5,000 people at the huge Hippodrome Sunday, January 12, this being the second concert given by the "March King" and his superb aggregation of instrumentalists this season in New York. The audience was a typical Sousa following, and the genial conductor was, as usual, most generous with his encores in the form of his own inimitable marches, beside standard works. One of the dainty encore bits of the evening, and which served to show the remarkable string effects produced by Sousa's Band, was Mendelssohn's "Spring Song," played by the reed choir and the lighter brass sections, the immense double B flat Sousaphone forming an organ-like bass foundation. The following program was the offering of the evening, in addition to which were fully twenty encore numbers:

- Symphonic Poem, Les Preludes.....Liszt
Cornet Solo, Queen of the Sea (new).....Clarke
Herbert L. Clarke.
Suite, Three Quotations .....Sousa
Soprano Solo, Waltz Song from Romeo and Juliet.....Gounod
Lucy Allen.
Nocturne, Kammenoi Ostrow.....Rubinstein
Intermission.
Suite, Peer Gynt.....Grieg
Idyl, Pan Pastoral (new).....Godard
March, Powhatan's Daughter (new).....Sousa
Violin Solo, Irish Fantasy.....Vieuxtemps
Jeannette Powers.
Hungarian Dance from Suite The Nations.....Moszkowski

The soloists were: Lucy Allen, soprano; Jeannette Powers, violinist, and Herbert L. Clarke, cornetist. The superb cornet tone of Mr. Clarke won for him a veritable volley of enthusiastic applause. Miss Powers and Miss Allen were both obliged to respond to insistent demands for encores, the former rendering as a second recall the ever popular Moszkowski "Serenade," to harp accompaniment.

Liszt's "Les Preludes" made a dignified and imposing opening number. This is a selection which serves to show the magnificent tonal qualities of Sousa's Band. Six trombones were employed to assist the bass and heavy brass departments. In connection with this selection the fine legato effects by the French horn quartet should be mentioned especially. The Grieg "Peer Gynt" suite was another offering which showed the capacity of this great band. The "Anitra" dance was bewitchingly tripped off by the reed choir and harp.

Altogether, it was a most attractive program throughout, and the audience filed out at the conclusion wearing the regulation smiles of contentment, ever an aftermath of a Sousa band concert. Apropos, it is the best aggregation of players which has ever composed the Sousa

SUN,

New York City.

JAN 29 1908

SOUSA'S MOTHER SUES

For Pay Her Husband Didn't Get After Retiring From Marine Band.

WASHINGTON, Jan. 28.—Mrs. Elizabeth Sousa, mother of John Philip Sousa, instituted proceedings to-day in the Supreme Court of the District of Columbia to compel Vespasian Warner, Commissioner of Pensions, to pay money which she alleges is due her as the widow of Antonio Sousa, for many years an enlisted musician in the United States Marine Band, of which his son later became conductor.

Mrs. Sousa by a writ of mandamus seeks to compel Commissioner Warner to pay her \$19.50 for each month from March 4, 1886, to April 27, 1892, the date of her husband's death.

Mrs. Sousa claims that the retired pay of \$19.50 a month was stopped in March, 1888, when her husband got a pension of \$24, which was cancelled when he died. She wants the aggregate of his retired pay from the time it was stopped until the date of his death.

Some Fine Points. A MRS. SOUSA MARCH. I reported that March King Sousa's wife all her husband's money out of the bank. It went into a receiver's hands. That's what she stole a march on the bank custodians.

CHRONICLE

AUGUSTA, GA. JAN 22 1908

Yesterday's Concerts

The coming of John Phillip Sousa and his superb band is an annual event of great importance to the music loving portion of the Augusta theatregoers, and indeed to some who go to the Grand only when Sousa is here. Last year the March King made a flying visit, playing matinee in Augusta and night performance in Columbia and the result was not satisfactory as there was an appearance of haste about the concert that was really annoying. But this was absent yesterday and two superb concerts were given at the Grand before large audiences.

One thing is certain Sousa concerts and that is that the program will be excellent. Yesterday this was exemplified in a striking degree, the mingling of the best in music with the catchy, popular kind was so well done that anyone must have found much to satisfy his, or her taste. Naturally the afternoon program was lighter than the night's which indeed was superb, from the charming Bismark overture through to the mad "Wagnerian ride of the Valkyries," and including the wonderful Peer Gynt suite that is as queer as is the Isben drama from which

it derives its name and theme. Particularly well done was the Dvorak humoresque, a bit for the reeds that was unusually well handled. For farce Comedy's equivalent we had "Waiting at the Church" with various fantastic touches of the Sousa kind which, though light show the superb knowledge of orchestration he possesses.

The singing soloist this year is Miss Lucy Allen, who sang Elizabeth's prayer from Tannhauser in the afternoon and Meyerbeer's Roberto at night. For encore on both occasions she sang well the Waltz Song from Gounod's Romeo and Juliette. Her voice, though is better suited to the smoother selections such as the prayer.

Miss Jeannette Powers is again the violin soloist and won great applause especially in the evening when her Slav Caprice was encored with Schubert's Serenade. A large bouquet of roses was sent up to the stage and she responded with an Hungarian dance as finely executed as it was difficult.

Very touching was the superb rendition of Maryland, My Maryland by the great band in response to a request made by an admirer of the late author of the famous song.

Another treat at the evening concert was the "Merry Widow" music. Though patrons of the opera house have had opportunity to hear it several times this season this was the first chance to listen to it rendered by an orchestra sufficiently large to bring out in the fullest the sensuousness of the famous waltz music that has set New York mad.

It was a notable event, this coming of Sousa, and though perhaps, one might believe there was a little too much Sousa in the encores there was no fault to find with the program proper. Mr. Sousa has a great aggregation under him and it is in superb training. At times one feels that some fire is wanting and would wish that the leader might throw more feeling into his directions, but that is hyper-criticism. J. J. F.

TIMES,

New York City.

JAN 31 1908

MRS. SOUSA SAVED THE CASH.

Wife Drew Out Money Leader Thought Tied Up in the Bank.

John Phillip Sousa had all the funds of his band on deposit in the New Amsterdam National Bank. The manager of the organization reached New York on Wednesday evening from Nashville, where Sousa and his band were playing that night, and hearing of the closing of the bank, telegraphed the news to the conductor, adding:

"We had \$29,570 on deposit." Sousa telegraphed this reply: "Sorry it isn't an even \$30,000; easier to remember." The best part of the story, however, lies in the sequel. The manager hurried to break the news to Mrs. Sousa, who knows all her husband's business affairs and has his power of attorney. She told the manager that she had heard rumors of the New Amsterdam's growing troubles and had withdrawn all but a few dollars of the Sousa band money at 2:30 that afternoon.

YORK AMERICAN,

New York City.

FEB 1 - 1908

271

Wife Reaches Bank in Time

SOUSA'S \$29,570 SAVED

Doors Close 10 Minutes Late

Miss Helen Sousa, who persuaded her mother to draw \$30,000 from the bank 10 minutes before it closed.

Miss Priscilla Sousa, who saved the funds of her father's band from the New Amsterdam Bank.



Bandmaster's Daughters Persuade Mother to Withdraw New Amsterdam Deposit.

John Phillip Sousa and his band must doff caps to woman's superior judgment and quick wit at the time of a financial crisis. Three women—the wife and daughters of the bandmaster himself—saved the entire funds of the organization—nearly \$30,000—on deposit at the New Amsterdam National Bank, just ten minutes before it closed Wednesday.

Yesterday at the home of Mr. Sousa, No. 37 Madison avenue, the feminine members of the Sousa family were kept busy responding to the congratulations that came pouring in.

Miss Helen Sousa, the youngest daughter, whose persistent urging persuaded her mother to take the step which resulted in saving the funds, yesterday afternoon told an American reporter all about the affair.

"Mother barely had time to reach the bank before it closed. As the cab dashed up she saw by the big clock in front of the bank that she had just ten minutes. The officials were very nice to her and

Mrs. John Philip Sousa, the famous bandmaster

she soon left, carrying the large rolls, in her mink. "That night Mr. Barnes, the band, came hurrying here, where the band was what he thought was news of the bank's failure. He was overjoyed to learn the facts. He had to tell his father, and told him the band was on deposit. Far from being over the bad tidings, father sees the humorous side of even a misfortune, telegraphed it wasn't an even \$30,000; member."



## SOUSA AND HIS BAND.

John Philip Sousa is a genius in four respects—as an organizer, a conductor, a composer and an interpreter of the popular taste in things musical. He surrounds himself with talent; he directs it in channels that please his patrons; he stamps his own musical creations with an individuality; he reads the symptoms of the popular pulse. Mr. Sousa is what may be properly called a practical musician. His temperamental training, his experience, all take their drift. His point of view is comprehensive; his capacity broad and varied.

To say that Sousa is not a disciple of the higher musical school would betray an ignorance of the man's talents as well as his taste, his tendencies and his attainments. He has done much for the creation of a musical spirit in this country, for the encouragement of a musical atmosphere, and for the development of musical art. I have heard few bands play so well the Pilgrims' Chorus from Tannhauser, Liszt's Second Rhapsody, the William Tell overture or Grieg's Peer Gynt Suite, and all of these are in the nature of tests in the matter of reading, interpretation, execution and expression. Sousa and his band can play real music, the best works of the greatest composers, in distinctly creditable style and often with rare finish. Beethoven, Schumann, Bach, Gounod, Tschaiskowsky, Chopin, and Wagner have all fared well from time to time in his hands, while, in fact, most of the truly great composers have been considerably, yea, kindly treated by him.

### From All Sources.

This true exponent of what may be called the wind tone in music does not restrict himself to any particular class or character of composition. He recognizes merit wherever he sees it. He disregards the pretentious poses of the purist and the crudeness and shortcomings of the jingler alike, contenting himself to get melody and harmony from whatever source they may be drawn. For him there is no cut-and-dried method, no fixed formula, no conceded criterion in either composition or production; but with him music as such, whether it be for descriptive, reminiscent, imaginative or reflective purposes, belongs to the world, and he is but a medium through which it is conveyed from the conception to the reception.

And hence John Philip Sousa is in some respects the most remarkable bandmaster of the period. He has pleased more people than any other conductor in this country, because he understands what they want and gives it to them. He appeals to every variety of taste. He plays to the student of music, the lover of music, the untrained ear, as well as the one sensitive to any harshness in harmony or crudeness of tone. And, after all, what is called popular music is not necessarily without merit either in conception or in expression. Indeed, some of it is justly entitled to consideration in both, while even that character of composition more familiarly known as rag-time is often meritorious in theme as well as in the sound element. A critic once said, "Ragtime is music suffering from slovenly treatment," which suggests that the foundation is present, even though the superstructure be at fault.

### Varied Programmes.

But to the programmes given at the matinee and evening concerts in the Jefferson theater yesterday. They were the best Mr. Sousa ever offered here. At the former Liszt's symphonic poem, "Les Preludes," was the opening number. The piece carries a bit of a story in which there is a reflective mood. A touch of nature is suggested in the treatment, and this was brought out delicately in the passages where the reed choir dealt gently with the theme. The deeper effects, too, were well developed in the strife of man to return to a "full knowledge of himself and all his strength." In the descriptive element the tone picture was effectively drawn. That is one of the conductor's best attainments. His interpretation and execution of what may be called musical portraiture are seldom at fault. They were clearly apparent in this beautiful composition.

Another number, which may be referred to as the piece de resistance of the concert was Rubinstein's Nocturne, "Kammenoi Ostrow," than which neither Chopin nor Grieg ever wrote anything better of the kind, unless the nocturne in G major of the former and the Spring Song of the latter be excepted. Had the Russian composer given nothing else to the world, this exquisite movement should claim for him the gratitude of the lover of music. It is one of the most beautiful things in

all musical literature. I do not believe it has ever been played by any organization of like character in this country better than it was yesterday. This has no reference to string orchestras which cannot be classified in such an estimate.

Still another number which offered the conductor as well as the band an opportunity for displaying an appreciation of a delicate theme was Goddard's "Dan Pastoral," which was given with a finish that was genuinely creditable.

In addition the band played with that spirit which always marks Mr. Sousa's efforts. "The Jubilee," from "Symphonic Sketches" (Chadwick); the familiar suite, "Three Quotations" (Sousa), in which the march up the hill and down again by the King of France is cleverly set forth in tone illustration, and the "Nigger in the Woodpile," which was made the excuse for a comical romp on a variety of instruments keyed to ludicrous contrasts, were both striking in the imaginative element and amusing in the picture.

But the marches! They were played with Sousa's customary zest, carried a fervid atmosphere, and some of them, such as "El Capitan" and "King Cotton"—the best he ever wrote, by the way, except the old "Washington Post" and "High School Cadet"—were warmly received as encores. His "Powhatan's Daughter" and "The Free Lance," which he played here for the first time, are not up to the standard of his earlier efforts in the composition of martial concerts. They are not original; indeed, they are more or less in the nature of afterthoughts of his former works, lacking individuality and carrying a touch of monotony. The transition features, too, in shifting to new parts, are noticeably inferior, if not crude. The popular themes as given, most of them the bandmaster's own works, were not the least enjoyable of the concert to a large proportion of the audience.

Mr. Herbert I. Clarke played a cor-net solo, "Sounds from the Hudson," his own composition, in good style, and Miss Lucy Allen sang the waltz song from "Romeo and Juliet," in fairly good voice, though the piece, which is seldom well given by any but singers of more than ordinary vocal gifts and training, was not happily chosen in this instance.

### The Violinists.

A feature of the afternoon concert was the violin work of Miss Jeanette Powers. She is quite young and her physique is rather slight for the force and endurance the instrument requires. Yet she played with excellent poise and threw a genuine musical touch into both the numbers given. The first, "Adagio and Moto Perpetuum" (Ries), had probably never been heard here by a performer of attainments. It is somewhat reminiscent in theme of Bach's G string air, and carries a depth and richness singularly well suited to the lower tone effects. Miss Powers betrayed a sincerity of purpose and an earnestness of temperament that are seldom apparent in a musician of her years. And when she gave that charming second nocturne of Chopin's in all its fullness of melody and softness of expression, she showed every promise of a breadth of development in her chosen field of effort. This exquisite number was played with the finish of an artist. It never seemed more beautiful than when breathing through the soothing influence of the violin tone. Neither Mendelssohn's "Andante" nor Schubert's "Serenade" are better suited to the instrument, and there is much in fitting the subject to the character of the conveyance after all, as was shown by this slip of a woman with a real affection for her four little strings and her bow.

### The Evening Concert.

The evening performance was marked by an unusual finish. It was selected with more than ordinary care, and the numbers were varied in character and appealed to a wide diversity of taste. "The Last Days of Pompeii" (Sousa) was strong in descriptive power and the historic element, while the tragic suggestion was brought out with a vivid coloring that was distinctly pleasing. Then the "Peer Gynt Suite." Seldom has it been played so well. It is a masterpiece of tone narrative to commence with, and the national temper of the composer, with the weird beauty of his chord creations, were genuinely inspiring in so appreciative a reading and expression as Mr. Sousa gave them. Wagner's "Ride of the Valkyries," for which the organization is well equipped, was played with rare power. The effectiveness of the reed choir especially was striking, while the picture feature was graphically presented.

The rollicking mood was again given generous license in Dvorak's "Humoresque" and other lighter concertos which combined the amusing suggestions with more than ordinary delicacy at times, while several of the conductor's marches were played with the usual skill and high spirit. Miss Allen gave one of Meyerbeer's songs acceptably, and Mr. Clarke played his own Rondo Caprice as a cornet solo with rare finish and a masterful command of the instrument.

The violin solo, Caprice, "Slav" (Gelosso) was well executed by Miss Powers. Her appreciation of the beauties of Schubert's "Serenade," than which few things better suited to the instrument were ever written, was manifest from the outset, and she gave the closing passages an exquisite touch that brought out their delicate tone and subtle echo effect. She is going to be an artist of distinction some day.  
R. G. H.

NEW YORK  
First Established and Most Complete  
Newspaper Cutting Bureau in the World  
AGE  
BIRMINGHAM, ALA.  
JAN 25 1908

## AMUSEMENTS.

### The Sousa Concerts.

Sousa gave two delightful concerts at the Jefferson yesterday. Never did the famous bandmaster present finer programmes. Both contained numbers of high artistic value and the more ambitious works were as much enjoyed by the average theatregoer as the lighter and more familiar pieces. Sousa's band was always distinguished for the musicianly quality of its individual performers and for perfect ensemble work, but on this occasion it fairly surpassed itself.

At the afternoon concert the programme opened with Liszt's symphonic poem, "Les Preludes," a work that finds its way on grand orchestra bills as often, perhaps, as any high class composition, but yesterday was the first time it had been heard in Birmingham on a reed band. It received artistic treatment from beginning to end and its wealth and variety of tone color could not have been more beautifully brought out. Rubinstein's nocturne, "Kammenoi Ostrow," religious and reminiscent, was another favorite. Following this were Chadwick's "Jubilee" from his symphonic sketches; Goddard's Idyll, "Pan-Pastoral"—tuneful and plaintive; Sousa's new march, "Powhatan's Daughter," and Sousa's mosaic, "Free Lance." Higher up on the programme was Sousa's "Three Quotations."

The soloists were Herbert L. Clarke, cornet; Miss Lucy Allen, soprano, and Miss Jeanette Powers, violin. Each was well received. Miss Powers is young, but her tone is matured and her technique clean and smooth. She played an "Adagio and Moto Perpetuum," by Ries and for an encore, Chopin's E flat nocturne.

Newspaper Cutting Bureau in the World  
ENQUIRE  
JAN 30 1908

### SOUSA'S SUCCESS.

Sousa has again captured the South, and his present swing around the circle is cementing the old friends still closer and making new ones. The newspapers of the South teem with complimentary criticisms of band, conductor and special soloists. The Southern tour will finish at Cincinnati on February 13, then a few concerts through the East, going into New York on the 23d for an extended engagement.

Newspaper Cutting Bureau in the World  
PHILADELPHIA, PA.  
FEB 1 1908

—Mrs. Sousa took all her husband's money out of bank before it closed its doors. Probably she will want to keep it all for herself as a reward for her shrewdness.

## SOUSA'S BAND GAVE SACRED CONCERT AT DECATUR NOTWITHSTANDING THE MINISTERS ROASTING EFFORTS

DECATUR, Ala., Jan. 27.—Regardless of strenuous objections on the part of some of the ministers of Decatur a fair sized audience, including a number of church members, witnessed the sacred concert given at the Lyceum Theater here last night by Sousa and his famous band.

Some of these ministers had complained to the city officials and threatened to have the concert outlawed. Some of the prominent business men of the city said they stood ready to make bonds for all who were arrested and the objecting ministers said they would not interfere and the concert was given. However, on yesterday morning and last night some of the ministers of the city, roasted a Sunday concert and advised the members of their congregations not to attend. One minister read the law, as he said, out of a law book a sacred concert on Sunday.

from his pulpit and then proceeded to roast the Sunday concert in no uncertain terms. At one of the churches of the city one of the ladies of Sousa's band sang at the morning church service. After she had finished the pastor of her church spoke in terms of praise for her singing and also thanked her for her assistance in the services. Then turning to his congregation the minister said that Sousa's band made music that was elevating, that it was good for one to hear it during the week days, but it was not in keeping with the Sabbath day to attend a concert in a theater on Sunday, and he advised his congregation not to attend.

However, the concert was given without interruption and was attended and enjoyed by many church people of the two Decatur. Manager Thomas Polk Littlejohn stated that it was not against the laws of Alabama or of the city of Decatur to give a sacred concert on Sunday.

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Date

Newspaper Cutting Bureau in the World

FEB 3 - 1908

### Australia May Hear Sousa.

(Special Dispatch to The Morning Telegraph.)  
MEMPHIS, Tenn., Feb. 2.—Sousa's Band will tour Australia during Presidential election year, if the efforts of Wallace Munro meet with success. The bandmaster has said he would consider the proposition as soon as he reached New York. A clause in Munro's offer includes Egypt en route to the Antipodes.

FEB 1- 1908

Sousa Draws Crowds in South

JACKSONVILLE, FLA., Jan. 25.—Two thoroughly packed houses greeted Sousa and his famous band at the Dixie Theatre Sunday afternoon and night. That Jacksonville loves music, and that nothing is too good for it, was exemplified by the rush of hundreds to secure seats, and that every one was delighted was shown by the frequent outbursts of applause. The program was characteristic of Sousa concerts and the soloists, Jeanette Powers, violinist; Herbert Clarke, cornetist, and Lucy Allen, soprano, were enthusiastically received.

Newspaper Cutting Bureau in the World

REPUBLICAN

St. Louis Mo.

FEB 1 1908

Miss Priscilla Sousa, daughter of John Phillip Sousa, is, for the first time, breaking the traditions of the family by travel (en tour), and is enjoying the agreeable changes from the severity of the rigid North to the glorious sunshine, flowers and salubrity of the South. It is a partial reward by her father for Miss Sousa's brilliant full course and graduation at Vassar College, and she is thoroughly en rapport with the delights of Southern travel to the Gulf and return to New York before the season closes.

Miss Sousa is, herself, a composer in no indifferent degree, and certain of her compositions have been published and recognized most favorably. This, however, is the fruit of accomplishment, and by no means that of pursuit, and it is not altogether a secret that her first composition was published before her father's consent was gained. His disapproval, by the way,

was tempered by pride and happiness over his daughter's ambition. The young lady has decided talents, and is pursuing art studies in earnest, which will undoubtedly be pursued later on in the art centers of the Old World.

from TENNESSEAN

Address

JAN 30 1908

SOCIETY HEARS SOUSA.

The afternoon audience that greeted John Phillip Sousa and his splendid band was an enthusiastic one as well as an attractive one. Surely the great bandmaster must have felt inspired as he appeared and saw before him the groups of fair girl students, for the various schools and colleges of Nashville were generously represented at the matinee. The matinee was in the nature of a special compliment to the students of Nashville, and the schools evinced their appreciation by sending many large delegations. The entrance of the bands of girl students in their uniforms and accompanied by their chaperons was a pleasing sight, and the pretty, bright faces made the audience one of unusual attractiveness. The program was an excellent one, and met with storms of applause, and the colleges showing their pleasure and appreciation by hearty applause, and again and again Sousa responded and showed his pleasure at the enthusiasm of his listeners. Rarely has the great Sousa appeared before an audience so enraptured of his music, and one so pleasing to play before, and pleasing to see. Boscobel College was represented by thirty pupils, chaperoned by Miss Van Dyke and Miss Herring; from Radnor came sixty young ladies, with Miss Norris and Miss Alexander for their chaperons; from Ward Seminary one hundred and twenty-five pupils were present, under the chaperonage of Miss Green and Miss Ross. About two hundred young ladies from Belmont College, chaperoned by several members of the faculty, attended the evening concert.

SOUSA'S BAND WELL LIKED

TWO THOROUGHLY ENJOYABLE CONCERTS GIVEN AT RYMAN AUDITORIUM.

A great many people heard Sousa's Band yesterday afternoon and last night. There is something about the music of Sousa's Band that is different from that of all others, and seems to put its auditors in excellent humor at the beginning and to keep them so until the end. Sousa is full of surprises and unique features and one never knows what to expect in the matter of encores. Novelties in music seem to please him as well as his audiences and he introduces them at frequent intervals.

Yesterday afternoon and evening, when this band was heard at the Ryman Auditorium, Mr. Sousa was very generous with his encores and they were in each instance of a character that more than delighted all present. All the old favorites were played and many new and attractive musical compositions were added. The much-talked-of "Merry Widow" was faultlessly rendered and some half dozen of Sousa's own compositions were included in the list of encores.

The band is perfectly trained and directed and the harmony is soulful, at times, while at others the immense volume seems about to literally lift the roof from the building in order to give the crescendo strains more room. But, after all, Sousa is, above everything else, the March King, and none of the renditions was more thoroughly enjoyable and inspiring than his now famous marches and his new ones as well. "Powhatan's Daughter," one of his recent compositions, fulfilled all expectations and won him generous applause. It bears unquestionably the Sousa stamp which means, in march music, excellence. His old-timers, such as "Manhattan Beach," "Stars and Stripes" and "El Capitan," awakened great enthusiasm and were like pleasant memories of other days.

The soloists were all eminently satisfactory and each was heartily applauded and forced to respond to an encore. Mr. Herbert L. Clarke, the cornet soloist, exhibited a splendid command over that instrument and Miss Jeanette Powers, violinist, was an unalloyed delight. Miss Lucy Allen, the soprano, displayed a voice of excellent range, sweet quality and power. It was under perfect control and was one of the features of the concerts. Prof. Edouard Hesselberg, of this city, played a difficult but pretty selection on the piano, showing himself to be a true artist and illustrating his complete mastery over the instrument. His shading, tone coloring and execution were all that could have been desired.

SOUSA AT HOLLY SPRINGS.

HOLLY SPRINGS, Miss., Feb. 1.—(Special.)—Sousa and his entire band appeared at the opera house at a matinee attraction Friday, thus furnishing the fifth appearance in the M. S. college lecture course. The opera house was packed, upstairs and down, despite bad weather. Visitors came from far and near, including a large delegation from the University of Mississippi, and an enthusiastic welcome greeted the artists. The musician's latest march, "Powhatan's Daughter," received rounds of applause. The band came directly from Memphis on their special train, and left at once for Covington, Tenn., where they appeared at night.

Josaph. Manilla, Phil. - elec. 28. 1907.

John Phillip Sousa and his band have begun a busy season, which opened August 10 and will continue until February 23. The famous band will during that time cover the entire country from the New England states to the Pacific, and south to New Orleans, with no rest except for two weeks over the holidays. This will be the Sousa band's thirty-first semi-annual tour, and its eighth time across the continent, making a total of more than seventy five hundred concerts, given in nine hundred different cities, since the band's organization, on August 1, 1892. While the band was idle after November last, in order to give its leader a much deserved rest after fifteen years of ceaseless activity, there have been few idle hours in the life of John Phillip Sousa, for he has just completed words and music of an attractive summer song, "I've Made My Plans for the Summer," and is now engaged in writing a new comic opera.

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AMUSEMENTS

John Phillip Sousa is no longer to be reckoned with as merely a director. Neither is he to be simply considered as the writer of popular music. It is not sufficient at this time and at this particular stage of his career to classify him as "The March King." The two programmes given by Sousa and his band at the Lyceum Theatre yesterday matinee and night, demonstrated most conclusively that the musical world must accept and is accepting Sousa not only as a director, not merely as an interpreter, but also as a creator, as an originator of ideas distinctively his own and as a writer of music of decidedly more ambitious pretensions than the marches which have been whistled so much and with which his name is so generally associated.

Bands galore have visited Memphis in recent years. Programme after programme has been given, many of them of great merit, but it would be difficult to recall the visit of any former director who has given within a single day two more pleasing groups of selections than those given by Sousa and his band yesterday afternoon and evening.

The afternoon programme began with the Liszt symphonic poem, "Les Preludes." It

closed with Sousa's mosaic, "The Free Lance." There were interspersed among the numbers for the band cornet selections by Herbert L. Clarke, two vocal numbers by Lucy Anne Allen, violin solos by Jeanette Powers. For the band there were a Rubinstein nocturne, a new idyl by Godard, and Sousa's suite, "Three Quotations," while the leader was most generous with encores, principally his own efforts.

The night programme, however, was of decidedly more strength than that of the afternoon. It included the Westmeyer overture, "Kaiser;" Sousa's suite, "The Last Days of Pompeii;" "Eulenspiegel's Merry Pranks," by Strauss; Grieg's immortal suite from "Peer Gynt;" Dvorak's "Humoresque" and "The Ride of the Valkyries" for the band, while the soloists' selections were quite as wisely made.

With daring boldness Sousa last night included in his programme his suite, "The Last Days of Pompeii," along with Grieg's suite from "Peer Gynt." It was an intrepid thing to do, but he did it. He was willing for the audience to hear his "In the House of Burbo and Stratolice" and then Grieg's "In the Hall of the Mountain King." With much daring he offered his "Nydia's Death" and then Grieg's "Death of Asa." Sousa's suite is big; Grieg's is great. Both throw a hush over an audience. Comparisons are unnecessary, but Sousa is to be complimented both for writing his suite and for his daring to give along with Grieg's, and that, too, without any embarrassment, for there are many who agree with Duss that "Asa's Death" is the sweetest thing of its character ever written by any composer.

At the matinee concert Mr. Clarke played his own composition, "Sounds From Hudson," and for an encore gave "Love Me and the World Is Mine." Last night he rendered his own selection, "Rondo Capriccio with 'The Rosary'" for an encore. In the afternoon Miss Allen sang the waltz song from "Romeo and Juliet," and at night Meyerbeer's "Roberto." She sang "O Irish Love Songs" for encores at both concerts.

The violinist, Miss Powers, gave titles "Adagio and Moto Perpetuum" in the afternoon, with Chopin's "Nocturne No. 2" as an encore. At night she played Gels's caprice, "Slav," with Schubert's "Serenade" and a "Hungarian Dance" for encores.

The soloists all pleased. The soprano's voice is good in quality and range, but not big. The violinist was here with Sousa before, and made a decided impression in her rendition of the Schubert "Serenade." This she gave again last night, strengthening the former impression. The cornetist is an artist in the manipulation of his instrument.

But the feature of the concerts of yesterday and last night was the band. This was as should have been expected, for it was the band concert that practically all of the audience went to hear, not the singer, the violinist, the cornetist, nor did they go to see the director.

Sousa now has possibly the best aggregation of players of his career as a bandmaster. The organization is one of fifty. Due respect has been given the reed instruments as well as the brass. The harpist comes prominently forward upon occasion, and the oboes are heard to much advantage. Whether the number is a march, a waltz or something heavier; whether the piece is descriptive or thunderous, there is a harmonious blending of tone effects that is a delight and that charms and captivates the auditor. There were those in the audience last night who were hushed almost to tears over "Asa's Death" and within a few moments afterwards fairly carried from their seats with the wild call of the Valkyries.

Sousa has had a long career as a band director. He has always been successful. His name filled the void caused by Gilmore's demise. He has done much, accomplished a great deal and is now realizing that he is being appreciated for what he is really worth and that his real merits are being recognized.

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Sousa, "the March King"

Not only patriotic Americans, musically inclined people, are considerably stirred up over Mary Garden's criticism of America's appreciation of music. Mary Garden is an American girl who has practically spent her life in Paris studying music. She has been recently "imported" by Oscar Hammerstein to sing at the Manhattan Opera House, and immediately assailed the great mass of Americans in a magazine article and in subsequent interviews. Her remarks here precipitated a controversy, she claiming, and others denying, that Americans allow the critics to do their thinking for them.

Among other charges, Miss Garden says: "Our people are not musically educated, and are incapable of being their own judges. They have been subjective so long that they have fallen away from the thought that original opinion in such matters will and can be tolerated."

Among the professional musicians who have come to the defense of America is Sousa, the noted band leader, surely one qualified to reply to Miss Garden's charges. In an interview last Tuesday, while the band was appearing at Chattanooga, Mr. Sousa said:

"My band has played in many foreign cities, as you know, and I am unhesitatingly, that the Americans are the best critics of all, and will not tolerate bad music. Millions of dollars are being spent in this country today upon musical educations, and during the last ten years there has been much music in this country. But whether this music be rag-time or that of the old masters it must always be good, mark that. No other kind will be permanently accepted by the American people."

"My band and myself have been praised and complimented by many distinguished critics—composers, conductors, authors, poets, writers of crowned heads, but all the famous names in the world, indorsed under their written praise, could not give me more pride or pleasure than the knowledge that I have a place in the hearts of an eighty million of countrymen. And if I could I would engrave all their names in huge albums of gold, for the American public is the greatest critic in the world."

Newspaper Cutting Bureau in the World

CLIPPER

FEB 15 1908

Authors, Composers and Playwrights Combine.

The authors, composers, playwrights and dramatists, of the United States, have combined to fight the automatic music and moving picture industries, and have carried the fight to Congress, where, last week, Senator Kittredge, of South Dakota, and Representative Barchfeld, of Pennsylvania, introduced new copyright bills.

These bills seek to protect the authors, composers, playwrights and dramatists against the unauthorized use of their work by the picture machine people and manufacturers of perforated music rolls, phonographs and disk machines.

The officers of the league are: Victor Herbert, president; John Phillip Sousa, treasurer, and Reginald De Koven, secretary. It is affiliated with all the well known theatrical clubs of America, among them being the Words and Music Club, the Greenroom Club, the Treasurers' Club of America, the Actors' Society, the White Rats, the Lambs, the American Dramatists' Club, the Playwrights' League and the Friars.

Never has an issue in the two houses interested the brain workers of this country as much as the copyright bill. Special delegations have been appointed from all over the country to visit the Capitol in its behalf. The one at present is composed of Victor Herbert, Isidore Witmark, Nathan Burkan and Campbell B. Casad. In the course of a few days they will be joined by John Phillip Sousa, Reginald De Koven, A. Baldwin Sloane, George Spink, Charles K. Harris and others.

Victor Herbert, who was in Washington last week, in the interest of the league, described the music produced by the mechanical devices as "mutilated melody," while the term used by John Phillip Sousa is "canned music." Mr. Herbert says his composition, "An American Phantasy," requires twelve minutes for its rendition by an orchestra, while it is reproduced by mechanical devices in three minutes, necessarily mutilating the selection.

Newspaper Cutting Bureau in the World

NEW YORK CITY

FEB 15 1908

MEMPHIS.

(From Our Regular Correspondent.) Sousa and his band, with eminent soloists, played at the Lyceum Theatre, 30 before a very large audience.

From St. Louis, Mo. FEB 6 - 1908

St. Louis, Mo. FEB 5 - 1908

St. Louis, Mo. FEB 9 - 1908

Sousa's Own Compositions.

John Philip Sousa, whose repertoire included many characteristic marches of his own composition, several of them played for the first time in St. Louis, led the band into the sincere favor of large audiences at the Odeon yesterday afternoon and last night.

It is little less than remarkable, the perfect conception and the unerring precision of execution of such diverse kinds of music shown by this band. Their forte in popular music with some artistic variations thrown in, and it was pieces such as "The Church" that brought about the greatest number of encores, but in the higher forms of music, notably a symphonic poem, "Les Preludes," their wonderful accuracy and the faultless connection with which the different players were, indeed, a pleasure. Every one of the masterful touch of the born musician was in evidence and one left the hall with a haunting sense of melody and an irresistible desire to whistle. The program included "Les Preludes," the "Merry Widow" waltz which was skillfully brought out; "Jubilee" from Symphonic Sketches by Chadwick; a new waltz, "Pan Pastorale," by Godard, and "Powhatan's Daughter," a new march by Sousa. The encores, however, several of which followed each regular selection, seemed to find the most favor. The popular fancy was taken mostly by the stirring martial pieces, especially "The Stars and Stripes Forever," "Manhattan Beach," "The Diplomat" and "King Cotton." The "Merry Widow" waltz was also an encore number, and has a most bewitching quality. A suite, "Three Quotations," by Sousa, is, in parts, merry with a very pretty lilt, in others slow and gloomy, and the finish contains music that could appropriately be called ragtime. A nocturne, "Kammenoi Ostrow," by Rubinstein, was done artistically, most of the music of this piece being furnished by the flutes and small horns.

Herbert L. Clarke rendered a cornet solo in a beautiful manner, and as an encore he sang a sextet from Lucia, with cornets, was Miss Lucy Allen, soprano, sung the waltz song from Romeo and Juliet and responded to an encore with "Years of the Spring." Miss Jeannette Powers entertained with a violin solo, "Adagio and Motor Pequetum," and as an encore number Chopin's "Nocturne No. 2."

SOUSA'S BAND PLEASD AUDIENCE AT ODEON.

The "March King" Was in Good Form and Program Was Entertaining.

Despite the inclement weather a large audience was present Tuesday evening at the Odeon to hear John Philip Sousa and his famous band.

It was the same old Sousa with the masterly style of hand. It is not generally known that Sousa served his musician apprenticeship in St. Louis. There are a number of St. Louis musicians living, who stood with him behind the same stand as violinists. He enjoys the hospitality of the local "Aschenbroedel."

The program included a number of the works of our best composers, the most noteworthy being the "Peer Gynt" suit of Grieg's and Wagner's "Ride of the Valkyries," beside Sousa's own work, the "Last Days of Pompeii."

The soloists were Herbert L. Clarke, cornetist; Miss Allen, soprano, and Miss Powell, violinist.

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St. Louis, Mo. FEB 5 - 1908

SOUSA'S BAND AT THE ODEON

Excellent Program Presented at the Opening Concert.

The fairly large audience listening to Sousa's band at the Odeon last night forgot the unpleasant rain and sleet outside, as a result of the artistic work of the musicians. The program offered the variety of Sousa, Straus, Dworak, Grieg and Wagner compositions.

The three soloists, Herbert L. Clarke, cornet; Miss Lucy Allen, soprano, and Jeannette Powers, violin, were enthusiastically received, the audience manifesting appreciation of their excellent work.

Sousa's descriptive suite, "Last Days of Pompeii," proved to be one of the best liked numbers on the program. Among the encores given was "He Walked Right in and Turned Around and Walked Right Out Again," which caused laughter as if it were a comic recitation. When "Stars and Stripes Forever" was played a veritable ovation was given to Sousa and his players.

The band plays this afternoon and evening, when its engagement terminates.

Newspaper Cutting Bureau in the World

BLOOMINGTON, ILL. FEB 7 - 1908

Sousa and his band appeared at the Grand last night to an audience of moderate proportions and great enthusiasm.

Sousa is always the same peerless leader, and the organization has been brought close to perfection by years under his inspiring direction. He was in an extremely happy mood last night and permitted the audience a double program by reason of encores. Miss Allen, the soprano, made a fine impression with a big rich voice. There was much interest in Miss Jeannette Rogers, of Decatur, the violinist. She is a gifted artist and shows distinct improvement. She responded to a very enthusiastic recall with a Chopin Nocturne, which proved one of the features of the evening.

MANY FACTORS IN MAKING OF BAND

John Philip Sousa Discusses the Essentials of a Capable Band Musician.

Sight-Reading the First Requirement—Value and Influence of Individuality.

"There are many qualities, of which the general public is little aware, that go to the making of a band musician," says John Philip Sousa, who will conduct concerts at Memorial hall Friday afternoon and evening. Sousa has an unusually capable organization this season. He will bring to Columbus his band of 50 and three soloists.

"In the first place," says the maestro, "no matter how brilliant a soloist a musician may be, if he has not the gift of sight-reading and a thorough training in that line, he cannot be considered. Though many fall short on grounds of artistic excellence, and still find acceptance, those that do not come up to the requirements in rapid sight-reading are ineligible. This seems like setting the mathematics of music above the aesthetics, yet there is good and sufficient reason for it. In the first place, the public taste is ever varying, and it has been found expedient to give a wide range of program, particularly here in America. Sectional taste must be duly considered. The Boston program differs from that of Atlanta or New Orleans; the Milwaukee program from that of Denver or the Coast. The program is thus subject to change, and there lies the imperative demand for facility in reading music at sight.

Value of Individuality.

"As to individuality, the second consideration, I note that musicians of the strongest native idiosyncrasies are the most keenly susceptible to the individuality of the leader. After all, individuality is only the result of wide assimilative power combined with a keen sense of selection. Occasionally we find this individuality uncompromising, but as a rule the best men merge into the manner of the aggregation, taking up and keeping in the pace of the leader's own way, and by projecting their individual geniuses into the body politic, strengthen and enrich it, but it is the leader's individuality that is ever predominant. However excellent he may be, if a musician cannot seize and merge himself into the ruling spirit of the band as a whole, he must be withdrawn, sacrificed to the unity of the organization, which, after all, is the thing most to be desired.

"Men abhor the feeling of forced endurance. Those of intelligence are naturally more easily led than driven, and whatever happens, either in practice or public, I avoid personal reprove, in order that the musician may not lose amolity of his self-confidence.

"Though the patience of the whole band, and most of all the leader, may be tried to the utmost, there should ever be maintained a complete mastery of the situation. The old methods of discipline fortunately have passed away. It is now realized that a leader may treat his men with the utmost consideration, giving them reasonable scope, and yet accomplish great things by making each man feel an individual responsibility toward the organization. Installing a personal sense of honor and responsibility avails infinitely more than bullying and compulsion.

Must Be Well Paid.

"It is one thing to get good men into an organization, another to hold them there. I know that the applause bestowed upon the band is taken by every man as a personal tribute, and every adverse criticism as a personal charge. The first effort toward making a musician contented with his lot is to compensate him fairly for his services. When a man is poorly paid, however glad he may be to belong to an organization which avowedly occupies a high place in the public estimation, he loses heart and is pre-occupied with the problems which come with poverty.

"In my choice of musicians, of course I prefer Americans. I am proud to say that a large majority—probably 90 per cent—of the band are natives of

...to the core with things American, and have naturally a strong sense of fatherland. I find that American musicians are more eager, more adaptable and earnest in their work than foreigners. I wish, however, it were as easy to find American music of great originality and excellence. In the face of congratulations upon finding music characteristic among the Southern negroes, I must confess that there is nothing original and certainly nothing of the negro in the music of the South. It is the emanation of the white sentiment, the product of the white intellect.

"I have found the same lack of native originality in studying the national airs of the world outside of Europe. "Originality in music is one of the

rarest things to be found on earth. Looking back over the centuries you will find few signal instances of actual originality that gives promise of lasting for all time. The reason is that, whereas many wonderful things may be accomplished by perseverance, long training and talent of high order, music is a matter of inspiration.

"There is no such thing as absolute realism in music. To produce a composition that is not merely reminiscent seems almost impossible in our time, and particularly in our country, where men assimilate with such ease and adapt themselves so readily to circumstances.

"Although I have several American compositions on every program, I am constrained to say that there are no typical American songs that have come to my knowledge, and the man who writes one will be hailed as a prophet."

St. Louis, Mo. FEB 10 - 1908

SOUSA AND HIS BAND.

America's greatest impresario, and in the best sense the country's greatest composer of band music, John Philip Sousa, led his wonderful band on a grand march of victory into the hearts of the music lovers of Terre Haute last night at the Grand Opera House. Admirers of the genius of Creator and other famous foreign band leaders, with all that boasted semblance of discipline in the matter of soldierly appearance, perfection of time to the utmost limits of intricacy in technique, and the glitter of their parade, must perforce admit that the accomplishments of this great musical American and his followers, from our Western point of view at least, is far superior to the trans-Atlantic kings of band aggregations.

Last night's performance was not in accord with the printed program. The audience was at fault in this respect. It would not have it that way. It called for encores. The encores were willingly given. In fact, it is doubtful if Sousa was ever more generous than he was last night.

During the early part of the evening several numbers were given in response to repeated encores. One was "El Capitain," rendered in a singularly attractive style. Herbert L. Clarke's solo encore, "Love Me and the World Is Mine," was a pleasing effort, and in this connection it may be said that no concert in Terre Haute nowadays is a rounded whole without this popular piece.

The majestic Sousa suite, "Last Days of Pompeii," was simply the tragic story retold in melodious numbers. From a strictly musical view, to those who are not too much prejudiced in favor of Strauss and kindred maestros, this was probably the huge musical gem of the evening.

A rendition of "He Walked Right In," etc., carrying an irresistible little twitch of comedy song at the very tail end of it all, brought a delighted and audible smile. This was followed by a selection from the "Merry Widow" and it, too, was well appreciated. "The Free Lance" brought applause with the very first bars. Miss Lucy Allen, the leading lady soloist with the band, sang "Roberta," and though the words were those of an alien shore, the music was not alien here. Her work was well done and as an encore she offered the daintily sweet "Irish Love Song."

The feature that appeared to stir most enthusiastic response was the violin solo, "Schubert's Serenade," by Miss Jeannette Powers. Recalled, she modestly appeared again and played the "Hungarian Dance" with a splendor of finish that made it what in many minds was the art event of the entire performance.

While the house was not packed last night it may be recalled that at the last appearance of Sousa's Band here there were not half so many people in the Grand.

MUSICAL AMERICA NEW YORK CITY FEB 15 1908

Plays with Sousa in Nashville

NASHVILLE, TENN., Feb. 8.—One of the musical events of the season was the Sousa Band concert which was given in the Auditorium Wednesday night of last week. A feature of the program was the instrumental solo by Edouard Hesselberg, the Russian pianist and composer, who is director of music at Belmont College. Prof. Hesselberg has known the March King intimately for fourteen years, and accepted the invitation to play from Mr. Sousa on account of this friendship. Prof. Hesselberg was court pianist in Russia, and has won distinction in the music world in many ways. His number was the extremely difficult Liszt composition, the famous "Dies Trae," paraphrase of "Dance Macabre," with the accompaniment of Sousa's band.

T. H. C.

The audience which greeted John Philip Sousa at the Odeon last night

made up in enthusiasm what it lacked in numbers, the inclement weather being many ways. The popular American bandmaster has not changed in appearance or music-making since he was here at Music Hall during his first visit. His program contained some old favorites and several of his own compositions. His own suite, "Last Days of Pompeii," is one of the former. His three soloists are Miss Lucy Allen, soprano; Jeannette Powers, violinist, and Herbert L. Clarke, cornetist. Miss Allen sang Meyerbeer's "Roberto," and placed herself among the best concert singers traveling with organizations like Sousa's. Jeannette Powers is a most capable violinist, and Herbert Clarke is the same cornet virtuoso St. Louisans knew when he came here first with Gilmore and afterwards with Sousa. The closing concerts by Sousa and his band will be given this afternoon and evening.

Newspaper Cutting Bureau in the World

St. Louis, Mo. FEB 5 - 1908

CROWD HEARS SOUSA.

Inclement Weather Braved by Many for Concert.

A good crowd of music lovers dared the elements of rain, sleet and snow last night to hear Sousa's Band at the Odeon. They were well rewarded for their endeavor, for the concert was an excellent one. It was the same John Philip Sousa, the master conductor, who can engage a crowd with a few swings of his baton.

"The Last Days of Pompeii" proved a treat to the audience. The piece depicted several parts from Bulwer Lytton's great story. The selections from "Peer Gynt" also were well rendered. "Powhatan's Daughter," one of Sousa's own compositions was the brand-new piece of the evening and it compares well with the other works of the musician. Miss Lucy Allen, the soprano, found a warm welcome, as did Miss Jeannette Powers, the violinist, and Herbert L. Clarke, the cornetist.

Washington D.C.  
Evening Star.  
Feb. 19, 1908.

### SOUSA AND HIS BAND.

#### March King Accorded Hearty Welcome by Washington Admirers.

A large and enthusiastic audience testified its appreciation of John Philip Sousa and his musicians at the National Theater last evening, and the welcome partook of the nature of a continuous ovation from the time he took the center of the stage until the last number was played. The program embraced nine numbers, affording an amplitude for the classical and popular styles of music. The soloists were Herbert L. Clarke, cornetist; Miss Lucy Allen, soprano, and Miss Jeanette Powers, violinist, the latter unmistakably dividing honors with the famous bandmaster.

Mr. Sousa appeared in excellent spirits, and his generosity in the matter of encores found quick response in hearty and continuous applause.

In all the numbers the band showed marked proficiency, the difficult orchestral symphonic poem by Strauss, "Till Eulenspiegel's Merry Pranks," and the famous "Ride of the Valkyries," by Wagner, affording excellent mediums for a magnificent display of temperamental interpretation.

It remained for Miss Powers to score the triumph of the evening in her work on the violin. She rendered a caprice by Geloso with the dash and finish of an artist; but her real triumph with the bow came in the encore number, Schubert's "Serenade," which almost brought the audience to its feet. It was a worthy testimonial to a young woman who has been heard before in Washington, and whose youth and temperamental qualities promise a great future for her.

HERALD  
FEB 15

## NO FUND AVAILABLE

### Warner Unable to Pay Mrs. Sousa's Claim.

#### CONCEDES RIGHT OF SUIT

Pension Commissioner States that Law Makes No Provision for Expenditures to Meet Accrued Moneys, However, Except in Case of Pensions—\$1,680 Is Involved.

Commissioner of Pensions Vespasian Warner yesterday filed his answer to the suit instituted by Mrs. Elizabeth Sousa, mother of John Philip Sousa, the bandmaster, for a writ of mandamus to compel the commissioner to pay to her certain money which she states is due her as the widow of Antonio Sousa, for many years a musician in the Marine Band.

In her declaration, Mrs. Sousa states that on April 17, 1879, her husband was retired, and was granted by the Secretary of the Navy \$19.50 per month, in lieu of a home in the Philadelphia Naval Asylum. He drew this sum until May, 1885, when he was allowed a pension under the general law at \$24 per month.

#### Former Ruling Rescinded.

Before the Commissioner of Pensions would issue him a voucher to collect this pension, he required him to surrender the \$19.50 per month allowed by the Secretary of the Navy on the ground that under the law he could not draw two pensions at the same time.

Sousa died in April, 1892. About six months afterward the Pension Bureau reversed the ruling, holding that the payment of \$19.50 in lieu of a home in the Naval Asylum was not a pension, and, therefore, sailors or marines retired upon this sum monthly could also draw pension.

Mrs. Sousa seeks to recover about \$1,680, the amount which accrued to her husband from the time his pension was allowed, in 1885, until the time of his death.

#### No Fund Available.

The commissioner, in his answer, filed through Assistant United States District Attorney McNamara, admits nearly all of the allegations made upon behalf of Mrs. Sousa, but states there is no provision of law whereby she can be paid the amount which has accrued, the law only providing for the payment of money which has accrued under the pension laws.

In his answer, the commissioner also states that in July, 1886, Mr. Sousa's pension was increased to \$30 per month, and on April 15, 1890, was again increased to \$24 per month.

LE ADDRESS, NEW YORK

First Established and Most Complete Newspaper Cutting Bureau in the World

FEB 1908

#### Gifted Daughter of Famous Sire.

For the first time a member of Sousa's family is traveling with him on tour, and the member who has broken a long-established rule is the same one who last year broke another, and the telling of the incidents shows the human side of a father's nature and proves the Scotch bard's declaration that "the best-laid schemes o' mice and men aft gang a-gley."

Sousa has a daughter, Miss Priscilla, who long wanted to try her hand at musical composition, but the father claimed that publishers might think he was unduly "boosting" a member of his family and so frowned on all suggestions and requests from Miss Priscilla.

But the young lady took advantage of her father's absence in Europe last season, and submitted to a music publisher a two-step she had written. She met with the usual request to leave it, with others that were being constantly submitted, for reading.

In a few days the young lady called again and was told that her beloved two-step had been found so good it would be published immediately, and the publishers wanted to know her name so it could be printed on the title page.

Visions of an angry father floated toward Miss Sousa, but she is the daughter of her father, and, burning all bridges behind her, boldly announced her name. Of course, the publishers recognized the commercial value of the name, and the new two-step, by the talented daughter of a distinguished composer, was duly published and widely advertised.

Sousa learned of it in Europe, and wrote home, forcibly expressing his displeasure and threatening dire punishment. But in the meantime Miss Priscilla had graduated from Vassar College with credit to herself and honor to her parents, and so when the father arrived again in New York his pride in Miss Priscilla caused him to forget the two-step incident, and shortly afterward the young lady had obtained consent to accompany her father on his Southern tour, for she argued that a trip through a part of America she had never seen would help her education materially, and she carried her point.

Thus Miss Priscilla breaks two rules of the Sousa family, and what parent can blame Mr. Sousa?

#### Sousa in Cincinnati.

"Our trip through the South was a most enjoyable one," said John Philip Sousa, the noted band conductor, at the Sinton yesterday afternoon. Sousa and his big party had stopped over in Cincinnati for a few hours, en route to Maysville, Ky., where a group of well-to-do citizens of that up-to-date little Kentucky city had given a handsome guarantee in order to secure the famous Sousa organization for a concert last evening.

"Concert giving and traveling makes a hardworking combination, but our reception everywhere in the South and the treatment we received at the hands of the warm-hearted Southerners made the journey almost a pleasure trip."

Mr. Sousa admitted that the ptomaine poisoning incident had alarmed him for a day or two and caused him to rest for a few days, but that now he is in perfect health and he looks it.

The band gives a concert at Lexington, Ky., tonight and then returns here Thursday for the two concerts at Music Hall on that day.

The ladies of the Sousa party took advantage of the few hours' rest in this city to go on a shopping tour, which caused Sousa to remark: "There they go, spending their Cincinnati receipts before before they are earned."

DRAMATIC MIRROR  
NEW FEB 22 1908

### WASHINGTON

#### Fritzi Scheff—A Village Lawyer—Musical Notes—Theatre News.

(Special to The Mirror.)

"SOUSA" was the subject of a musical programme at the National Theatre, Sunday night, played to an audience thoroughly enthusiastic that completely filled the theatre. The full United States Marine Band occupied a big block of seats, out of compliment to their former leader of fifteen years ago.

#### Mr. Sousa's Modest Signature

The names of John Philip Sousa, Lusy Allen and Jeannette Powers, of New York City, are upon the register of the Windsor. Mr. Sousa's autograph was the most miniature lettering that has been seen on the Windsor's register for many a day. It is said that it is his usual style of registering, and it almost necessitates the services of an experienced microscopist with a strong optical instrument to discover just what the small lettering really signifies.—Florida Times-Union.

Medium  
CINCINNATI, OHIO  
FEB -- 1908

John Philip Sousa led his incomparable band in two generous concerts in Symphony Hall January 16. The afternoon attendance was light, but in the evening both balconies were filled and on the floor was a substantial and what might be called a "dressy" throng. Eighteen numbers comprised the printed programs, but nearer forty numbers made the sum total, so quick and characteristically eager to respond was the smiling Sousa. The classical selections were from the works of Liszt, Rubinstein, Grieg, Dvorak, Gounod and Wagner, while in the afternoon George W. Chadwick was honored, the Jubilee, from his Symphonic Sketches, being the medium. For the rest there were Sousa's new march, Powhatan's Daughter, and a dozen odd of the old Sousa marches, from The Washington Post to The Diplomat, Sousa's Three Quotations, and The Last Days of Pompeii suites, and two solos by Herbert L. Clarke, cornetist, both his own compositions. To vary the programs there was Miss Lucy Anne Allen, tall and Junoesque, with a dramatic mezzo-soprano voice, to sing the waltz song from Romeo and Juliet, and Roberto, by Meyerbeer; and Miss Jeanette Powers, violinist, to play Ries' adagio and moto perpetuum and Geloso's Slav caprice, both favorite offerings of every concert violinist.

TIMES  
FEB 17 1908

## SOUSA DELIGHTS LARGE AUDIENCE

Miss Jeannette Powers Most Successful of Evening's Soloists.

John Philip Sousa and his band could have had no doubt of their popularity in Washington last night when an audience which filled every bit of space in the National Theater heard the first concert of the year by this organization in Washington. Every number on the program received rounds of applause and had to be followed by an encore. The soloists were well received, although Mr. Sousa on former occasions has presented more successful assisting artists.

Much of the program, as is always the case in these concerts, was popular. This might be allowed to cover the "Peer Gynt" suite, which so often finds a place on band and orchestral programs, but in its selection Mr. Sousa proved not only his mistake, but that of other bandmasters who continue to present this charming composition without the aid of strings. It cannot be done with success, for too much depends on the more delicate interpretation which is impossible in brass and must be given with string instruments. The reading of the suite was as good as a brass band could play it, but its delicacy and subtle meaning were completely lost.

With "The Last Days of Pompeii," a Sousa suite; Wagner's "The Ride of the Valkyries" and Strauss' "Till Eulenspiegel's Merry Pranks" as the conspicuous numbers on the program, the palm went to Dvorak's charming little "Humoresque." Its dainty conception and graceful disclosure were admirably presented by the band and the number easily took precedence for its artistic merit and execution.

Miss Jeannette Powers, violinist, received an enthusiastic welcome, and to her programed number, a caprice by Geloso, she gave for an encore Schubert's "Serenade." Miss Powers played the serenade delightfully, and, in spite of the frequency with which it is given by violinists, she seemed to find new charms in it for her hearers last night.

Miss Lucy Allen soprano, sang Meyerbeer's "Roberto." Her voice is particularly good in the higher register but her middle and lower notes are not so pleasing.

Herbert Clarke, the band's cornet soloist, played a difficult composition, and was roundly applauded for his playing of "Love Me and the World Is Mine," which he gave for an encore.

Sousa played a series of his marches for recalls, and the audience was highly pleased. In the regular programed numbers the popular band leader refrained from giving his well-known poses, but he evidently considers them a part of his marches and fell into some exaggerated and rather tiresome poses while playing these numbers. The audience would have been quite as well pleased to hear these popular numbers without having to watch the bandmaster act. Sousa is too good a musician and too successful as a band leader to continue to adopt this method of attracting attention. One of the best liked encores was a paraphrase on "He Walked Right In and Turned Around and Walked Right Out Again."

### SOUSA HOLDS HIS OWN

Popularity of The Famous Band And His Band Never Wanes. No cool gray time for me! Give me the warmest red and green, A cornet and a tambourine, To play my jubilee!

Thus began a quotation on the program distributed at the two concerts given yesterday by Mr. John Philip Sousa and his band at the Lyric. It was the first appearance of the organization and its distinguished leader in Baltimore for several years, and judging from the large audiences the popularity of neither has diminished.

Both programs were characteristically Sousesque—several classic selections and humorous numbers by the band, vocal, cornet and violin solo, and the whole generously interspersed with Sousa marches—those martial strains which 10 or 15 years ago it was the pride of every street urchin to whistle.

Sousa's Band is unquestionably a great organization whose members are thorough artists. Its excellency of tone, the purity and firmness of its individual instruments and its fine shading and perfect control as an ensemble organization are hard to be excelled. It necessarily follows that a bandmaster must be far above the ordinary in order to drill an organization to such a degree of artistic ability and maintain such a high standard through all the years that Mr. Sousa has done so.

Of the bandmaster himself it might be said that he is indeed the personification of the poetry of motion. He still has the same characteristic gestures and mannerisms which made him a shining mark for every vaudeville performer in the country for years. There is the same graceful sway of the body, the same whole and half arm and finger movements that have done so much to popularize the man himself as have his actual achievements as a musician and composer.

All three of the soloists with the band are first class. Mr. Herbert L. Clarke has been the cornet soloist for years and his playing is just as good as when he was here several years ago; Miss Lucy Allen, who sang a selection from "Romeo and Juliet" in the afternoon and a number from Meyerbeer's "Roberto" at the evening performance, has a large, rich soprano which she uses well, while Miss Jeannette Powers, the violinist, is an excellent, conscientious and enthusiastic artist. As an encore at the matinee performance she played a Chopin nocturne in a manner that would have been a credit to any artist however great his own reputation or ability.

CABLE ADDRESS, "EIKKE" NEW YORK  
NEW YORK  
The First Established and Most Complete Newspaper Cutting Bureau in the World

FEB 14 1908

## SOUSA AND BAND SCORE TRIUMPHS

### Two Splendid Audiences Record Their Appreciation of March King's Music.

John Philip Sousa and his band played to two splendid audiences yesterday in Music Hall.

The leader and his musical organization were warmly greeted after their five years' absence and the audience showed its appreciation of every number by tremendous applause.

#### Generous With Encores.

Sousa was very generous with his encores and played one or another of the popular airs after every number on the programme.

A pleasing feature of the concerts was the appearance of three soloists—Mr. Herbert L. Clarke, cornetist; Miss Lucy Allen, soprano soloist, and Miss Jeannette Powers, violinist.

At the evening performance one of the most enjoyable numbers was the suite, "Last Days of Pompeii," by Sousa. In this the composition described the house of Burbo and Stratonice, Nydia, and the destruction of Pompeii and death of Nydia.

#### Includes Wagnerian Music.

The programme concluded with the "Ride of the Valkyries," from "Die Walkure," by Wagner, and was splendidly rendered.

The afternoon programme bore the distinct stamp of Sousa. Besides three numbers by the conductor there were selections by Liszt, Clarke, Gounod, Rubinstein, Chadwick, Godard and Ries.

FEB 14 1908

# SAME JOHN SOUSA, SAME MAGIC WAND

### His Great Band Sets Patriotic Nerves A-Tingle in Concerts at Music Hall.



John Philip Sousa is the same musical magician as of old. A wiggle of his finger, a wave of his hand, set the feet of two large audiences in Music Hall Thursday moving to the irresistible swing of his dashing marches.

You surely have to listen to the band—a splendid organization, by the way—to know what's coming next. Just watch that daintily wielded baton of John Philip, the Exquisite. When he barely tickles the air with the edge of his wand you lean forward to catch every note of the delicate, string-like quality of some rippling melody. A vicious side-thrust is always the signal for a crash of drums, but

Sousa is never so much Sousa as when, on tiptoe and with both arms swaying in double-quick time, he pumps a swelling volume of sound from every instrument that almost lifts you out of your seat. And his spectacular trick of parading his loudest brasses across the front of the stage never fails to bring a storm of applause—all of which John Philip acknowledges with gracious urbanity and a stiff little bow.

Herbert L. Clark, who can fairly make little blue lights dance before your eyes with his cornet; Miss Lucy Allen, with a grand opera soprano, and winsome little Jeannette Powers, violinist, divided honors and applause with their leader.

MAIL

LOWELL, MASS.

FEB 15 1908

### AN ENVIABLE TRIBUTE.

#### New York Audience, Demanding a Sousa Encore, Nearly Breaks up a Symphony Concert.

That surely was an enviable tribute to the heart-gripping qualities of a Sousa march! It was at a symphony concert given by Mr. Frank Damrosch in Carnegie Hall, New York, and its purpose was to give an exposition of the "march" in its various forms. And this is what happened, according to the critic of the New York "Press:"

With a program that included works of such giants as Beethoven, Handel and Tschalkowsky, the only number that had to be repeated was a march by John Philip Sousa. After a persistent refusal to break the rule of 'no encores,' Mr. Damrosch, offering with a smile to repeat the whole concert if everybody would promise to come again was forced to unconditional surrender over what he announced as 'Our Sousa's 'The Stars and Stripes Forever,' for so insistent was the applause, that it had the effect on the progress of the concert that a storm of applause would have had on a stage course. The

address

FEB 14 1908

From

Address

Date

FEB 15 1908

# SOUSA BEST IN ENCORES

### March King's Programme Pre-tentious in Spots.

### Musical Art Society Presents Commendable List.

### Bach Cantata Best Number on a Well-Sung Programme.

Sousa and his band played two concerts in Music Hall Thursday afternoon and evening. The programme exhibited rather more ambitious tendencies than are to be expected at the hands of a brass band, and one heard selections distinctly intended for stringed instrument given with all the pomp and panoply of horns, cornets and trombones. Among these novelties in scoring were "Les Preludes," of Liszt, and "Til Eulenspiegel," of Richard Strauss. In the opinion of Sousa's admirers, of whom there are hundreds in Cincinnati, these well-known orchestral selections were but the advance guard for the favorite marches, and airs composed by the band leader himself, and these old favorites were at once demanded in the forms of encores. Sousa knows his audience, and the encores which he gave pleased the best of all since in them are incorporated the individual qualities which have made the leader famous, both as bandmaster and music writer. There is only one Sousa and one likes him best in his own particular domain of industry.

COLUMBUS, O

FEB 15 1908

# SOUSA'S ADMIRERS GIVEN RARE TREAT

### Noted Bandmaster Scores in Two Excellent Concerts Friday.

Sousa, the inimitable, with his splendid band, gave two excellent concerts Friday, a matinee at three and an evening concert at eight-fifteen.

The band, a body of fifty-five men, are a well trained organization which responds instantly to the smallest motion of their director.

Sousa's band without Sousa, is a pulseless, voiceless thing, no difference how well they play, as this musical idol of the people is demanded to establish the atmosphere.

Three splendid soloists are with Sousa again this year. Miss Lucy Allen, soprano, Miss Jeanette Powers, violinist and Herbert Clarke, cornetist. Miss Allen has a voice of large volume and range, and sings her selections with fetching style.

Her presence is commanding, her tone full and rich, her upper register remarkable for purity and breadth.

It is long since the waltz song from Romeo and Juliet has been so brilliantly sung in Columbus as Miss Allen sang it Friday evening.

Miss Powers, a pupil of the late Joachini, is for the third season violin soloist with Sousa's band.

This is sufficient to establish her merit as an artist, but a personal opinion of her ability is the recognition of a beautiful warm singing tone, an abundant technic and a most gracefully attractive stage presence.

Herbert Clarke is undoubtedly one of the greatest cornetists in the world, his tone being large, pure and absolutely lyric in quality.

Of Mr. Sousa, the many-sided, having an embarrassment of gifts in both music and literature, one can only say he stands alone.

### SOUSA'S CONCERTS

Let us turn aside from the moil and strife of politics and related subjects long enough to applaud the concerts given at Memorial hall by Sousa's band. With programs ranging all the way from comics to classics, liberally interspersed with Sousa-sonics, Columbus gave the great bandmaster two appreciative audiences that could not have otherwise than warmed the cockles of his heart despite the fury of nature's elements which all had to brave to reach the Memorial building.

With no depreciation of the classics the audience fully enjoyed the popular numbers on the programs, especially those splendid and ever popular marches—that have done so much to build up the fame of Patsy Gilmore's successor—which were given for encores. Here was another triumph for John Philip Sousa with his audiences, his genial and liberal acquiescence to the demands of the throngs for more Sousa. One cannot get too much Sousa in an afternoon and evening.

We cannot refrain from drawing this comparison with the ninety minutes of supreme enjoyment of the Boston Symphony orchestra's classical program without an encore to prove appreciation of the audience's appreciation, and also with the single encore of the Damrosch concert. Sousa knows his popularity, and it does not spoil him. He also knows how to hold it.

A general approval of the "heavy" works of other composers will suffice when we feel so much like saying more about Sousa, his own creatures of the musical muse. In Sousa's compositions we see such a picture of the spirit and energy that surely blaze in the heart of the Chesterfieldian director before the public. Sousa-sonics are not trumpet blasts nor fanfares, but the harmony of a master who seems to get inspirations from thunderstorms and to successfully harness them with the laces of counterpoint and double counterpoint.

Encore, John Philip Sousa! and come again.

WASHINGTON, D. C.

FEB 17 1908

### SOUSA AND HIS BAND

#### March King Accorded Hearty Welcome by Washington Admirers.

A large and enthusiastic audience testified its appreciation of John Philip Sousa and his musicians at the National Theater last evening, and the welcome partook of the nature of a continuous ovation from the time he took the center of the stage until the last number was played. The program embraced nine numbers, affording an amplitude for the classical and popular styles of music. The soloists were Herbert L. Clarke, cornetist; Miss Lucy Allen, soprano, and Miss Jeanette Powers, violinist, the latter unmistakably dividing honors with the famous bandmaster.

Mr. Sousa appeared in excellent spirits, and his generosity in the matter of encores found quick response in hearty and continuous applause.

In all the numbers the band showed marked proficiency, the difficult orchestral symphonic poem by Strauss, "Til Eulenspiegel's Merry Pranks," and the famous "Ride of the Valkyries," by Wagner, affording excellent mediums for a magnificent display of temperamental interpretation.

It remained for Miss Powers to score the triumph of the evening in her work on the violin. She rendered a caprice by Geloso with the dash and finish of an artiste, but her real triumph with the bow came in the encore number, Schubert's "Serenade," which almost brought the audience to its feet. It was a worthy testimonial to a young woman who has been heard before in Washington, and whose youth and temperamental qualities promise a great future for her.

From Columbus, N. Y.  
Address  
Date FEB 15 1908

FINE SOUSA CONCERTS

Two Splendid Musical Programs Given at Memorial Hall.

Mr. John Philip Sousa and his band gave two concerts in Memorial hall yesterday. Despite the downpour of rain, there was a large attendance at both concerts. The matinee was held at 3 p. m., to enable the teachers and students of the public schools to attend.

Mr. Sousa presented two of the most attractive programs of band music ever heard in this city. His band is as well balanced as ever, and many of the effects were almost orchestral, due to his remarkable band of clarinets. In the serious music, the band appeared to the best advantage in Richard Strauss' "Till Eulenspiegel's Merry Pranks." This gay and melodious piece of writing is almost as effective for a brass band as it is for the orchestra.

But the keen enjoyment of a Sousa concert comes not from the serious music. It is the inimitable way in which he plays his marches that appeals to the public. Mr. Sousa seems to realize this, and every encore was either one of his splendid marches or else his transcription of some of the popular songs of the day. Nothing more taking has been heard here than his playing of "He Walked Right In and Turned Around and Walked Right Out Again." This was also true of his transcription of "Waiting at the Church," in which he wove together the melody of the song with Gounod's "Funeral March of a Marionette." There was a subtle humor in these selections which the audience was quick to grasp.

His latest march, "Powhattan's Daughter," seems to be destined to have the same popularity as did his other well-known marches. When he plays one of these and brings the cornets and trombones to the front of the stage, the effect is inspiring.

Mr. Sousa is fortunate in having three good soloists. Mr. Clarke, in his cornet solos, was most enthusiastically received. Miss Lucy Allen, the soprano, has a fine lyric soprano and gave a splendid rendition of the waltz song from "Romeo and Juliet." It is a voice of splendid timbre and her technique is superb. Her encore at the matinee, "An Irish Love Song," by M. R. Lang, she sang well, but the tempo was entirely too slow. Miss Powers, the violinist, is a fine artist. She has a lovely, warm tone and a remarkable technique, which she displayed in the Ries number. As an encore she played a Chopin Nocturne, with harp accompaniment.

Both concerts were most enjoyable, and Mr. Sousa and his men will always be welcome here.

From NEW YORK HERALD,  
Address New York City.  
Date

Sousa's Band in the Hippodrome.

Mr. Sousa and his band were greeted by a house full of admirers in the Hippodrome last night.

With the assistance of Miss Lucy Allen, soprano; Miss Jeannette Powers, violinist, and Mr. Joseph Norrito, clarinetist, a programme was given that kept the audience applauding. The band made its best impressions with a Sousa suite, "At the King's Court," a fantastic composition called "The Band Came Back," and the "William Tell" finale.

Miss Allen pleased the audience with a song from Sousa's "The Bride Elect," and Miss Powers was equally successful with her violin solo, Hubay's "Czarda."

Address  
Date FEB 16 1908

The playing of Sousa's band last Friday afternoon and evening in Memorial hall proved a genuine pleasure to all who attended. The soloists were fine and the playing of the band under Sousa's capable direction was especially excellent. Sousa's new composition, "Powhattan's Daughter," is very clever and is creating quite a sensation wherever it is played. In spite of the rain there were good audiences at both concerts, and the band enjoyed every minute of the performance.

Sousa's Band at the Hippodrome.

Sousa and his band gave a concert at the Hippodrome last evening. The soloists were Lucy Allen, soprano; Jeannette Powers, violinist, and Joseph Norrito, clarinetist.

Published: London, 1881; New York, 1881

From  
Address  
Date FEB 17 1908

American Music in Foreign Lands

"The same music that I play in Des Moines is enjoyed as thoroughly in Berlin or Paris," said Sousa, the bandmaster, before leaving Des Moines. "Many people are of the opinion that I change the style of my music when I go from America to Europe, but the same program that the American appreciates is liked by the German or the Frenchman. The human family is the same the world over. The expression of emotions in every race is almost identical, and so music that will make the American dance or weep will have the same effect upon the Russian, Greek or German. My first concert in Berlin was

absolutely an innovation in the music world of that country, and it caused quite a stir. I would play something from Wagner and the Germans would applaud until they were red in the face. Then I would give them a little American rag time. These sudden changes in the program had a great effect upon the people of that city. I was there for one month steady and played every afternoon and evening. I believe that I have played more in Germany than any other musician excepting a German."—Des Moines Register and Leader.

From

The New York Press

NEW YORK CITY.

Mirth as Well as Music by Sousa.

Long ago Sousa revealed that he could be a musical humorist, and he showed that quality again last night. Returning to the Hippodrome, which was crowded with admirers of his marches and his men, he offered "The Band Came Back" as one number of the nine on the programme. In that "fantastic episode," as it was sub-titled, two players strolled out on the empty stage in an aimless way, tooting a popular air. An oboe sobbed a bit of another "song hit" in the distance, and that player moved into view. A cornet blared a third song in another direction, and soon the blower of brass appeared. Thus, singly, in pairs, or in trios, the men of the band came out, each group delivering itself of a new bit of melody, until the stage was filled with players. Then all broke into one tune, which ended the "episode." It was a clever idea, and deserved the applause it got.

The concert's soloists were Lucy Allen, soprano; Jeannette Powers, violinist, and Joseph Norrito, clarinet player. Miss Allen sang the "Cord" song from Sousa's "The Bride-Elect"; Miss Powers played Hubay's "Scene de la Czarda," and Norrito gave his own "Air Italien." All had to grant encores.

Of course, the band's listed numbers were almost doubled by the demands for more. The programme had "In a Haunted Forest," by MacDowell; Sousa's suite, "At the King's Court"; a "Mosaic," made up of a Chopin mazurka and walse, and his "Marche Funebre"; the Shepherd's Dance from German's "Henry VIII.," the bandmaster's new march, "Powhattan's Daughter," and an excerpt from "William Tell."

SUN.

New York City.

FEB 24 1908

Sousa Concert at the Hippodrome.

A good sized audience was present at the concert given by Sousa's Band at the Hippodrome last night. The soloists were Miss Lucy Allen, soprano; Miss Jeannette Powers, violinist, and Joseph Norrito, clarinetist. The band played a new Sousa march entitled "Powhattan's Daughter."

From  
Address  
Date

WHEN SOUSA LEADS.

Meeting the Demands of the Average American Taste.

It will please the millions to whom he has given pleasure, directly or indirectly, to learn that John Philip Sousa is recovering from his recent severe illness.

In all our history, strange to say, music-loving people as we are, and generous patrons of music though we be, only two bandmasters have attained to national distinction and popularity in this country. One of them, says the Chicago Inter-Ocean, was Patrick Gilmore, the other is John Philip Sousa; and it is worthy of attention that both won not only their national distinction and popularity, but whatever international celebrity they might claim, mainly by striking the patriotic note and sounding deep and well.

Just as the strains of Gilmore's Band gave a firmer tread to the American citizen in times of war, so have the strains of Sousa's Band given to the American citizen a deeper sense of pride of country in times of peace. No American who has listened to "The Stars and Stripes Forever," whether performed by the matchless band and under the matchless leadership of its composer or upon a street organ, but has felt the impulse to cheer for the flag and for everything that this emblem of our national liberty stands for.

John Philip Sousa is not only the greatest bandmaster but the greatest march composer of his day. It does not follow, of course, that he is the greatest musician, but it does follow that he is one who has come nearer than any other living composer to meeting the demands of the average American taste and satisfying the longings of the average American heart.

Light and airy, perhaps, is "El Capitán," or the "High School Cadets," or "King Cotton," or "Manhattan Beach," or "Semper Fidelis," but they will not be forever associated in our minds with the "Liberty Bell," with the "Washington Post," and with "The Stars and Stripes Forever," and, furthermore, they cannot be separated in Chicago memories from glorious summer days on the Court of Honor, or glorious summer afternoons by the murmuring sea, or glorious evenings on the mountains, or nights, though wintry without, more glorious still by the firesides, when the piano has run over them all once more, and caused us to think pleasantly again of John Philip Sousa, and to recall him as he looked, say, in the halcyon days of '93, when the plaza was filled with people from every clime under the sun, and all were charmed to see him lead the band.

SOUSA'S BAND PLAYS A NEW SOUSA MARCH

Concert at the Hippodrome, With Three Soloists, Is Warmly Received by a Large Audience.

John Philip Sousa and his band appeared at a concert in the Hippodrome last night before an audience which received the excellent musical programme with marked approval. Miss Jeannette Powers, violinist, and Miss Lucy Allen, a soprano, were the soloists, as was also Joseph Worrito, whose "Air Italienne" on the clarinet was the second number on the programme. A composition by Mr. Sousa, commemorative of the two commands he has received to play before the royal family of England, was entitled "At the King's Court" and was well received. The Shepherd's Dance from "Henry VIII." was a feature of the concert, and there was also a new Sousa march, "Powhattan's Daughter," that caught the fancy of the audience.

SOUSA'S BAND AT THE BURLEW

Two Audiences Charmed By "March King" and His Organization

Sousa and his band were at the Burlew yesterday.—This tells a story of good music splendidly played,—but it does not tell of the exquisite voice of Miss Lucy Allen, the soprano with the band; the wonderful technique of Herbert S. Clark, the cornettist, and, least of all, does it tell, nor could any ordinary man tell of the wonderful violin playing of Miss Jeannette Powers. It would take the powers of one musically esoteric. It is impossible to tell of her wonderful technique, but it is not impossible to say that if bringing from an insensate box of wood, strung with cat-gut, strains that sing themselves into a man's heart, and there find kinship with those ineffable thoughts before which, in the Holy of Holies of his soul, he burns the incense of his sweetest, tenderest and holiest sentiments, then it can truly be said that Miss Powers' art is of the highest, and her expression inspired.

The band is as good as any Sousa ever directed—and this is praise heaped on praise. The programs for the afternoon and evening performance were entirely different. Every number was received with great applause and Mr. Sousa with his usual good nature, was generous with his encores.

He played several of his own marches, and their reception by his audiences proved that in the minds of Charlestonians his title "The March King," is his by right and that he wears his crown gracefully.

SOUSA PLEASED AUDIENCES.

His Concerts At The Lyric Well Attended.

Sousa himself is the same Sousa, and his marches are just as popular as ever. Those are the two facts most apparent as the result of the brief visit to Baltimore yesterday of Sousa and his band, who gave two concerts at the Lyric under the direction of Charles E. Ford. The big auditorium was crowded at both concerts, and the many Baltimoreans present enthusiastically greeted the "March King" and just as enthusiastically applauded his marches. The programmes at both concerts were varied, and showed the ability of the well organized and disciplined band to the best advantage; but it was not the scheduled numbers but the encores that the crowds at both concerts liked the best.

And the encores! They were innumerable. Sousa is not stingy in the matter of giving his audiences their money's worth, and encore followed encore until most of the popular Sousa marches had been played, from "The Stars and Stripes Forever" down to the very latest, and then, to fill in, some other up-to-date music, including an arrangement of the waltz song and other melodies from "The Merry Widow," was given. The Sousa marches played by Sousa's band and led by Sousa were irresistible.

The soloists with the band were Herbert L. Clark, cornettist; Miss Lucy Allen, soprano, and Miss Jeannette Powers, violinist. The regular programme for the night included a new suite by Sousa entitled "The Last Days of Pompeii," the "Peer Gynt" suite, Strauss' "Till Eulenspiegel" and "The Ride of the Valkyries," while in the afternoon among the regular numbers were Liszt's "Les Preludes," Sousa's suite "Three Quotations," a Brahms nocturne and the "Jubilee" by Chadwick's "Symphonic Sketches."

NEW BALTIMORE, MD

FEB 18 1908

address FEB 23 1908

date

# Newark Society at Sousa Concerts

## Two Programmes Given in Krueger Auditorium for Benefit of Babies' Hospital.

Society events in Newark yesterday were the benefit concerts given by John Philip Sousa and his famous band in the Krueger Auditorium in the afternoon and again at night, under the auspices of the auxiliary of the Guild of the Babies' Hospital of that city and for the benefit of that institution. The musician entertained the two large audiences with his accustomed magnetism. Many children of prominent persons were in attendance at the matinee and there was a delightful programme. Miss Jeannette Powers was the violin soloist.

Mrs. George Barker was chairman of the Committee of Arrangements, and the other members were Miss Florence Elmore Murphy, Miss Adeline Dodd, Miss Elizabeth Osborne, Mr. Albert Headley Atha, Mrs. James Gordon Taylor, Mrs. George G. Greene Lewis and Mrs. Francis Child, Jr. Miss Edna Crane is president of the guild, and the other officers are: Vice President, Mrs. Pierre Sanford Ross; Secretary, Miss Elizabeth Carter, and Treasurer, Miss Irene Higbie. Because of Washington's Birthday much patriotic music was played. The boxes were taken by Mrs. Thomas N. McCarter, of Little Silver, N. J., near Sea Girt, but until recently of Newark; Mrs. A. H. Atha, Mrs. John J. Wright-Clark, Mrs. J. Lewis Hay and Miss Henrietta Smythe, all of Newark, and Mrs. Percy G. Hart, of East Orange. The adult society leaders turned out at the night performance, and most of the boxholders gave dinner parties either before or after the play. The guests of young Mr. and Mrs. Atha were Mr. and Mrs. Paul Cook Downing, Mr. and Mrs. Edward Heath Peters and Mr. and Mrs. Laurence C. Ward. A feature of the concert was the rendering of Sousa's new march, "Powhatan's Daughter." Herbert L. Clark played the cornet.

GLOBE & COMMERCIAL ADVERTISER.

New York City.

FEB 24 1908

### SOUSA AS A HUMORIST.

AN audience that crowded the big Hippodrome last night enthusiastically welcomed back John Philip Sousa

and his celebrated band, and as usual the programme of nine numbers became nearly nine and twenty before the maestro tapped his baton for the final encore. Popular and classical music alike met demonstrative applause and Sousa's own compositions seemed most acceptable.

His qualifications as a musical wit were further enhanced by a novelty introduced early in the evening. A "fantastic episode" labeled "The Band Came Back" can be guessed by the title. Two musicians playing a popular air strolled out on the big empty stage. From behind one wing an oboe sounded and a third player emerged. Behind another curtain a cornet opened up, and then singly and in pairs the entire band straggled on, each group playing its own melody, the whole then uniting in the finale. It made a hit.

The soloists were Miss Lucy Allen, soprano; Miss Jeannette Powers, violinist, and Joseph Norrito, clarinetist.

Daily Eagle, Brooklyn, N. Y.

### SOUSA AT THE HIPPODROME.

Sousa always has something novel to present and his concert at the Hippodrome last night showed no exception to this rule. He gave a fantastic episode of his own, "The Band Came Back," in which members of the band strolled on the stage in groups, each group playing a popular air. Then all joined in one of Sousa's marches as the bandmaster took his place.

Lucy Allen sang the "Cord" song from the "Bride Elect." Jeannette Powers, violinist, played Hubay's "Scene de la Czarda," and Joseph Norrito played his "Air Italien" on the clarinet. Sousa gave his suite "At the King's Court," his new "Powhatan's Daughter" march, and played all his own popular compositions for encores. The concert was heartily enjoyed by an enormous audience.

### SOUSA AT THE LYRIC

#### March King and His Band Give Two Excellent Concerts.

Sousa and his great American Band gave two excellent concerts under the management of Mr. Charles E. Ford at the Lyric yesterday afternoon and evening. The soloists were Miss Lucy Allen, soprano; Miss Jeannette Powers, violinist, and Mr. Herbert L. Clarke, cornetist. The most important numbers on the programs were "The Preludes," by Liszt, waltz march and mosaic by Sousa, nocturne by Rubinstein, Jubilee by Chadwick for the afternoon concert, and at night the suite "Last Days of Pompeii," by Sousa; "Till Eulenspiegel," by R. Strauss; Peer Gynt suite by Grieg, and "Ride of the Valkyries," by Wagner.

But the most important features of the concerts were not announced. They were the encores insisted on by the large audiences. They began with Sousa's "El Capitan" and ran through "The Stars and Stripes Forever," "The Diplomat," "Manhattan Beach" and the other selections which have made the name of the "March King" a household word the world over. The cornet soloist played his own "Sounds From the Hudson" and "Rondo Caprice." Miss Allen sang the waltz song from "Romeo and Juliet," by Gounod, and "Roberto," by Meyerbeer, and for an encore an Irish love song. Miss Powers, the violinist, gave beautiful renditions of the Ries adagio and moto perpetuum in the afternoon and Giloso's Slav caprice in the evening. For an encore she gave a beautiful performance of a Chopin nocturne transcribed for violin. The Wagner "Ride of the Valkyries" made a brilliant and powerful ending for the short, but very successful, season of concerts.

### Sousa and His Tutor.

After the Sousa concert last Sunday, Mme. J. Esputa Daly and her son had an interesting interview with Mr. John Philip Sousa. Mme. Daly and he recalled many memories of their youth in the music school of the late John Esputa, who was Mme. Daly's father. Mr. Sousa has offered to publish a "Veni Creator" written by John Esputa, the manuscript of which Mme. Daly found among the effects of her father. Mr. Sousa was a protege and pupil of John Esputa.

EVENING WORLD.

New York City.

### SOUSA'S CONCERT.

Sousa's concert at the Hippodrome last night was heard by a good-sized audience. The band played a new Sousa march entitled "Powhatan's Daughter," and the soloists were Miss Lucy Allen, soprano; Miss Jeannette Powers, violinist, and Joseph Norrito, clarinetist.

Newspaper Cutting Bureau in the W.

### SOUSA AND HIS FAMOUS BAND DELIGHT YORK AUDIENCE

Reclaiming old friends and adding scores of new devotees, John Philip Sousa and his noted band returned to the local opera house last night after an absence of several years.

The concert was in keeping with the usual high standard set by Sousa and his world-famed musicians. There was not a single lull in the entire program and the Sousa maxim—plenty of excellent music and generous encores—was carried out to a marked degree.

Not alone did the program sparkle with gems from the most noted writers, including Mr. Sousa himself, but the encores made a decided hit. This was particularly true of the parody on "He walked right in and turned right around and walked right out again." At the final of this number there was one continued outburst of applause from the delighted audience.

During the evening Mr. Sousa took occasion to rejuvenate several of the old march favorites, including "Stars and Stripes Forever" and "Manhattan Beach." Other bright numbers on the program were "The Free Lance," "Powhatan's Daughter" and "The Last Days of Pompeii."

Three soloists were included in the evening's musical offering. Herbert L. Clarke, cornet soloist, rendered "Rondo Caprice" with marked ability; Miss Lucy Allen, the charming soprano soloist, sang "Roberto" and "An Irish Love Song," and Miss Jeannette Powers, violinist.

One of the largest and most fashionable audiences of the present theatrical season attended the concert and at the expiration of each number showed its appreciation by the fervent and continued applause.

John Philip Sousa is ever a welcome visitor in this city and judging from the reception tendered the noted band leader and his excellent musicians last night, the local patrons were enthralled with the extraordinary concert.

### SOUSA AND HIS BAND.

#### The Concerts Given for the Benefit of the Babies' Hospital Largely Attended.

The concerts given by John Philip Sousa and his band in the Krueger Auditorium last Saturday afternoon and night in the interests of the Babies' Hospital, were attended by large audiences, were fruitful in much enjoyment for all hearkening to them and must have resulted in a substantial benefit to a deserving charity. With the aid of Miss Lucy Allen, soprano; Miss Jeannette Powers, violinist, and Herbert L. Clarke, cornetist, as soloists, the famous "March King" presented such varied programs that the more knowing and the least tutored in musical literature could find something pleasing among their contents.

Among the evening offerings several of Sousa's popular marches rubbed shoulders with the Ride of the Valkyries from Wagner's "Die Walkure" and Grieg's "Peer Gynt" suite, and if there were many who were moved to enthusiastic applause by the former there were others who found the latter equally inspiring. The conductor's familiar and distinguishing mannerisms as a musical director were more in evidence during the performances of his own compositions than while the works of Richard Strauss, Dvorak, Wagner, Wertmeyer and Grieg occupied his attention and were not the least amusing disclosures in the entertainment.

The most satisfying of the three soloists to discriminating auditors was Miss Powers, whose resources as a violinist enabled her to give a finely smooth and pleasing performance of Geloso's "Slav" caprice and to deepen the impression she made in that work by her technical facility and the feeling for musical values she showed in the encore to which she responded. Miss Allen, who attempted the difficult aria, "Robert, Idol of My Heart," from Meyerbeer's "Robert le Diable," has several powerful tones in her middle register, but the florid measures in the air are beyond her present capacity to enunciate clearly. Mr. Clarke, who is an expert cornetist, furthered enjoyment of the concert by his playing of a rather brilliant rondo of his own creation and by his smooth delivery of the popular air, "Love Me and the World Is Mine," given as an encore.

### Sousa's Band at Blaney's Theater.

As was expected, the concert given by Sousa's Band, in Blaney's Theater, Friday night, attracted an audience that filled the house, and to say that "all greatly enjoyed the music" would be expressing the fact mildly.

To indicate how the concert was received, we record that, of the nine numbers, all but two were encored—additional selections, mainly familiar ones, being played. It was a splendid program, and excellent clarinet, violin and soprano solos were included.

The leader's own compositions were especially well received. The one entitled, "The Band Came Back," was amusing. It followed the intermission, and the musicians strolled in, a few at a time, starting different melodies, and after awhile it seemed as if every instrument was playing a different tune—yet all was harmonious.

The public is grateful to the Manager of Blaney's Theater for affording such an unusual musical treat.

Yorker's Stateman  
Feb. 24<sup>th</sup> 1908.

Musical Courier, N.Y.  
Feb. 26 1908

Musical America  
Feb. 27<sup>th</sup> 1908

**SOUSA'S TRIUMPHAL RE-ENTRÉE.**

Sousa and his band came into their own again, so far as New York is concerned, when they appeared before a tremendous audience at the Hippodrome last Sunday evening and played an interesting program to the accompaniment of thunderous applause that lasted from the moment the great bandmaster first stepped on the stage until he and his men had finished the last of their fourteen encores. The imposing success was well deserved, for Sousa showed in his energetic and brilliant conducting and in the ready and refined response he addressed from the players that the representative American leader and the representative American band are better qualified than ever to uphold their proud pre-eminence. The whole program was done with fine animation, splendid rhythm and tone gradation, impressive seriousness, and infectious humor where that quality seemed in place, as, for instance, in the Chopin "Minute" waltz, the orchestral improvisation, "The Band Came Back," and in several of the encores.

- The program is pointed herewith in full:
- Serenade in E-flat Major.....MacDowell
  - Clarinet Solo, "Air Italien".....Norrito
  - Suite, "At the King's Court".....Sousa
  - Soprano Solo, "Cord Song" from "The Blue Bird".....Sousa
  - Missa—Missa, Valse, Marche, Fugue.....Chopin
  - Humorous Episode, "The Band Came Back".....Sousa
  - Shepherd's Dance, from "Henry VIII".....German
  - March, "Pohhanna's Daughter".....Sousa
  - Violin Solo, "Serenade in G".....Hilber
  - Finale, "William Tell".....Rossini

Two MacDowell numbers were heard, the scheduled one by the band (played with infinite delicacy and finish, by the organ) and Hartmann's violin arrangement of "To a Wild Rose," played by Miss Powers in delightfully poetical fashion, as an encore to her regular number. Following the MacDowell-Hartmann piece, she was recalled repeatedly until she played the last part of Sarasate's "Zigeunerweisen."

Norrito proved himself to be a clarinetist of exceptional vocal and technical ability. Lucy Allen sang effectively and added Warren Barlowe Lang's "Irish Love Song" as an encore. The new Sousa march is full of swing and movement, and, of course, is scored with all of that composer's usual precision and brilliancy of color.

After one day more "on the road," the Sousa organization will take a vacation until spring, and in the interim the band's chief composer-conductor will go to Philadelphia, N. C., where he takes part annually in the championship trap shooting contests. Last year, by the way, Sousa won first prize.

**MORE MUSICAL FUN FROM SOUSA'S BAND**

**Versatile Conductor Draws Large Audience to the New York Hippodrome**

The return of John Philip Sousa and his band to the Hippodrome last Sunday night was the signal for the gathering of a large audience. The program consisted of MacDowell's "In a Humid Forest," clarinet solo, "Air Italien," by Norrito, Sousa's Suite, "At the King's Court," "Good Song" from Sousa's "Bride Effect," Chopin's "Missa, Mazurka, Valse and Minuetto Humoresque," Sousa's "Fantastic Episode," "The Band Came Back," German's "Shepherd's Dance" from "Henry VIII," the new Sousa march, "Pohhanna's Daughter," Hubay's "Serenade in G," and the finale from Rossini's "William Tell."

Mr. Sousa's genuine sense of humor was again displayed in the "fantastic episode," "The Band Came Back." Two players strolled out on the empty stage in an aimless way, rooting a popular violin soloist a bit of another "song" in the distance, and that player moved into view. A corner blared a third song in another direction, and soon the blower of brass appeared. Thus singly, in pairs, or in trios, the men of the band came out, each group delivering itself of a new bit of melody, until the stage was filled with players. Then all broke into one tune, which ended the "episode." It was a clever idea and deserved the applause it got.

Mr. Norrito, the clarinetist, in the performance of his own composition, delighted his auditors with the beautiful mellow quality of tone produced on this instrument. Lucy Allen's soprano solo was well received and Jeanette Powers, again, delighted her listeners with her violin.

**THE MARCH KING DELIGHTS HEARERS**

**Sousa and His Band Makes First Local Appearance--Soloists Worthy the Leader's Selection.**

John Philip Sousa, the March King, with his band and soloists, made his night and was cordially greeted by a fair sized audience. Not as large a gathering as it ought to have been, nor as large as it will be when he comes to this city again. An entertainment such as was given at the Opera House by this world-renowned musician ought to draw every lover of music to the scene with an irresistible desire that could not be suppressed.

Well deserved is the tribute to him in "Love Pictures" by the poet who says:

As I listen enchanted, when Sousa is playing,  
My fancy, unfettered and light-winged,  
Is straying,  
I airily drift on the rythmical measures,  
And revel in music's ethereal treasures.

O minstrel, to thee the multitude listens;  
In eyes bravely calm a tear often glitters;  
And souls that are strengthened with hope for to-morrow,  
Will cherish and bless thee, thou healer of sorrows.

When listening to the strains produced under the leadership of a master like Sousa, it can well be said that music is the art of the prophets, the only art that can calm the agitations of the soul. It creates the atmosphere in which thoughts are born; it deals with the mystic states in which thought is steeped and colored.

Manager Miller ought to have hearty congratulations for giving citizens a chance to hear such music, for it is a power, innate in truth and beauty, a source of strength and encouragement, and capable of inspiring wait-thousands. Even unmusical minds catch the drift of the intonation, see the lightning, hear the thunder, and perceive in a pictorial way, through the medium of the sound, the conceptions which the composer desires to express.

The clarinet solo by Joseph Norrito, the composer of the piece "Air Italien," was excellently rendered and worthy of special mention.

Miss Lucy Allen, as soloist, gave evidence that the great leader made no mistake in selecting her as one of the best he could find. She is a singer who can go through the whole range of voice from low to high, swelling out the tone and diminishing at will, preserving the sound pure, and uniting with it perfect intonation through crescendo and diminuendo.

Miss Jeanette Powers, as violinist, was perfect in the handling of the stringed instrument, and she won well deserved applause, which continued long even after rendering in a most charming way as an encore that delightful selection, "Schubert's Serenade," but she would not respond again, to the disappointment of all.

The band leader was very gracious with his answers to encores. His own production, the fantastic episode entitled "The Band Came Back," created much merriment, and was a unique feature in musical productions. "Pohhanna's Daughter," the new march of the great composer, is a stirring, rousing composition, calculated to cause every nerve to vibrate in unison with this quickstep, and the only fault to find with it is that it is so short.

John Miller  
Feb 24<sup>th</sup> 1908

The concert by Sousa's band, in Kings' theater Friday evening drew the largest audience of the present season to that theater. Every seat was taken. From beginning to end the program was a clear triumph and was received with universal applause.

Editorial Same paper

**CAN BE DONE—AS WELL AS NOT.**

The large and delighted audience which crowded one of our theaters to its capacity and overflowed the standing space is a reminder of what can be done in this city.

We are often reminded that New York has no entertainment for theater-goers, and lamentations are often heard to the effect that the long journey after the theater is so fatiguing as to shut off many of our people from enjoyment of the Manhattan theaters.

Last week one of the local theaters ventured to bring a big city attraction here. The result was such a thronging in that direction as has not recently been seen in this city.

Such attractions cost much money, to be sure, but so long as the city will respond in such fashion, why may we not have more entertainment of the first class?



2 Charleston N. Pa.  
Mail,  
Feb. 17<sup>th</sup> 1908.

Chronicle and  
News, Allentown  
Pa. Feb. 20, '08

Daily City Item,  
Allentown, Pa.  
Feb. 20, 1908.

FEB 26

### SOUSA AND HIS BAND

Drew Two Big Houses Saturday and Thoroughly Pleas'd All.

Saturday evening John Philip Sousa and his band wound up his engagement in Charleston before a full house, following another full house at the matinee in the afternoon.

The great "March King" still stands at the head of his profession and the musical aggregation necessary to the proper efficiency of his band is one composed of individual artists, whose selection and training evidences the most careful work. There is a beauty and a softness about the work of Sousa's band that is found nowhere else. There is also variety—the very essence of a popular concert—classical and popular. Encores were numerous and were responded to with liberality—the famous Sousa marches with their subtle inspirations being given in profusion.

Miss Lucy Allen, soprano, possesses one of the sweetest and most beautiful voices ever listened to, coupled with perfect training. Herbert S. Clark, cornetist soloist, exhibited wonderful skill and technique and was the envy and admiration of all who love the clarion notes of his instrument.

Miss Jeanette Powers' violin playing passes description. A combination of technique, skill, music, poetry, romance and inspiration seemed to have suffused the auditorium until the entire assemblage caught the spirit of the performer and were in thorough rapport with her. The wonderful but subtle melodies extracted from a mere machine and the feeling of exhilaration that followed, will long be remembered with pleasure.

THE SOUSA DISCOGRAPHY AND MOST COMPLETE  
PAPER CUTTING BUREAU IN THE WORLD

CHRONICLE

FEB 27 1908

### Canned Music.

The musical composers and publishers of the United States have been treated to an unpleasant surprise in the decision of the federal Supreme court affirming the ruling that there is no protection against the reproduction of music by means of perforated rolls or disks. In other words, "canned" music, as Mr. Sousa dubbed it, is lawful. Copyrighted music may not be piratically reprinted, but it may be pirated ad libitum for use in phonographs or mechanical pianos, even though its value to the owner of the copyright should be greatly impaired by such use.

And now what are the afflicted composers going to do about it? Will they attempt the arduous task of securing protective legislation, or will they make the best of a bad bargain and settle down to composing directly for the machines, leaving printed music to become a side issue? Apart from these alternatives, there seems to be no choice.

### THE ONLY SOUSA.

His Famous Band Gave a Great Concert Here Last Evening.

What was unquestionably the finest band concert ever heard in this city was given in the Lyric Theatre last evening by John Philip Sousa and his famous band. It was a typical Sousa concert and program, and the world's greatest bandmaster never appeared to better advantage. It is doubtful if there was ever a more enthusiastic audience attending a concert in this city than that which gathered in the Lyric last evening. Every number was received with prolonged applause, the soloists were accorded ovations and when the different encores were announced by card there was a spontaneous outburst. A more enjoyable program could hardly be arranged for the popular taste, a little classic, some operatic and lots of Sousa.

It seems barely possible that it is eight years since Sousa has been here. After hearing his excellent concert last evening one realizes what they miss by not hearing this great band at least once or twice a year.

One of the most effective numbers on the program was Sousa's suite, "The Last Days of Pompeii," which was rendered in a stirring and realistic manner. The "Peer Gynt" suite, seldom played by bands, was delivered in a manner that was more suggestive of a symphony orchestra than a brass band. Richard Strauss' "Till Eulenspiegel's Merry Pranks," proved an oddly conceived composition, and one that brought out the different instruments with telling effect. Another superbly rendered number was "The Ride of the Valkyries, from Wagner's "Die Walkure."

One of the great features of a Sousa concert are the encores and last evening was no exception to the rule. Of course, the Sousa marches predominated. "El Capitan," "Free Lance," "The Diplomat" and "Manhattan Beach," were all played in Sousa's characteristic fashion. Sousa's newest, "Powhattan's Daughter," was one of the best-liked pieces on the program, the last part being rendered with the cornets at the front, while in the "Stars and Stripes Forever," the piccolos came to the front first, then the trombones and cornets. Two popular songs of the day were given a Sousaian touch, "Experience" and "He Walked Right In and Turned Around," etc. Another encore that struck a popular chord was "The Merry Widow" waltz. Mr. Sousa was presented with a beautiful bunch of carnations by the Allentown Band, and Herbert L. Clarke was also remembered with a bouquet by Martin Klingler.

One can always depend upon Sousa to have great soloists and this year he more than upholds his reputation in this respect. Miss Lucy Allen is a soprano of exceptional culture and interpretive ability, and her rendition of Meyerbeer's "Roberto," from "Robert le Diable" proved her an artiste of the first calibre. As an encore she sang an Irish love song.

Sousa is indeed fortunate this season in exploiting Miss Jeanette Powers, a young violinist, who is bound to become one of the foremost virtuosos of this country. A small, pretty girl, looking not a day over twenty, Miss Powers impressed everyone with her wonderful technique and unusual gift of execution. Geloso's caprice, "Slav," is a composition that taxes any violinist, but Miss Powers climbed the heights of the emotional passages with an amazing amount of ease and confidence. Miss Powers played Schubert's "Serenade" as an encore and the beautiful classic was never rendered with more genuine feeling and a more sympathetic touch.

Herbert L. Clarke is too well known to this community as a cornet soloist to dilate upon his talents. It is sufficient to say he never played better than he did last evening.

Altogether it was the most enjoyable concert of its kind ever heard here and it is to be hoped that Sousa will return to Allentown very soon, for nowhere in the country is he better liked and appreciated.

### A Brilliant Concert.

A large audience greeted Sousa's Band at the Lyric Theatre last night and listened with every evidence of appreciation and satisfaction to the superb work of this famous organization, which still remains the form and finish of all brass bands.

The program itself was severely classical, but the encores, and Sousa, as usual, was most generous with his encores, were all popular compositions, and they raised the audience to the highest pitch of enthusiasm. There is a rhythm, a dash, a swing, an ensemble in Sousa's music and its rendition by his band that never materializes in any other organization. Whether it is the mighty phrases and deep, ponderous, tonal expressions of the masters of classical music, or the swing and sweep, the snappy rhythm and keen, crisp and incisive renditions of popular music, he is always absolutely satisfying and delightful.

One of his most charming selections was that popular song, "He Walked Right In and Turned Around and Walked Right Out Again." A simple theme, truly, and yet the endless variations and bewildering instrumentations into which this simple song can be interwoven is something truly wonderful. One of his finest classical selections, composed by himself, was "The Last Days of Pompeii."

The soloists were Miss Lucy Anne Allen, soprano; Miss Jeanette Powers, violinist, and Herbert L. Clarke, cornetist.

Miss Allen possesses a powerful voice of delightful quality and extensive range, rich and sweet and very good intonation. She sang Meyerbeer's "Roberto," and was warmly applauded. Miss Allen is a native of Rhode Island and was a classmate in the New England Conservatory of Music, Boston, of Mrs. F. J. Gildner, of this city. The latter spent some time with her on the stage last night. Miss Powers, who is considerably older than she looks, played superbly. She produces a strong, clear, mellow tone, while her fingering and bowing brought out all the delightful effects of a perfect execution.

Herbert Clarke, the famous cornetist, played with his usual finished style and perfect execution. Both he and Sousa were presented with bouquets, kind remembrances from the Allentown Band.

Cutting Bureau in the World

### "CANNED MUSIC" WINS

Now that the supreme court has decided that music boxes and mechanical Paderevskis can repeat the tunes of Damrosch, Herbert, Sousa, and Bowery Joe without fear of copyright the long-suffering public must prepare for the worst. Every vacant lot and deserted store will soon have its audience listening to "El Capitan" marching along, a veritable tin soldier, and every parlor will resound with the metallic echoes of "Leave Your Rubbers in the Hall." 'Tis a musical world, and we look to see this decision from the learned justice produce a melodious racket the like of which the world never heard before.

Yet we are sorry for the composers who as they walk and ride and eat, or try to sleep will be compelled to hear their music under the most unfavorable conditions—that is to say, with-

out royalties. But they should take their medicine philosophically, as the public takes some of their music. It would be an awful tragedy to have them stop turning out new pieces, and have the phonographs and graphophones keep on churning the same old tunes in the same old

### CANNED MUSIC.

The Supreme Court of the United States decides that composers of music have no redress under existing law if their work is reproduced in player pianos and other mechanical devices which use perforated rolls as a means of causing them to give forth more or less sweet sounds. Thus ends a controversy of long standing, at least so far as the court is concerned. But the fight will be carried on before Congress and the composers have not given up the battle. John Philip Sousa, if we remember aright, is the man who gave the name "canned music" to the output of the mechanical players. He and others of his craft have been loud in their laments at present conditions. They say that it is a great injustice to the composer after he has struggled to formulate a new tune to have it turned into a species of factory product without his consent and without any compensation for the use of the labor of his brain. On the other hand, the makers of the music of the canned variety assert that they are really benefactors in disguise for the reason that after an air has been canned the demand for it in sheet music form becomes so great that much wealth is poured into the coffers of the opulent composer as a result. A passage in the decision of the court as written by Mr. Justice Day indicates, perhaps, that the judges are not impressed by the argument that the composer really benefits because he has no control over his work when the maker of the perforated roll falls upon it. The decision says:

These perforated rolls are parts of a machine which, when duly applied and properly operated in connection with the mechanism to which they are adapted, produce musical tones in harmonious combination. But we cannot think that they are copies within the meaning of the copyright act.

It may be true that the use of these perforated rolls, in the absence of statutory protection, enables the manufacturers thereof to enjoy the use of musical composition for which they pay no value. But such considerations properly address themselves to the legislative and not to the judicial branch of the government. As the act of Congress now stands, we believe it does not include these records as copies or publications of the copyrighted music involved in these cases.

This is plain and to the point. The composers must go to the Congress for relief. To the untutored lay mind it would seem that they had a valid claim. If a man may not print the copyrighted work of a composer of music, without permission, why should he be allowed to put it into commercial use through the medium of a piece of paper in which the notes are represented by perforations rather than by printed symbols? Incidentally, the case is interesting as giving us a delightfully learned and legal definition of a musical composition. Mr. Justice Holmes filed a separate although not a dissenting opinion. In it the judge declared:

A musical composition is a rational collocation of sound, apart from concepts, reduced to a tangible expression from which the collocation can be reproduced either with or without continuous human intervention. On principle anything that mechanically reproduces that collocation of sounds ought to be held a copy, or, if the statute is too narrow, ought to be made so by a further act, except so far as

some extraneous consideration of policy may oppose.

This seems in substance to be a concurrence in the remarks of the other member of the court but it is certainly more striking as an example of composition, English if not musical, but like the... certain... power...



PRYOR



HERBERT



STOCK



SOUSA

# WILLOW GROVE PARK

Announcement of Bands and Orchestras Engaged

**PRYOR and His Band**

MAY 30 TO JUNE 27

**Theodore Thomas Orchestra**

FREDERICK STOCK, Conductor

AUGUST 2 TO AUGUST 15

**Victor Herbert's Orchestra**

JUNE 28 TO AUGUST 1

**SOUSA and His Band**

AUGUST 16 TO SEPTEMBER 7

**OPENS MEMORIAL DAY, MAY 30th., 1908**

## DON'T WANT THEIR MUSIC "CANNED."

A deputation of composers, authors, and music publishers, including John Philip Sousa, if he is well enough; Victor Herbert, George Ade, Isidor Witmark, Augustus Thomas, George M. Cohen, Henry Blossom, Jules Murry, Daniel Frohman, Gus Edwards, Denis O'Brien, Walter Jordan, Harry Williams, Harry Mawson, and Horace E. Cooley, is going to Washington next week to attend the public hearings before the joint committee on Patents to oppose the bill introduced by Senator Smoot and Representative Currier, which has to do with "canned music."

At the same time they will advocate the passage of the bill introduced by Senator Kittredge and Representative Burchfield. This measure gives to composers all rights from their compositions, so that the makers of the class of mechanical musical machines, such as talking machines, mechanical pianos, hurdy-gurdies, and the like, cannot make use of any copyright composition without obtaining the consent of the composer. Under Socialism, where man would not have to be selfish, composers would be glad to have their works used as widely as possible, even if they didn't get percentages on them.

From \_\_\_\_\_  
Address \_\_\_\_\_  
Date \_\_\_\_\_

### THE COPYRIGHT.

How can the American composer secure his rights under any new copyright enactments without, at the same time, delivering them into the hands of a monopoly? If in a new copyright law the copyright is extended to music rolls, notwithstanding the nature of the recent decision of the United States Supreme Court, a manufacturing concern making the music rolls and owning, through contract with eighty-four music publishers, the copyrights of said music publishers, will virtually control the music rolls and monopolize them. The contracts also include new compositions. We see a long list of the names of persons who are to attend the hearing in Washington this week before the Committee of Congress that is handling this serious matter, but no Chadwick, no Foote, no Loefler, no Parker, no MacDowell heirs, no Kamm, no Nevin, no Carl Busch, no Foerster, no Hammond, no Kelley, no Bowman, no Stanley, no Van der Stucken, no Huss, no Klein, no Bird, no Brockway, no Boise, no Beck, no Converse, no Oscar Weil, no Stewart, no McCoy, no Gilchrist—no

such names appear in the list of delegates. In the list we observe John Philip Sousa, but where are the others—the composers that have made an impression in serious music? Are they not interested in copyright, and does this indicate that they have not been receiving any copyright benefits and hence expect none? Is it only the popular music, the corn music, the two step, the sentimental song, written chiefly by men who never studied music—is it only this style of composition that produces a revenue for the composer? It would seem so. As a commercial question the composers of the popular class of music are doing the right thing to secure protection as long as everybody in America runs to our paternal government for protection, and if the new copyright measure will finally protect the American composer, the composer of serious music will have to thank the composer of the popular music for the protection granted. At the same time the indifference exhibited by the former indicates how little he expects from copyright revenue. It is a sad state of affairs.

At the same time the dilemma is here presented of the American composer endeavoring to secure rights which, if granted, will virtually give to a few manufacturers of rolls—or one rather—the very monopoly from which he is endeavoring to escape.

Newspaper Cutting Bureau in the World

## FAMOUS SOUSA BAND ENDS ANOTHER TOUR

Records for Box Office Receipts Broken in Pacific Coast Cities

John Philip Sousa has just completed his ninth concert tour across the Continent, and the thirty-second semi-annual tour, that covered much of the South and somewhat of New England. In view of the peculiar and depressing conditions that have existed throughout the country for many months past a cursory glance at the tour is interesting.

Going westward along the northern route, after the Willow Grove (Philadelphia), the Pittsburg Exposition and the Corn Palace at Mitchell, S. Dak., engagements business receipts increased steadily, until on the Pacific Coast records were broken. This, however, was simply a case of Sousa surpassing his own high-water mark of past seasons. The record road concert (single performance receipts) was made at Berkeley, Cal., surpassing in round numbers, Los Angeles established a new record, and even broken San Francisco came very near to the Los Angeles figures for the same terms. It was much the same at Seattle, Spokane, Portland, Vancouver and other important Coast cities.

Coming eastward by the middle route the first effects of financial disturbance and stringency were encountered at Omaha, Des Moines and St. Paul. From there on doubtful spots were met here and there, according to local conditions and their more or less alarming character. In spite of all this, and a further interruption by Mr. Sousa's dangerous illness at Milwaukee and Chicago, the tour as a whole came near establishing new figures for the time consumed.

"The organization was the largest Sousa has ever taken across the Continent, and the best," said George X. Rossmis, who has made eight transcontinental tours with Sousa, "and in his programs and quality of concerts Mr. Sousa has never proved himself more valiant and authoritative than throughout the entire season." This conclusion is borne out in reports by the reviewers.

The soloists gained distinction, and all in all, with the exceptions of Sousa's illness, and an inconvenient wreck or two, in which, luckily, there were no direful results to the company, the tour must be enrolled as another trophy in the illustrious Sousa roll of honor.

The series of New York Sunday evening con-

certs at the Hippodrome was distinguished for the audiences it brought together no less than for the uniform and unchallenged super-excellence of the performances.

Sousa is now enjoying a recuperating vacation in North Carolina with gun, dogs, horses and a select coterie of huntsmen.

From \_\_\_\_\_  
Address \_\_\_\_\_  
Date \_\_\_\_\_

—The editor of the Army and Navy Life has in his possession what he believes to be the only phonograph cylinder containing a record of the famous Dewey land parade. He occupied a seat in the front row of a stand opposite the Waldorf-Astoria Hotel, and for his delectation had with him a phonograph which he set to work just before Sousa's band came within range. Faintly through the din of cheering the music of the "Stars and Stripes Forever" can be heard, gradually growing clearer, and then passing away in the overwhelming thunder of applause which greeted the sailors of the Olympia, and which well nigh broke the recorder when Admiral Dewey hove into sight.

Washington Star  
7/1/08

### Sousa at the Traps

John Philip Sousa, the bandmaster, was the guest of the Eastern Branch Gun Club Tuesday and took part in the monthly shoot of the club. Prof. Sousa, who is an expert at the traps, made many difficult shots. The shoot was well attended, but a brisk southerly wind blowing across the grounds of the club prevented any attempts at record-making. Prof. Sousa, it is stated, led the scores and Messrs. Wagner, Shuster, Hantz and McCartney had excellent cards. Messrs. Varela, Messino, Brearly and G. P. Lohr also took part in the contests. The club managers are arranging an interesting program for a shoot on Memorial Day, and also for the annual shoot on July 4.

MAR 22 1908



# Is "Merry Widow Waltz" Copied from Oratorio?

By William Everett Hicks.

Is the "Merry Widow" waltz simply a sacred chorus cleverly disguised in the gay clothes of the ballroom? Is it only a skillfully concealed "appropriation" from Mendelssohn, dead these sixty years?

These questions arose in my mind the other afternoon as I attended a rehearsal of Mendelssohn's oratorio of "St. Paul," in the Old South church, New York. Dr. Gerrit Smith, the organist and composer, was at the instrument. Fifty singers were present. From the keys came the strains of the oft heard chorus, "O Be Gracious, Ye Immortals." Suddenly I felt my feet moving as if to a waltz. Wondering what there was in the tune that set my feet going, I began to detect a familiarity with some air I had heard before. All at once the organist's fingers seemed to give a slight change to the rhythm. Out of the nebulous haze of uncertainty crept the opening bars of the "Merry Widow" waltz.

Turning to Dr. Franklin D. Lawson, whose solo tenor singing in oratorio is known from Maine to California, I said:

"Doesn't that sound wonderfully like the 'Merry Widow' waltz?"

"Why, so it does!" he exclaimed.

"The Mendelssohn chorus," said Dr. Smith, when he had played both the chorus and waltz, "is written in the key of A major and the 'Merry Widow' waltz is in the key of G major. In each the opening strain has the same intervals. Vocalized, they would be sol, do, re, mi. The similarity is striking, not merely because the four notes make the opening, but because each piece depends on that combination for its success. The time of the chorus is three-quarter, and, of course, the waltz is in three-quarter also. Musicians understand there is a difference in three-quarter plain and waltz three-quarter. The difference is shown in pieces in which the signature is 3-4 and in which over the chorus, say, is written 'waltz tempo,' showing the difference between the two kinds of time.

"While I would not say that Lehar did not think of this through his own individual mental processes, I should not like such a similarity to be pointed out in any of my own productions."

It was only a step from the door to the open piano and John Philip Sousa took it quickly as his visitor announced the object of his call. "Let us see what the keys say," he said, and placed the "St. Paul" chorus on the rack. With a cigar between his teeth, he ran over the Mendelssohn opening. Then he switched to the waltz. Back to the chorus, and then he said:

"No, that does not suggest to me in the least the waltz of the 'Merry Widow.' It's all in the rhythm. Lehar hit upon that jingle and the people liked it. It's like interviews reporters have had with me. I'd tell the same thing to six maybe simultaneously. The next day one interview would reveal the work of a genius, another that of a parrot. So it is with this waltz. Remember that when a composer sits down to work out what he has in mind he is not thinking of this or that thing he has heard, but proceeds with his own ideas.

"It's a mistake to think that this is Lehar's first opera. He has written several others."

Miss Jessie Shay, just back from Mexico, was practicing Liszt's "Marche Hongroise" when she was sought for her opinion as to the waltz.

Beside the oratorio music was laid a copy of the waltz and she proceeded to play first one and then the other. "The more I play them," she said, "the more I notice the resemblance. Of course, there is a difference in rhythm, but each is three-four time. One can waltz to 'O, Be Gracious.'

"It is practically only a variation of those four opening notes. What makes the 'Merry Widow' waltz? Substantially only the four opening notes and the simple changes rung on them for a few measures. Once Lehar

leaves that four note theme, the waltz becomes nothing."

Sig. Cleofonte Campanini was about to leave his hotel to conduct a production of "Pelleas et Melisande" at Hammerstein's Manhattan opera house, when asked about the waltz. In expressive French he said: "Did Lehar steal? Well, if he did, he stole well." Then with the shrug of a cynical Paris wit, he added: "And he who steals well—ah, we take off our hats to him."

The opinion of Victor Herbert is of special significance because the composer was recently the plaintiff in a suit against a musical journal that had accused him of plagiarism.

"Plagiarism? Plagiarism?" he said. "What is it? Is mankind to be denied forever the use of a certain set of tones because once upon a time, away back in the past, some composer used those notes? Consider what music is after all. It consists in the combination of a few notes, so few that when one thinks of the numerous productions that are being turned out every year, the flood of oratorios, cantatas, operas, comic operas, operettas, popular songs, etc., not to speak of the instrumental pieces, whose name is legion, one can only wonder that palpable duplications are so few.

"I have not the least idea that Franz Lehar was influenced by Mendelssohn's chorus. That there is a striking similarity I do not deny, because the intervals are the same, but the difference in the rhythm is the thing that gives to the waltz its individuality and stamps it as original. The combination of the tones of the opening can be found in any book on vocalism, such as Concone, for example. Then how absurd to suggest that Lehar got this combination from Mendelssohn. I should not care to try to estimate how many times that combination has been used as a motif in music. Perhaps it may run into the thousands. See how it can be worked over."

Tall Esen Morgan, director of the New York festival chorus, when asked his opinion as to the similarity between the waltz and the chorus, said: "They are much alike, so much so that the idea naturally arises in the mind that one was appropriated from the other. The notes as vocalized are merely sol-do-re-mi, but it is idle to say that because a combination of notes is simple the charge of plagiarism may not be brought. The simplicity may make it only the plainer. The most elaborate fugues are not thought out at once complete."

Prof. E. M. Bowman, organist of Dr. MacArthur's Baptist church, laid the waltz and the chorus of St. Paul side by side and hummed over the similar parts several times. Then he said:

"With a slight change in the rhythm the waltz is a duplicate of Mendelssohn's chorus. Whether Lehar deliberately stole or plagiarized the theme from Mendelssohn is not for me to say. Perhaps he thought of the same thing by himself, or it may have been the result of 'unconscious cerebration,' that euphemism that has been used so often to cover literary shoplifting."

"Does the brevity of the similar parts exonerate the waltz composer?" he was asked.

"Not if the brief part is a clear plagiarism," said Prof. Bowman. "A part does not necessarily have to be longer than that to be the seed of a complicated melody. Beethoven worked for twenty years over five notes, which proved to be the beginning, the foundation of his great Ninth Symphony. He went over these five notes, changing the rhythm, the arrangement, etc., until he worked out the symphony. A small part like this opening of Mendelssohn's chorus, 'O, Be Gracious,' was undoubtedly the theme of the entire fugue. When the four notes came to him, which are the opening, he cast and recast them, until he developed the complicated chorus. With the four notes opening the chorus the great man produced a wonderful work. The Viennese comic opera writer used the same four as the ground work of a waltz that will live perhaps for only a season."

From CHICAGO, ILL  
Address

# TWO OPERAS ARE REVIVED

## New Company Sings Sousa's "El Capitan"; "Robin Hood" Is Heard at the Auditorium

The English Comic Opera company, a new organization, made a bid for popular favor at the International last night in a revival of Sousa's "El Capitan." It achieved a pronounced success, which was due in a large measure to two people, William C. Mandeville, long a well-known comic opera comedian, and John Philip Sousa, the march king.

There is something wonderfully inspiring about a Sousa march. The staid, cultured musician may prate knowingly of symphonies, thematic development, contrapuntal contrasts, the new hexatonic scale, the modern French school with its weird harmonic progressions, etc., but the fact remains that when the band strikes up an invigorating Sousa march, he forgets his musical culture, and his feet begin to tap, and his body to sway, and he undergoes that curious metamorphosis which scientists call "reversion to type," and realizes, that in spite of his boasted culture, he is after all but a descendant, a few generations more or less removed, from the savage who derived his pleasure from pounding an inverted bowl with two sticks. We are all made out of the same clay, and our culture is but a thin veneer, and we may as well admit it first as last.

The Sousa march owes its popularity to the fact that it makes its appeal to the in-born sense of rhythm which nearly every human being possesses in common with the rest of the race. And we all enjoy it because it arouses an elemental impulse. As played by the orchestra and sung by the chorus last night, it roused the audience to great enthusiasm, and it had to be repeated three times at the end of the second act before the clamor was stilled.

The new production of "El Capitan" is bright and attractive. It is well staged, the costumes are fetching, and Mandeville's makeup is ludicrous. He is excruciatingly funny as the "hero of a hundred battles," and his fun carries over the footlights in fine style. He is one of those comedians who has only to look at the audience to convulse it, and he does it so naturally that one forgets he is acting. Fritz Huttman, the tenor of the organization, was cast as Count Hernando Velrada. He sang well and is handsome enough to become a matinee idol without any effort on his part.

Clarence Harvey, as Senor Amabile Pozzo, disclosed a fine, resonant, baritone voice and considerable histrionic ability. Edyth De Valmaseda was a petite and attractive Estrelita, and Antoinette Le Brun made the most of her opportunities as Isabel. She has a very pleasing soprano voice, which has been well schooled, but is slightly frayed at the edges. However, she is a singer and actress of experience and fits nicely into the ensemble.

The chorus has been well drilled and sang and marched with precision. The orchestra is of good size, and under the spirited leading of C. W. Meech played admirably. It was augmented by eight pieces of brass on the stage, and together they gave the march a fine swing.

From CHICAGO, ILL  
Address

# "EL CAPITAN" PIFFLE AROUND SOUSA MARCH

BY CONSTANCE SKINNER.

"El Capitan," three acts of piffle written round a Sousa march, is at the International for this and next week.

The company is called the English Comic Opera Company and it has a mission which it names on the programme "Our Popular Polley."

Nothing I could say about the aggregation would be as daring as what it says about itself. To begin with, I haven't the literary style; neither do I feel that, after one view of the company, I can appreciate it as its own management does. Therefore, permit me to quote from "Our Popular Polley" programme, page 5:

"Back of the ambition of the English Comic Opera Company, which undertakes to produce at the International Theater a class of entertainment which will appeal to the amusement loving public, is the belief that melody and mirth attract and hold a larger percentage of Chicago's busy populace than any other combination of entertainment."

Roll of Oratory.

"Particularly is it true during the Spring and Summer that the average citizen, whether young or old, together with his wife, daughter or sweetheart, is charmed by the harmony of sound and color, and cares little for the soggy type of play which compels study of a ponderous plot or problem."

This last sentence is poetic and has the swing and roll of oratory. After seeing "El Capitan," I feel that the gentleman who wrote those descriptive paragraphs was carried away by his imagination.

If the English Comic Opera people believe in "mirth and melody" why don't they have some? There are no injunctions on fun. It is free to every one, like sunshine, and as limitless.

We will pass up the "melody," for there isn't any in the opera; but why so doleful, O ye comedians? The piece is bad enough, but it is not so bad as that. Hopper's old part, El Capitan himself, is in the hands of W. Mandeville.

Mandeville Voiceless.

I don't know if W. Mandeville is a very old man, voiceless by process of nature, or a person with a bad cold. Whichever he may be, I sympathized with him and the audience last night.

The first act went by without a laugh, and the enthusiasm in Act II, was caused by circumstances over which the eminent star had no control.

Antoinette Le Brun is rather sharply vocal, and Alice Gaillard somewhat flutty so. Their evident determination to spare no one nor nothing in their ambition to be humorous is both dangerous and depressing.

Edyth De Valmaseda soubrettes as Miss Estrelita Casarro. She is very pretty in Act II, as to face and hair. Her staging is distinguished for its effort, and her dancing for a certain hippy prominence and a double twist of the arms while waving stiffly in space. It seems strange that so many women dance and so few know how.

Syvain Langlois makes Scarambra good and noisy and does his best with the stupid "Perfect Soldier" song. There is a solo, a la doloroso amoroso, by a plump and impersonal tenor, Fritz Huttman, whose interests seem to be elsewhere.

A performance should be judged on its merits. This one's chief merit is its price. You pay fifty cents to go in and nothing to come out.

PHILADELPHIA, MAR 26 1908

—Mrs. Nicholas Longworth can sail a boat, ride to hounds, bind books, drive four-in-hand, run an automobile and speak five languages.  
—Sousa, the conductor and composer, has never yet been persuaded to make a public speech.

TIMES, New York City, APR 11 1908

Sousa as Scorer for Shooters. Special to The New York Times. HOT SPRINGS, Va., April 10.—Play in the golf tournament was postponed to-day because of heavy rain. The semi-finals will be played to-morrow. During a cessation of the down-pour this afternoon the gun club attempted to hold a shoot. John Philip Sousa kept the scores, which were very low, and were attributed to the poor light. The best scores were made by Carl Waller, C. Hall, Charles Summerville, and Joseph W. Robertson.

Press

to

The International - "El Capitan"

Last evening a new company of singers opened in the International Theater, with Sousa's work "El Capitan," a season of light opera that attracted an audience of considerable numerical dimensions.

The English Comic Opera Company in its announcement itself indicated its nature of advertising matter in its programme set forth in handbills and in the program, whether young or old, together with his wife, daughter or sweetheart, who care little for "soggy" problem plays, particularly those whose plots are ponderous or complicated.

The writer of this announcement also permitted himself the gentle insinuation that problem plays are more numerous and comic operas more numerous in the spring and summer months, which fact, if accurately stated, should result in a large attendance at the International Theater.

It is possible to state without much fear of contradiction that "El Capitan" makes but little demand on the intellectual faculties of those who sit and listen to it. There is, however, a story to unfold and this is not so very common attribute of comic operas; moreover, the unfolding brings with it not a little music that is attractive, even if it is not deep.

The performance that was given of Sousa's opera was—considering as this night and the surroundings—commendable and worthy of encouragement. If the number of the situation was not as striking as it

might or should have been it probably will be broadened out in the experience that will follow in later performances this week.

The singing was, on the whole, acceptable, and the apparent nervousness of some of the performers will permit of more brilliant results with time and larger confidence. William C. Mindeville played and sang the title role of Sousa's work with a certain subtle humor. But Mr. Mindeville will probably find it to the advantage of his efforts if his playfulness is presented to the audience in more obvious fashion, and in the dialogue with greater distinctness of enunciation.

As the chamberlain of the Woezy of Peru, Clarence Harey worked hard to infuse idleness into his characterization and James Stevens was commendable as Don Luis Casarro.

Mr. Hattmann had some vocal opportunities that he made worth while, and he disclosed in them a tenor voice of pleasant quality.

Antoinette Le Brun, the prima donna of the company, sang the music of Nediga's daughter, Isabel, with charm and skill, and Alice Gaillard also did well as the exponent of the princess.

The chorus sang with fervor and what is of paramount importance in comic opera—looked attractive, but further rehearsal would have resulted in benefit to all concerned. FELIX BODOWSKI.

Newspaper Cutting Bureau

From

Address

The management of the new English Comic Opera company has decided to continue "El Capitan," Sousa's popular opera, at the International Theater next week. It was intended to revive another comic opera was intended to revive another comic opera starting Monday evening, and plans had practically been completed. When Mindeville, the star of the production, stated that he could fix his appointments so as to be main cover and as a result, however, of comic opera will be given another chance to see "El Capitan" at popular prices.

THE SITUATION that exists between the music publishers and the manufacturers of phonograph records is a delicate one. That the former are being deprived of certain natural copyrights is beyond question, for their property is being daily appropriated by the purveyors of "tamed music," as Don Philip Sousa terms it, and they receive no return for it. On the other hand, the mechanical music sellers sit back on the law as it is, announcing that inasmuch as their procedure is perfectly legal, there can be no question of equity. The music publishers may retort, as Deberry did, that the law is an ass, but reprieve is not income. A delegation

Newspaper Cutting Bureau

Handwritten notes: "Sousa's March 7-1911"

Handwritten notes: "Sousa's March 7-1911"

Mr. Sousa held in his hand...

They are holding in their hands...

more were certainly done, only a single point separating the two...

Minister John Philip Sousa writing with a score of rights and...

Second in line was H. C. Higgins of New York, N.Y. with eighty-one...

other similar events in connection with similar events and...

Newspaper Cutting Bureau

MRS. SOUSA'S SUIT FORS

Dismissed by Court Without Expense to Justice of Claim.

Commissioner of Pension Cases... Claim Allowed Rejected.

Name: Edward, yesterday, denied the petition of Mrs. Elizabeth Sousa, mother of Don Philip Sousa, band leader and composer, for a writ of mandamus to compel the Commissioner of Pensions to pay to her a sum of money, approximately \$1,000, claimed as arrears to her husband, Antonio Sousa, a musician in the marine band. Mr. Sousa died several years ago. He was retired in the early 90s, and in lieu of a home in the naval station at Philadelphia, he was allowed \$40 per month.

He applied for a pension some years later. It was allowed. The then Commissioner of Pensions ruled that the law to accept the \$40 per month pension he would have to give up the \$40 per month granted by the Secretary of the Navy, on the ground that he could not draw two pensions at the same time.

Sousa relinquished the latter allowance. Some years later the ruling of the Commissioner of Pensions was reversed, it being held that allowance made by the Secretary of the Navy, in lieu of a home in naval station, was not a pension, and hence a retired man could draw both.

In his answer, filed by Assistant United States Attorney William C. ...

of New York attorneys, actors and managers has gone to Washington in order to persuade Congress that the copyright law ought to be changed, and although the previous attempt of this kind failed, the second stab at it may prove more effective. If they succeed, it is doubtful whether the new enactment would be retroactive, so there will be still many thousands of dollars which fall under the general classification of "lost money."

more effective. If they succeed, it is doubtful whether the new enactment would be retroactive, so there will be still many thousands of dollars which fall under the general classification of "lost money."

OCTOBER 28, 1907

Sousa's Marches Are the United States Reduced to the Terms of a Band

By Walter B. Anthony

I would rather have written "The Stars and Stripes Forever" march than the "Marcellaise." It would be nice to have done both, but as a star of the band, I can give no more than the "Marcellaise."

We are always looking for the American composer. Every now and then one arises and points to his notes as strictly home made. Many, by reason of the correctness of their aims and their achievements, make worthy claim to the honor, but they fall on the score of their foreign training. MacDowell, wonderful piano poet, gentle and graceful, was one; Homer A. Norris, by his "Flight off the Eagle," injected a new note in American music, though it was as distinctly patriotic as a fourth of July oration; Henry K. Hadley is a rising young American music maker and has been called The Native. But none will fit the crown that is reserved for the head of the American composer. Norris is French, MacDowell is a half and better Hadley and all the rest are French by blood descent, and none is distinctly American.

Sousa is an American. His best work is and will be essentially national. His success in the smaller march forms has hidden his heavier and more pretentious work, as Sir Arthur Sullivan never could get away from the grace and gentleness of his light operas.

He made wrote only "Marcellaise." He was a soldier and didn't have time for training, but Sousa has written many things besides his greatest march which vindicate his right to the title of the distinctive American composer.

It is not the size of a score that makes a national success. It is its essence. Sousa's marches are the United States reduced to terms of a band. We have been looking for a representative in music and have had one for a long time. Sousa's music is played in Germany, England, France and Russia and is understood as American. It isn't like the tone work of those countries, just because it is American.

There is more of France in the "Marcellaise" than there is in a dozen scores of Messiaen; there is more German in some of MacDowell's small piano works than in his Scotch symphony great as this is. There is all of Poland in a Chopin mazurka or two. It is not the size that counts, it is the spirit.

If Sousa's thrilling marches do not reflect a more complex emotional culture, don't blame the music. You do not blame a mirror for your face. The work epitomizes better than any other music the spirit of America.

It will be a matter of much interest to local musicians to know that Sousa has arranged and will present the works of two San Francisco composers, Mr. H. J. Sawyer and W. J. McCoy. Sousa was much impressed with the beauty of McCoy's score, "Haradryk," which furnished the Bohemian club high jinks accompaniment with proper tone setting in the summer of 1904. H. J. Sawyer's "Metsamma," which was produced by the club at its summer concert prior to McCoy's music, will be the other work of the local man which Sousa will give. He has followed the arrangement closely in his arrangement for band and the date of the production of the two numbers will be given later. The great band leader will include these compositions in his repertoire and will thus help spread the name of Bohemian citizens.

# People who are Talked About



WITH the death of Lord Kelvin the world loses her greatest scientific genius. Lord Kelvin was born plain William Thompson. He was afterward knighted and became Sir William Thompson, and eventually was raised to the peerage as Lord Kelvin. He was one of the great figures of the Victorian era. Lord Kelvin was eighty-three at the time of his death. Among his inventions were a sounding machine, an improved compass, and a great variety of marvelous electric contrivances.

Lord Kelvin was a great admirer of the American people. All the energy of Cyrus W. Field in linking the two continents by the electric cable would have gone for nothing, had it not been for the young professor of Glasgow, who invented the exceedingly delicate apparatus by which electric messages by way of the cable were recorded. Lord Kelvin was not only a scientist, but an

Lord Kelvin



exceedingly practical man, and a thorough mechanic. He was head of the International Niagara Commission, and formulated plans by which the Falls were to be made to generate forty million horse-power for the service of mankind. Ireland was the land of his birth, Scotland early became his home, his father being a professor of mathematics in Glasgow University. Lord Kelvin was not a skeptic, his knowledge of science and his great researches only confirmed his belief in that Divinity which shapes our destiny, rough hew and direct it however we may.

Thomas Alma Edison was born in Milan, Ohio, November 11, 1846. Like Lincoln, in early life he had small privileges in the way of schooling, but being of an eager and inquiring disposition, he procured a large and varied stock of knowledge by his own industry. Before he was twelve years of age he became a train boy on a branch of the Grand Trunk Railroad, and soon learned to operate the telegraph. The subject of telegraphy greatly interested him, and we can imagine how he began to study batteries, wires and instruments, whenever he had an opportunity. The first invention which he patented was the commercial stock ticker. With the proceeds of this invention, which at once came into wide use, he established a laboratory at Newark, New Jersey. This was the beginning of his marvelous career. Of his inventions more than three hundred patents have been used. He has produced hundreds of other contrivances which he has not patented. The American people will probably remember him and love him most for the invention of the phonograph, which has brought joy and sunshine into so many homes. This bottling up of the human voice so that we can hear our loved ones speak after they have departed this life is indeed miraculous. To him we owe the long distance telephone, the system of duplex telegraphy, the aerophone, the megaphone,

By Charles Noel Douglas

and the incandescent electric lamp, which did more to make electricity a commodity of commerce than all other inventions put together. He has also invented the storage battery such as street railroad cars and automobiles use. His latest and most remarkable invention is a thousand-dollar house, constructed of cement, which can be built in twenty-four hours. Moulds are set in place in which the cement is poured, and twenty-four hours later the moulds are removed and the house, after it is thoroughly dried, is ready for occupation. Stairs, mantel pieces, bath room, closets, etc., are all complete. Thomas Edison has recently been suffering from mastoiditis, and for some time his life was despaired of. We are glad to say that the American wizard, whose genius has made life so much more worth while for all of us, has made a rapid recovery from his illness. The world cannot afford to lose Thomas Edison. There is probably no man who has done more to add to the fame and prosperity of this country than the inventor of the phonograph.

John Phillip Sousa, master of band music, was born in Washington, D. C., November 6, 1854. All his life, since his seventeenth year, he has been conducting band music and his name is today a household word. He has traveled with his famed "Sousa's Band" not only through our own country but in all the European countries as well.

So famous is his march music that he is known as the "March King," a title that he has well earned.

Through his great sympathy with authors and composers Sousa has recently prepared a bill for Congress forbidding the free use of songs and instrumental pieces by the makers of phonographs and other automatic instruments. By the provision of the new bill a royalty must be paid to the authors and composers, which is a just provision, and should be legally established.



John Phillip Sousa

Probably there is no more prominent man in the world of letters than George Bernard Shaw. The position he holds is somewhat unique. He is an Irishman by birth, and is brilliant and versatile. Like all clever Irishmen he makes his home in London. Shaw is a thinker of the advanced school. He is one of the founders of the famous Fabian Society, which started the Socialist movement in England. He loves to tilt at the stolid Britishers, and those who cross a lance with him invariably get the worst of it. Several of Shaw's plays have been produced in New York. The late Richard Mansfield appeared in "Arms and the Man." Arnold Daly produced several of his plays, notably "Man and Superman."

There is quite a Shaw cult in England, and also in New York. He is a merciless critic of America as well as of Great Britain. Our readers will hear more of him as the years roll on.

Miss Theodora Shonts is one of our fair daughters who has recently contracted an international marriage.

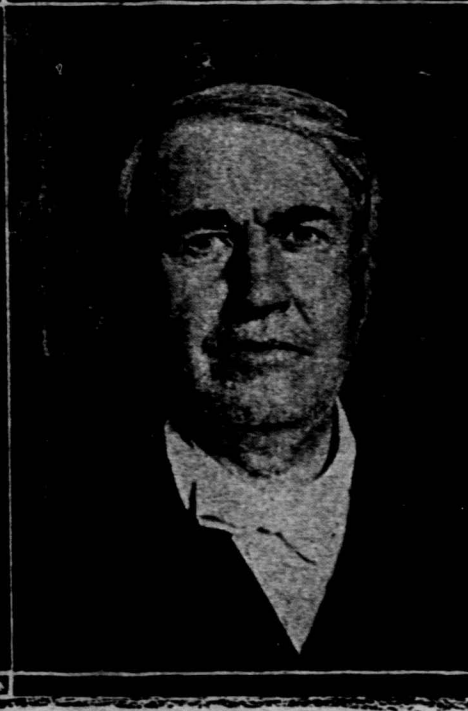
Her husband, the Duc de Chaulnes, comes of an old, aristocratic French family, and to him Nature has been favorable, bestowing not only good looks but gifts and graces. He was able to overcome the objections of his

worthy father-in-law to marriages that he held were becoming too common, and finally carried off a bride who was generously endowed with both beauty and riches. The rumor is, however, that the young couple will make a home in America.

General Frederick Dent Grant, who commands the military department in the East, son of an illustrious father, has recently aired his views on what would probably happen if the Japanese attacked our Pacific Coast. General Grant is of the opinion that if our navy were defeated it would take a million well-drilled, well-trained soldiers to repel an enemy of the calibre of the Japanese.

General Grant then went on to explain what would happen to the Atlantic seaboard should our navy be defeated, and a well-equipped force of fifty thousand men landed on our coasts. He said: "We could not drive them out without a siege. Our efforts should point toward adding to the efficiency of the country's available fighting force by training men who are not in the regu-

Duchess de Chaulnes (nee Shonts)



Thomas A. Edison

lar army. Next Summer we will begin a Summer training school with the militia. We are expecting between eighteen and twenty thousand men. We hope to bring about closer relations between state and federal troops. With the state troops we could in time of emergency get a first line of 250,000 men. We would have to get a second line, however, of an equal number."

The whole subject of national defense will have to be taken up. Our navy is a magnificent one, but it could not do everything. It will be seven or eight years before the Panama Canal will be finished and our navy be able to move quickly from coast to coast. At present there are not enough rifles in this country to arm 250,000 men and not enough equipment to keep them in the field. We managed to bungle through somehow in our war with Spain, but it would be very different if we were fighting with a country like Japan, who can put an army of one million veterans into the field, thoroughly equipped on a few days' notice. Service in the army is unpopular. Uncle Sam cannot get soldiers, and if he gets them it is almost impossible to keep them, as the lure of civil life is too potent. Army life will have to be made more attractive. Soldiers must be better paid. Young men who join the militia or national guard should regard their work as a pleasure, not as an irksome duty. Every city of any size should have a rifle range, and every encouragement should be given, by distribution of money prizes, to citizens to become efficient marksmen. It is much cheaper and much better to do this than to invite a devastating and ruinous war by being indifferent and unprepared. It cost us nearly seven hundred millions of dollars for the little cut-up with Spain, which scarcely amounted to the dignity of a skirmish. What it would cost us if we had a three years' war with Japan, Heaven alone knows, but our Army and Navy should be prepared for any emergency.

# THE S.O., U.S.A.—SOUSA STORY

**S**OME ten years ago a creative press agent gave to the world interesting fiction about the origin of Bandmaster John Philip Sousa's name, and ever since that time the yarn has appeared periodically with numerous variations and some changes, but with the underlying idea unchanged, for it was novel, and the public loves novelty. Many it must have impressed as fiction, but its cleverness and originality made it a good story, and few like to spoil a good story by being too critical as regards the facts. And so, again and again, the yarn has been spun anew in this country and abroad, always interesting those who have seen it, and enlightening the uninformed.

Recently European musical papers have again taken the story up, and as a result, an American musical publication has written Bandmaster Sousa for information on the subject, thinking that possibly he might be able to state some facts in connection. The Bandmaster's reply, written during his sojourn here, is so typical of the man as he is seen in social life, so filled with the quaint humor which makes all of his conversations sparkle, and so spiced with his characteristic good English, that it is repinned for the enjoyment of the large number of OUTLOOK readers who have had the pleasure of meeting Mr. Sousa during his numerous sojourns here.

### MR. SOUSA'S LETTER.

If there is one thing I dislike more than another it is to spoil a good story. I vividly remember my infantile contempt for the punk-headed pirate who told me that Jack the Giant Killer never existed, and I clearly recall my undying hatred for the iconoclast who calmly informed me that Robinson Crusoe was a myth and his man, Friday, a black shadow, without life and substance. I also despised the man who said that Nero was never a fiddler, hence you can understand my position when you call on me in all seriousness to verify the story that my name is not Sousa but Phillips. When I received your letter my first impulse was to allow you to hang on the tender-hook of doubt for some moons and then in the interest of truth to gradually set you right.

The story of the supposed origin of my name is a rattling good one, and, like all ingenious fables, permits of international variation. The German version is that my name is Sigismund Odts, great musician, born on the Rhine, emigrated to America, trunk marked **S. O., U. S. A.**; therefore the name. The English version is that I am one Sam. Ogden, a great musician, Yorkshire man, emigrated to America, luggage marked **S. O., U. S. A.**; hence the cognomen. The domestic brand of the story is that I am a Greek named Phillips, emigrated to America, a great musician; carried my worldly possessions in a box marked **S. O., U. S. A.**; therefore the patronymic.

This more or less polite fiction, common to society, has been one of the best bits of advertising I have had in my long career. As a rule, items about musical people find their way only into columns of the daily press, a few of the magazines, and in papers devoted to music. But this item has appeared in the religious, rural, political, sectarian, trade, and labor journals from one end of the world to the other, and it is believed that it makes its pilgrimage around the globe once every three years.

Its basilar source emanated about ten years ago, from the always youthful and ingenious brain of the publicity promoter, Col. Geo. Frederick Hinton. At that time Colonel Hinton was exploiting Sousa and his Band, and out of the inner recesses of his gray matter he invented this perennial fiction.

Since it first appeared I have been called on to deny it in Afghanistan, Beloochistan, Cambodia, Denmark, Ethiopia, France, Germany, Hungary, Ireland, Japan, Kinnelathia, Loughland, Madagascar, Nova Scotia, Oporto, Philadelphia, Quebec, Russia, Senegambia, Turkestan, Uruguay, Venezuela, Wallachia, Xenia, Yucatan, and Zanzibar, but, even with this alphabetical-geographic denial on my part, the story—like Tennyson's brook—goes on forever.

Were it not for the aggressive finger of pride, pointed at me by the illustrious line of ancestral Sousses, I would let it go at that; were it not for the degrading bunch of sisters and brothers ready to prove that my name is Sousa, and I cannot shake them, I might let your question go unheeded.

My parents were absolutely opposed to race suicide and were the authors of a family of ten children, six of whom are now living, all married and doing well in the family line; so well, indeed, that I should say about half the name of Sousa will supplant that of Smith is our national name.

Now for the historical record: I was born on the sixth of November, 1854, on G Street, S. E., near 6th Street Church, Washington, D. C. My parents were Antonio and Elizabeth Sousa. I drink in laudal fluid and patriotism simultaneously within the shadow of the Great White House.

I was christened John Philip at St. Finkel's Church on Twenty-second Street, Northwest, Washington, D. C., and would say, had I an opportunity to be born again, I would select the same parents, the same city, and the same time; in other words, I "have no kick coming."

Very sincerely,  
JOHN PHILIP SOUSA.

**Annual Invitation Tourney.**  
The annual invitation tournament of the Garden City Golf Club is booked for May 7, 8, and 9, two sixes qualifying for the President's and Hempstead Cups; a handicap being held in connection with the thirty-six hole finals.

**P**LEASE GIVE MY HUNDREDS OF THANKS TO PINCHURST! is Bandmaster John Philip Sousa's message sent in connection with a private telegram to the editor of THE OUTLOOK.

In reply we can pay no man more fitting tribute than to say that the entire Village is already anticipating Mr. Sousa's return next season.

No visitor here has ever been more a component part of the place, generally esteemed or universally popular.

Pinchurst has seen Sousa, the man, and Pinchurst takes pride and pleasure in counting him one of her most enthusiastic admirers.

# AMOND SHOOTING

## Shooting Clays at Hot Springs, Va.



FROM LEFT TO RIGHT, CHALLENGER ROBERT J. ALLEN AND SOUSA.

[Special Telegram to the Herald.]  
Hot Springs, Va., Friday.—The regular by Henry John Philip Sousa and Charles Lattimer was held this afternoon, but H. Lattimer, of New York. Mr. Sousa the usual one hundred clay pigeon event made 46 out of 50. Mr. Lattimer was one was made one of fifty. The "birds" second and, with a score of 46.

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

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## MARINE BAND PUT OUT BY CONGRESS

(Special Telegram to The Morning Telegraph.)  
WASHINGTON, May 22.  
By stupidity rather than design—or perhaps with a blind desire to cater to the demands of organized labor—Congress has probably succeeded in putting out of business the famous United States Marine Band, of which John Philip Sousa was for years the conductor.

The musical unions have been trying for years to secure the passage of a law forbidding the Government bands, military and naval, to compete with civilian bands at social gatherings. This year such a provision was snaked into the Naval Appropriation Bill and Congress let it slip through.

Now it has been discovered that the law is so drawn that the Government bands will not be able to play at any official function. If this proves to be so the occupation of the Government bands is gone and there will be no more good free music for Washington.

one incident connected with the dinner that Bert Murphy, "The Man Who Sings To Beat The Band," gave in honor of John Philip Sousa, at the Hermitage, New York, last year, has not been told in print. During the course of the banquet the copyright law came up for discussion. Its opposite phases were supported by John Philip Sousa, author and publisher, on the one hand, and Mr. Warner, representative of The Edison Phonograph Company, on the other. The controversy had progressed to the exclusion of everything else for some time when Mr. Murphy arose deliberately, and, in his stentorian musical voice, said:



"Now, gentlemen, I would like to have the floor just a few minutes. I am neither a composer nor a maker (nor even a representative of the makers) of phonograph records. I'm a chef. Whether I'm a good one or not you may judge from the request before you, and what was before you a few minutes ago. Gentlemen, I came here to the metropolitan city of America to hear two eminent gentlemen discuss the subject—the much-worn and very threadbare subject of copyright law. Gentlemen, Mr. Sousa is one of the most eminent bandmasters of America. His band is recognized the world over as an organization of merit and ability. Mr. Warner, on the other hand, represents The Edison Phonograph Company, which, you all know, is one of the biggest corporations in this country. They've given you their opinions. They're both deeply vested on the subject in hand. I'm not. As I said before, I'm a chef. But I want to give you my opinion, nevertheless. The subject is not worthy of discussion by men of such culture as those I have just mentioned. Let me tell you, gentlemen, it's fit to be passed upon only by the pure food commission. It's a discussion of canned music."

BANDMASTER, WHO TOOK PART IN SHOOT

Elmer E. Hallinger  
4/11/08



JOHN PHILIP SOUSA.

"ROMEIKE" NEW YORK

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

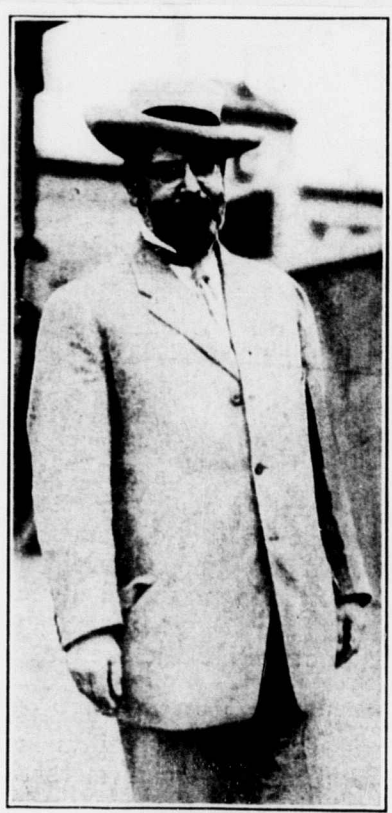
From.....  
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"Fans" and Their Frenzies

The Wholesome Madness of Baseball

By ALLEN SANGREE

With photographs by Heyworth Campbell



JOHN PHILIP SOUSA.  
"After music, baseball."

JERSEY CITY  
SHOOTERS WIN

Hallinger and Carlough Cap-  
ture Two-man Championship  
in State Tourney.

BANDMASTER SOUSA IN MATCH

The fifth annual trapshooting tournament under the auspices of the New Jersey State Sportsman's Association, which has been in progress for two days on the Jersey City Gun Club's ranges on the Hackensack meadows, will be concluded with to-day's events. The two-man championship match was the main event yesterday, and Elmer E. Hallinger and Frank V. Carlough, of the Jersey City club, carried off the championship honors, breaking eighty-eight out of a possible 100 targets. Dr. D. L. Culver and W. H. Maurer were second and Fred W. Moffett and George H. Percy were third. All are members of the Jersey City club.

Ten teams competed for the two-man title, each team shooting at 100 targets. Hallinger did exceptionally good work in this event. In the first string of twenty-five bluebirds he had only two misses, and in the second string smashed twenty-four targets, for a grand total of forty-seven out of a possible fifty birds. Carlough, his partner, did not fare as well. In the first string Carlough missed six bluebirds, but failed only on three targets in the second string.

Dr. Culver, of the Jersey City club; Dr. W. H. Mathews, of Trenton, and F. L. Wilson, of Phillipsburg, each secured scores of forty-five out of a possible fifty in the event. Besides five Jersey City Gun Club teams taking part in the championship match, the Trenton Sporting Association, Alert Gun Club of Phillipsburg, the Hudsons of Jersey City and the North River Club of Edgewater were represented. Two teams represented the latter club.

Thirty-seven shooters competed in the big sweepstake event. John J. Martin, the former metropolitan champion, had high average for the day, breaking 146 out of a possible 160 targets. William M. Foord, of Wilmington, Del., who was high man on the opening day, was second yesterday, with a score of 144, and Fred W. Moffett, with a total of 142 breaks, was third.

John Philip Sousa, the noted bandmaster, shot two strings in the sweepstake event and brought down fourteen birds in the first string and sixteen in the second for a total of thirty. Mr. Sousa also took part in other sweepstake events and put up some fairly good scores.

Lester German, the old baseball player, who is a professional, gave a remarkable exhibition in the sweepstakes. Out of a possible 160 targets German broke 152. Neaf Apgar, John Fanning and J. A. R. Elliott, also pros, did good shooting. The former smashed 148 bluebirds, while Fanning and Elliott each broke 145 targets.

After the day's shooting was over a meeting of the New Jersey State Sportsmen's Association was held in the Jersey City Gun Club house. Officers for the ensuing year were elected and considerable business was transacted. It was decided to hold the tournament on the Jersey City Gun Club grounds again next year. The date for the shoot was not decided upon, but it will be held some time in June. Four local marksmen were among those elected to office. The officers chosen were: President, George H. Percy, Jersey City; first vice-president, John S. Fanning, Jersey City; second vice-president, Frank V. Carlough, South Side Club, Newark; secretary, Charles T. Day Sr., Smith Club, Newark; treasurer, Isaac H. Terrill, South Side Club, Newark; cashier, Henry H. Stevens, Roselle; attorney, F. A. Nott Jr., South Side Club, Newark; trustees, W. H. Hobey, Somerville; Charles McClure, North River; Elmer E. Hallinger, Jersey City.

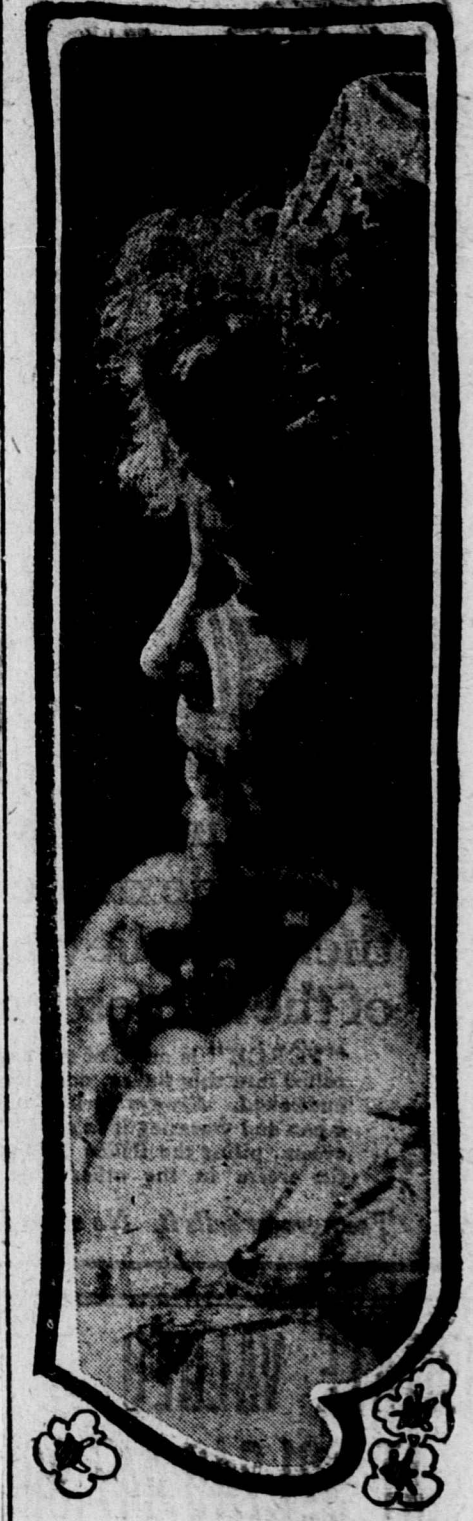
The summaries of the events follow:

Championship Two-man Event.	
Jersey City No. 1.	Jersey City No. 2.
E. E. Hallinger..... 47	Dr. D. L. Culver..... 45
F. V. Carlough..... 41	W. H. Maurer..... 40
Total..... 88	Total..... 85
Jersey City No. 3.	Trenton.
F. W. Moffett..... 44	Dr. W. H. Mathews 40
G. P. Percy..... 39	Dr. F. W. Mathews 37
Total..... 83	Total..... 77
North River No. 1.	North River No. 2.
F. Truax..... 40	J. G. Ropes..... 45
C. L. McClave..... 35	C. Richter..... 33
Total..... 75	Total..... 78
Hudson.	Alerts.
W. O'Brien..... 39	F. L. Wilson..... 45
H. J. Burlington... 34	J. J. Young..... 7
Total..... 73	Total..... 52
Jersey City No. 4.	Jersey City No. 5.
W. J. Wright..... 34	G. L. Brown..... 26
C. L. Thomas..... 37	R. B. Craufurd... 36
Total..... 71	Total..... 62

**Sweepstakes.**  
The grand totals for the sweepstake events are as follows: John Martin, 146; William Foord, 144; Fred W. Moffett, 142; George Percy, 138; William H. Maurer, 137; J. L. O'Donahue, 135; Dr. D. L. Culver, 134; E. L. Wilson, 134; Charles Day Jr., 132; E. I. Vanderveer, 131; F. V. Carlough, 131; F. L. Smoke, 128; Dr. F. W. Mathews, 125; C. Billings, 124; Charles McClave, 122; E. Markley, 121; F. J. Coe, 121; Dr. C. Richter, 120; Dr. W. H. Mathews, 116; E. E. Hallinger, 115; F. L. Lewis, 114; L. M. Palmer, 110; Fred Truax, 109; J. Clark, 76; G. F. Brown, 73; R. B. Craufurd, 69; Nat Ressler, 61; George Kelly, 48; P. Simpson, 36; W. M. Williams, 34; John Philip Sousa, 32; W. E. Crane, 31; A. C. Bostwick, 25; John G. Ropes, 24; H. J. Burlington, 13; K. Krug, 11. The number of targets smashed by the professionals in the sweepstakes follow: L. German, 152; Neaf Apgar, 148; J. Fanning, 145; J. A. R. Elliott, 145; H. Stevens, 142; S. Glover, 141; F. Butler, 139; H. L. Brown, 138; F. Shovering, 137.

Edith Mason  
June 2/08

"THE BRIDE-ELECT"  
FOR NEW YORKERS



—Bushnell Photo.

EDITH MASON.

"The Singing Girl" to Follow  
Sousa's Beautiful Opera at  
Idora Park.

Of interest locally is the theatrical announcement from New York that "The Bride-Elect," John Philip Sousa's beautiful opera now being presented for its second week at Idora Park, will be one of the big attractions on Broadway at the opening of the metropolitan season in the late summer. The work will be revived for Gotham and will be given a brilliant production. It achieved a big success when offered originally, but its music is more in keeping with public taste now than it was then, hence the decision to present it again with the perfection and magnificence of preparation which are required for the introduction of a play or opera to the ultra-discriminating public of New York.

Rumor has it that Ethel Jackson, star of "The Merry Widow," has been asked to sing the role of La Pastorella, queen of the outlaws, the part so charmingly represented at Idora Park by Edith Mason, prima donna of the Idora Park Opera Company.

The reception of "The Bride-Elect" in its presentation at Idora Park has been followed with interest by the New York managers. The opera was released for use here only after long negotiation and then with the idea that the Idora production would serve as a test case. For only a few more days now the opera will run here. Its closing performance has been set for next Sunday evening. After that will come "The Singing Girl."



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Long Island Coast

Hold on like Grim Death to a mosp-stick.— John Philip Sousa

One of the world's great orchestra leaders.

THE ETUDE

Summer Reading Courses for Musicians and Students

AMERICA, the home of the Chautauqua, is pre-eminently a country of reading people. In no other land is the potency of the book so great. Many of our greatest men, not excepting several presidents, have climbed up to success on a ladder of which the rungs were books. Every reader of THE ETUDE should constantly remember that he is living in a land where reading is imperative. Our public libraries and our book stores are filled with free post-graduate courses for those who desire to advance. The opportunities are so open and so inexpensive that you may rest assured that if you do not avail yourself of the splendid chances for advancement offered through the inspiration and instruction to be obtained through books, your rival surely will make use of these great advantages and outstrip you in the race.

The summer is the time of the year when the musician must do his best work in reading. We have, accordingly, prepared a list of books, selected from every available source, that we feel will be of especial value to him.

NOVELS AND MUSICAL FICTION.

"The First Violin," by Jessie Fothergill.

Without doubt the most widely known and most popular of all musical novels. Although essentially a love story, it gives the experiences of a young woman music student in Germany with such accuracy and interest that one is fascinated throughout and at the same time benefited musically.

"Charles Auchester," by E. Berger.

An interesting and well told story of musical life in Europe. The book has had a very large sale and has been popular for many decades. The writer's real name was Miss Shepherd, and the fictitious characters are supposed to represent musical celebrities, thus: Serraphael, Mendelssohn; Burney, Sterndale Bennett; Auchester, Joachim; Clara Burnett, Jenny Lind.

"The Fifth String," by John Philip Sousa.

Mr. Sousa's versatility is nowhere so distinctly shown as in this story. The tale of an Italian violin virtuoso in America is filled with romantic interest and will surely please those who desire interesting musical fiction for summer reading. The book is illustrated with several excellent colored drawings by Howard Chandler Christie.

A FAMOUS BAND MASTER'S ADVICE.

John Philip Sousa, America's noted band master, recently gave a country brass band some advice for its improvement. "Before you start rehearsing your marches and other pieces," said he, "play several minor scales in unison. The playing of the minor scales is of peculiar advantage in developing the ear, and if this custom is regularly followed a great improvement will result in the intonation of your band."

This advice can be applied with great advantage by the violin student. He should persistently practice all the scales, and especially the minor scales, both in their melodic and harmonic form, until he can play them absolutely in tune. Every violin teacher knows that the violin pupil whose ear is dull and defective has the greatest difficulty in playing minor scales and the minor intervals in his pieces. He will persistently play F sharp all through a piece in the key of D minor—in fact, he will play the piece, to a certain extent, as if it were written in D major. It seems peculiarly difficult for him to recognize that the half step in the minor scale comes between the second and third notes of the scale and not between the third and fourth as in a major scale. If he is made to persistently practice the minor scales, calling out the intervals, "whole step," "half step," etc., he will infallibly improve in intonation.

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

Handwritten notes and stamps on a form, including the word 'CHRONICLE' and some illegible text.

Idora Park

After a week on the Idora Park stage "The Bride-Elect," John Philip Sousa's beautiful opera, has attained such a degree of popularity that audiences which will pack the theater to its capacity are assured for the second week during which the work will be presented. On all sides the production has been pronounced the best ever given at Idora Park. It has proved all that was promised for it, the public having taken to it most enthusiastically.

All the martial melody of the music has been realized by the members of the Idora company. All the delightful solos have been sung superbly, while the thrilling ensembles and the spirited dances and march strips have given to the attraction a tone that has compelled appreciation. People who love music and the opera irresistible and those who go to the theater for fun or for beauty of the stage production, are guaranteed to have their tastes justly satisfied.

CHRONICLE

"BRIDE-ELECT" AT IDORA.

In its first week at Idora Park "The Bride-Elect," John Philip Sousa's spirited and melodious opera, has proved very popular. Large audiences have been enjoying the thrilling music and pretty stage pictures. The members of the Idora company have found a pleasing vehicle in this work. Edith Mason, the popular prima donna, has made a hit as the outlaw queen. Ann Tasker has scored a success in the title role. Ferris Hartman is capital in his amusing representation of the love-sick King of Timberia. Thomas H. Persee and Charles Arling sing in splendid voice. Joseph Fogarty and Walter De Leon help with the fun-making very materially. Bernice Holmes has a fine opportunity for her pleasing contralto, and all the others in the cast do well. The chorus is full of life and spirit. After "The Bride-Elect" will come "The Singing Girl," for which rehearsals are now going on. It was in this that Alice Nelson sang with such conspicuous success. Her role will be ably aided by Miss Mason. To-day will be a gala day in Idora Park. In the afternoon there will be a public meeting. All citizens and visitors are invited to attend.



4/12/08

**HERBERT L. CLARKE**

**World Famous Cornetist Achieves Remarkable Results With New Conn Cornets**

It is extremely doubtful that a manufacturer in any line of business ever has received more valuable commendation of his product than that which recently went to the C. G. Conn Company, of Elkhart, Ind., from the pen of Herbert L. Clarke, who, as cornet soloist and assistant director of Sousa's Band, is known throughout the civilized universe.

Mr. Clarke's friends make no exaggerated claim when they hail him as the world's premier cornetist. His record embraces a chain of achievements unsurpassed in the history of the cornet. He has been a soloist with P. S. Gilmore, F. X. Limes, Victor Herbert, New York's Seventh Regiment Band and the Queen's Own Band, of Canada. He was also soloist at the Chicago World's Fair, the Paris World's Fair, at St. Louis, at Buffalo, at Glasgow, at Philadelphia, almost a dozen years at Pittsburgh, at Atlanta, at Manhattan, and at dozens of other famous places and events. It is, consequently, natural that what Mr. Clarke says on the subject of cornets and cornet playing should carry great weight. His letter to Mr. Conn, dated May 26, is extremely interesting, and is reprinted in full below:

Reading, Mass., May 26, 1908.

C. G. Conn, Elkhart, Ind.:

MY DEAR MR. CONN—Have waited purposely some six weeks after receiving the two new Gold Cornets you sent

Thanking you again for your kindness in making my work still easier, and with best wishes, I remain,

Sincerely yours,

(Signed) HERBERT L. CLARKE.

Below is a reproduction of Mr. Clarke's compass of six C's and of his three octave chromatic, which he mentions as playing four times in one breath:

It is evident from Mr. Clarke's letter and his remarkable achievement on his new cornets that the C. G. Conn Company indirectly exerts a vast influence upon the pleasure of the public. By making Mr. Clarke's work easier they undoubtedly stimulate an increased ability in his playing—and the people who hear him are, after all, the gainers.

**ENLARGING ORCHESTRA**

**Don A. Richardson Closes Contract to Furnish Music at Seven Places**

Owing to a growing demand for music, especially orchestral, at the different places of amusement in Charlotte, N. C., Don A. Richardson has increased his staff of artists. Three new players—L. P. Hepburn, of Selma, Ala., pianist; Albert Barber, of Hagerstown, Md., violinist; L. Herrington, of Newark, N. J., pianist—will arrive in a few days. Mr. Richardson has closed contracts to furnish music at the following places: The Academy of Music, the Bijou, the Theatro, the Star, the Edisonia and at Latta Park during the engagement of the Will A. Peters Stock Company, and at the Electrical Park, in North Charlotte.



on for my approval before replying, so as to give them a thorough and impartial trial, because there so many manufacturers at the present time making wonderful improvements, which are overcoming impossibilities of the past, so that anything can be played upon the cornet that is possible on the clarinet or flute. But you certainly lead them all as usual.

Your High Pitch Cornet is the only one before the whole world that both plays and sounds like a Low Pitch, very even in register and tone, brilliant and satisfying. The Low Pitch is simply a gem in every way, and during the short time I have used it, have grown so attached to it that I want to practise all day long now, and, strange to relate, can continue playing hour after hour, without the least fatigue, a quality that is priceless.

Have produced a new compass of six C's or five complete octaves, every tone being clear and free from the squeezed sounds usually made upon other cornets in the altissimo register, besides playing the chromatic scale of three full octaves, from low G, four times in one breath, as easily as on a flute or clarinet.

Words cannot express the complete satisfaction these two cornets give me, and I hope the rest of the cornet fraternity will appreciate your untiring efforts, and still pronounce your instruments the greatest, "par excellence!"

**EIGHTH SEASON OF SUCCESS**

**CORONADO TENT CITY**

**OFFERS**

**THE FOREMOST**

**MUSICAL ORGANIZATION ON THE COAST**

**THE FAVORITES**

**THE FAVORITES**

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**SOON**

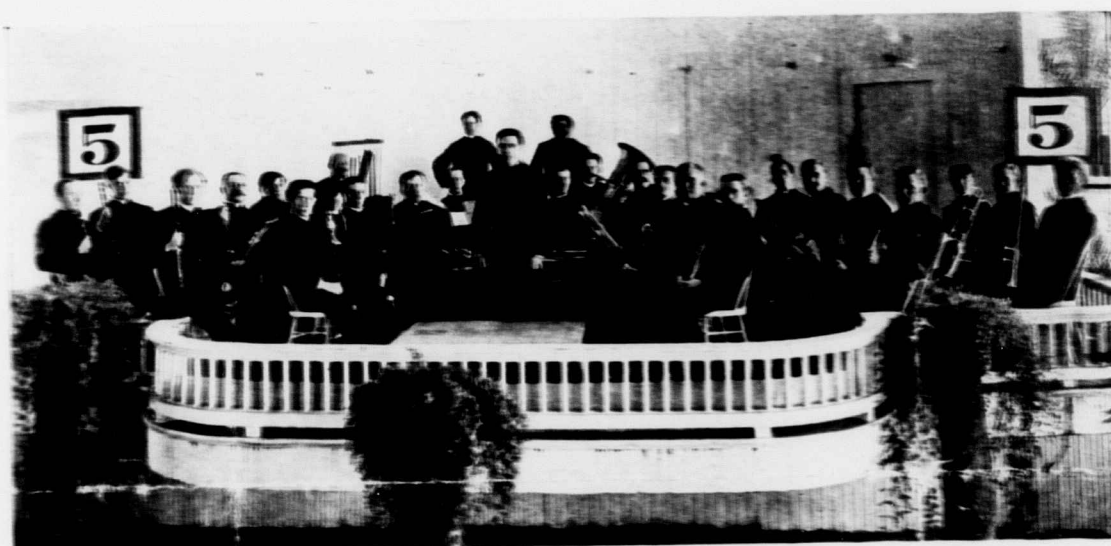
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Excellent  
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of known  
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Each Concert  
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A Pleasure  
to the  
Unmusical

**OHLMEYER**

**AND HIS FAMOUS**

**CORONADO TENT CITY**

**ORCHESTRAL CONCERT BAND**

**LOS ANGELES FIVE DAYS**

Polytechnic High School—Friday, Invitation, June 14, at 8 p. m.

**WEST LAKE PARK—FREE CONCERTS**

SATURDAY Evening, June 15th, at 8:00

SUNDAY Afternoon, June 16th, at 3:30

SUNDAY Evening, June 16th, at 8:00

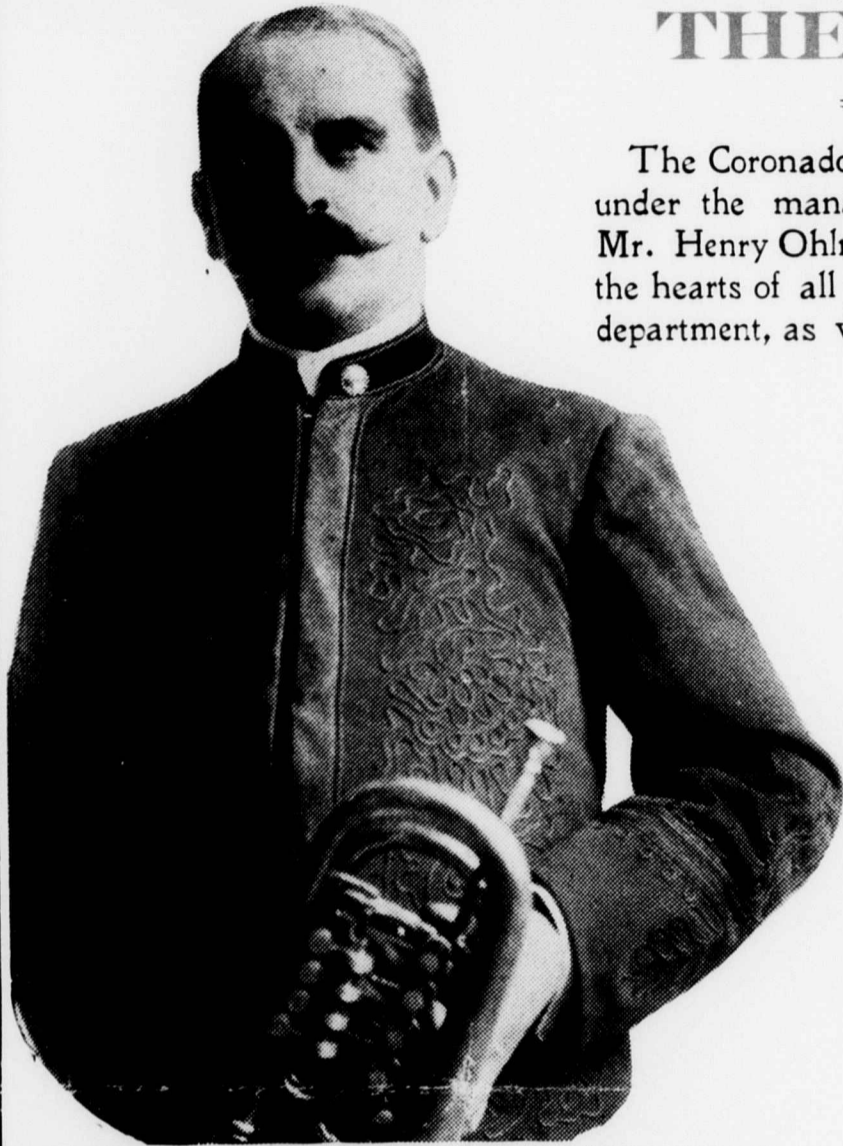
MONDAY Evening, June 17th, at 8:00

TUESDAY Evening, June 18th, at 8:00

THE BAND THAT WILL DELIGHT PATRONS AT

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THE BAND



HERR FRANZ HELLE  
FLUEGEL HORN SOLOIST  
(Nine years with John Philip Sousa)

The Coronado Tent City Concert Band, under the management and direction of Mr. Henry Ohlmeyer, has won a place in the hearts of all patrons. In the musical department, as well as in all others, Tent

City keeps well abreast of the times. In past seasons the music at this resort has been considered by critics as second to none on the Pacific Coast; in fact, it is hard to find such a musical

treat at any of the watering-places in the East. The Coronado Tent City Concert Band is, without doubt, a peerless organization, being composed of twenty-five high salaried instrumentalists, each member having gained

a national reputation for excellence with his particular instrument.



HERMAN ROSENBLUM  
ENGLISH HORN SOLOIST  
Member  
"Cincinnati Symphony Orchestra"

"THE MEMBERS"



FRANK V. BADALLET  
FLUTE SOLOIST  
Member  
"Cincinnati Symphony Orchestra"

- FLUTES—Frank V. Badaliet  
James G. Seebold
- CLARINETS—Nicholas Oeconamacos  
C. Dennstadt  
A. Geoffrion  
H. E. Van Surdam  
J. R. Porter  
Oscar Geoffrion
- OBOE—Herman Rosenblum
- BASSOON—Jean Hausknecht
- CORNETS—Frank G. Paulisch  
Theo. Berth, Sr.,  
J. Clyde Lott  
Franz Helle
- HORNS—Otto Hennerberg  
Joseph Horner  
Perry Johnson
- TROMBONES—Edward Gerhard  
Frank Lott
- EUPHONIUM—Otto Jacobs
- BASSES—Richard Klimitz  
John H. Wulf
- DRUMS—W. H. Reitz  
Richard Eitz



FRANK G. PAULISCH  
SOLO CORNETIST  
Formerly with "Inness Band"

THE COMPLETE BAND WILL BE HEARD AT CORONA

# CONCERTS AT CORONADO TENT CITY THIS SUMMER

## "THE SOLOISTS"



NICHOLAS OECONAMACOS  
CLARINET SOLOIST  
Formerly with "John Philip Sousa"

This season Mr. Ohlmeyer presents Herr Franz Helle — Fluege Horn soloist — (for nine years with Mr. John Philip Sousa). Mr. Frank G. Paulisch — the favored cornet soloist and a former member of "Inness Band." Mr. Nicholas Oeconamacos, a clarinet soloist of great ability, specially engaged by Mr. John Philip Sousa four years ago from the "French Opera Comique," Paris. Mr. W.



W. H. REITZ  
XYLOPHONE SOLOIST  
Member  
"Pittsburg Symphony Orchestra"

H. Reitz, the clever Xylophone soloist and a member of the "Pittsburg Symphony Orchestra." Mr. Herman Rosenblum, English Horn soloist and a member of the "Cincinnati Symphony Orchestra." Mr. Frank V. Badallett, Flute soloist and first flutist with the Cincinnati Symphony Orchestra."

Mr. Otto Jacobs, the eminent Euphonium soloist. Mr. Edward Gerhard, Trombone soloist and member of the "Philadelphia Symphony Orchestra" and the French Horn quartette composed of Mr. Otto Hennerberg, Mr. Joseph Horner, Mr. E. Gerhard, members of the Philadelphia Symphony Orchestra and Perry Johnson, fourth season with the Coronado Band.

These soloists will be heard at each concert and during the summer season at "Coronado Tent City." It is safe to state that no other band today offers such a variety of so well known soloists and musicians, noted for their artistic ability and finished performance.



OTTO JACOBS  
EUPHONIUM SOLOIST

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# AT CORONADO TENT CITY THE ENTIRE SEASON

AMERICA'S GREATEST R

FOLLOW THE BA

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TO

COMFORTABLE



COOL

Coronado Tent C

Opens for the Reception of Guests

SATURDAY, JUNE 15TH,

For Illustrated Pamphlets, Descriptive Matter, write J. S. HAMMOND, Manager, Coronado  
or J. F. NORCROSS, Coronado Agent, 334 South Spring Street, Los Angeles

LARGER=BETTER=MORE ATTRACTIVE T

THE LONGER YOU

STAY

THE BETTER YOU LIKE IT

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Mr. H  
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SOLDIER

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FILMETS

CLARINETS

CHIEF  
BASSINETT  
GIRNETTS

HORNES

MEMBERS

CLIFFMOUNTAIN

BASSINETT

EARLW.

E BA

*Mr. A. A. Walters  
circulo Hero-Ameascanit  
Mare Antomelle  
May 2nd 1864  
you to have this poem  
Translated?*

*Yours  
Please send  
the paper back*



## Em fóco

(Maestro Jonh Philip Sousa)

Um portuguez que em terra americana  
Honra o nosso paiz com a batuta  
E se toca seduz a quem o escuta  
Tal é o nosso heroe d'esta semana.

E' grande, é milagroso na pavana,  
Na valsa faz saltar a rocha bruta,  
E todo o pas-de-quatre que executa  
Parece pas-de-cinco d uma canna!

Já não temos barões assignalados  
Pois cederam logar aos conselheiros  
E os tempos desde ha muito estão mudados;

Mas podemos ufanos, altaneiros,  
Dizer ainda, compensando enfados,  
Que fazemos dançar os estrangeiros!

Belmiro.

1 Um Foco. The Focus,

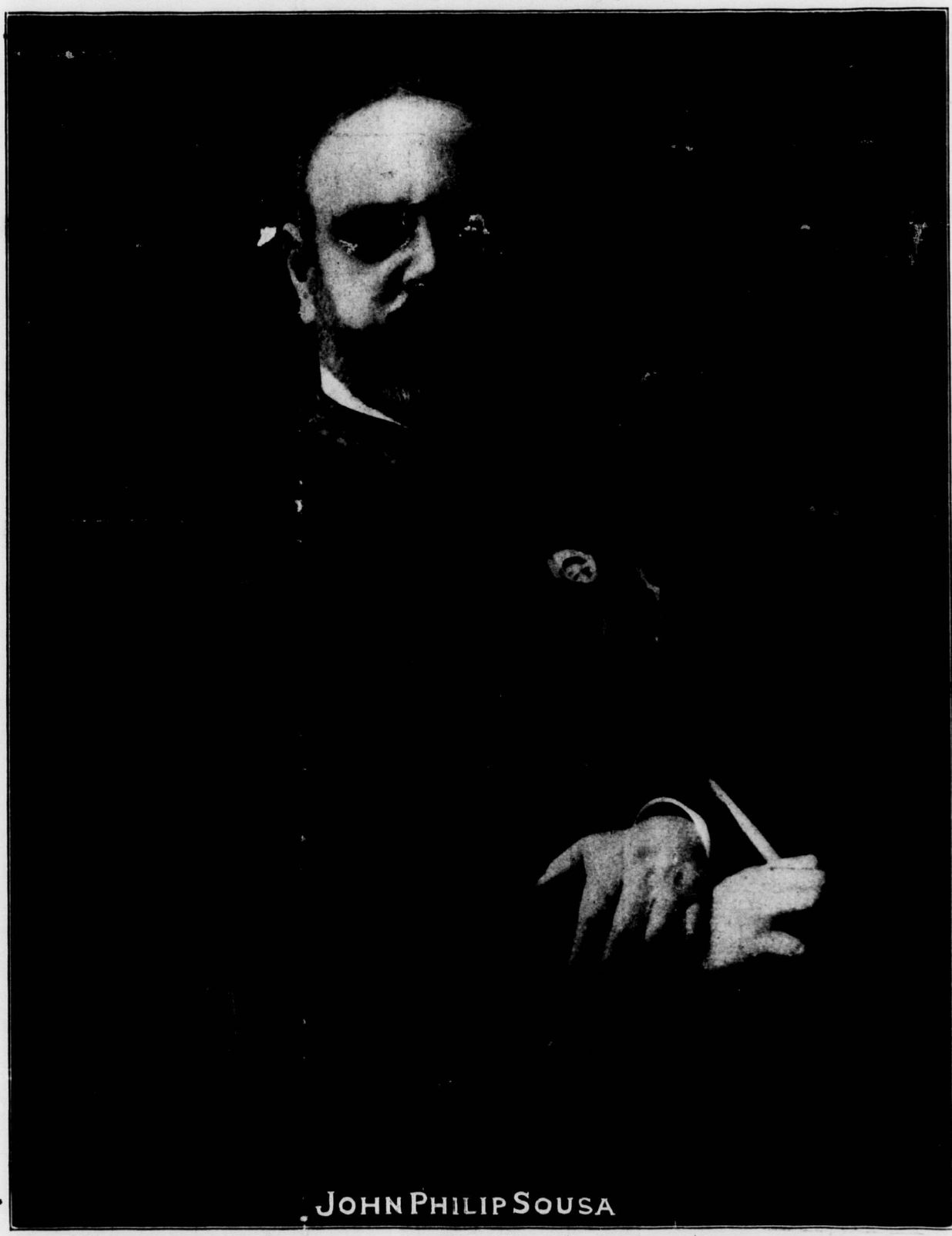
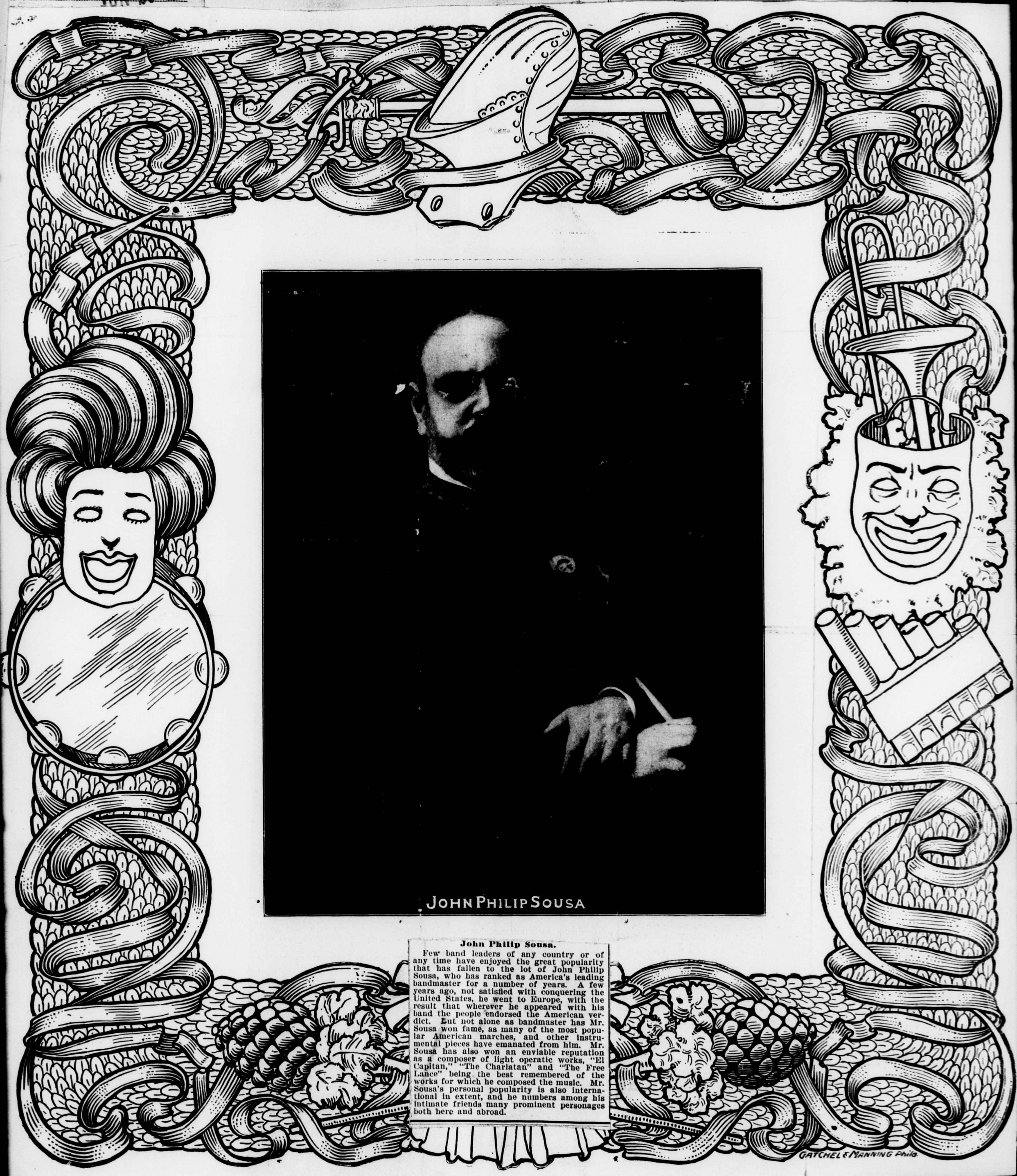
A Portuguese in an American Land,  
Honored our country with a batuta,  
And it plays so soothing to those who listen  
That he is the hero of the week,

2  
It is grand, eloquent and sylvan,  
A waltz makes one jump like a mountain goat,  
And each Pas de Quatre, that it recites,  
Seems like a Pas de Cinco on a reed,

3  
We have no barriers assigned,  
But concede to others their opinions,  
As times since long ago, has changed,

4  
None we could enthuse in ecstasy,  
Saying more and recompensing angry ones,  
Sufficient to even wake strangers dance,

Note, Batuta = is presumably the name of an instrument  
Pas de Quatre + Pas de Cinco, = Dances,



JOHN PHILIP SOUSA

**John Philip Sousa.**  
Few band leaders of any country or of any time have enjoyed the great popularity that has fallen to the lot of John Philip Sousa, who has ranked as America's leading bandmaster for a number of years. A few years ago, not satisfied with conquering the United States, he went to Europe, with the result that wherever he appeared with his band the people endorsed the American verdict. But not alone as bandmaster has Mr. Sousa won fame, as many of the most popular American marches, and other instrumental pieces have emanated from him. Mr. Sousa has also won an enviable reputation as a composer of light operatic works, "El Capitan," "The Charlatan" and "The Free Lance" being the best remembered of the works for which he composed the music. Mr. Sousa's personal popularity is also international in extent, and he numbers among his intimate friends many prominent personages both here and abroad.

GATCHEL MANNING Philo.





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The event happened when the circus was visiting that place last season. The elephants were taken by the trainer to the canal for a bath. After crossing it they proceeded, in spite of the trainer's pointed protests, toward the banks of the Snake River at a place where the current runs swiftly between walls of solid rock. Arriving at this locality, they looked down from about twenty-five feet above water level, and evidently a desire for a real swim took possession of the clever brutes. They jumped from the cliff into the current, from which neither man, nor horse nor other animal that had previously dropped, had ever escaped alive.

The poor trainer saw his own finish, for the value of the elephants in his charge amounted to more than \$30,000. A big crowd of townspeople gathered at the top of the bluffs to watch the floundering of the beasts, of which little could be seen except a waving trunk, a big foot or a broad bit of back now and then. Elephants are powerful swimmers, however, and they finally struggled out of the fierce current, through a channel down to the flats below, where they made a safe landing, and were recaptured by their keepers.

The editor of the largest local paper at this place told Mr. Wheeler, during the recent visit of the circus there, that many of the citizens who missed the elephant adventure of the previous year, hoped the beasts would give them an encore, and had asked him to try and arrange it with the management. Mr. "Punch's" own funny way he replied:

"Well, if the show doesn't get any more money at this place than it did before, we had decided to put the elephants in the river and have them push it up all over the town."

"Circus life is all very different to what it was when I broke into it, more than thirty years ago," reminiscently remarked "Punch" to the editor of a Western paper the other day.

"At first, when I began to peddle pink lemonade to the festive farmer, and was compelled to use a pane of glass in the pall for ice, and later celluloid lemons—at this time I considered myself the real thing by way of a merchant.

"On cold days during those times, when the boss of the palm leaf fan privilege was paying at the rate of \$10 a day for it, I've seen him go into the zebra cage and let the animal kick him several times as punishment for being in the circus business.

"Times have changed," continued "Punch," "and now I'm located on the finest show advance car that ever traveled. Fred McManis is the car manager, and the company consists of eighteen experts in the bill posting art. As for myself, I have a fine suite of rooms—an upper berth and a paste box—besides two kinds of hot water and the German papers to read.

"This beats being 'back with the show,' for we get our regular sleep, while the people with the circus have to sleep in the Winter."

A little story is told of William Granger recently of "The Squaw Man" Co. Besides being a clever actor, he is something of a wag, and very much of a whistler. The story touches upon this last accomplishment, of which those who have heard him say that his tone is clear and true as that of a bird.

While in the office of a Western town hotel during a one night stand, the past season, he was conversing with the manager at the desk, when five or six men filed into the office with the evident intention of warming themselves at the big radiator.

"There comes that string of musicians again from their rehearsal," exclaimed the manager, deeply annoyed.

"What's the matter with them?" asked Granger.

"They're always coming in here to get warm and filling up space that belong to our guests," testily replied the manager.

"Don't you want them here?" said Granger.

"Of course not, they're of no advantage, but I can't very well tell them so," answered the manager, "this is a hotel office."

"What would you say if I could get rid of them for you?" asked Granger, the possibility of a remedy suddenly occurring to him.

"I'll open a bottle for you if you can get them out without offending them," declared the manager.

"I'll try," said the actor as he left the desk, then quietly seated himself in a far corner of the office and began to whistle in low tones, as if to himself.

At first he was unheeded, but as his whistling of popular melodies grew louder, it was noticed that he was frightfully out of tune. This seemed somewhat to trouble the musicians, who fidgeted uneasily, though making no great show of annoyance. But Granger's scheme was quietly working. He picked up a paper and began reading, at the same time increasing the power and volume of his

# TWENTY TWO BAND BIDS

**Pryor Offers to Take Receipts**

**CONTERNO BIDS**

**Former Beach Leader Is Willing to Give 30 Men for \$975**

**AVERAGE BID IS \$1,400**

Propositions for furnishing music on Asbury Park's beach front were received last night from 22 different organizations. The Beach Commission filed all of the offers, which varied greatly, and will take action at an early date.

Bandmaster Pryor submitted two offers. He agreed to furnish a band of 35 pieces from July 6 to September 6 and take the receipts in lieu of the usual salary. All concerts are to be played at the Arcade, except on the Sunday nights of July 21 and 28, and August 4 and 11, when special concerts will be given at the Casino.

Mr. Pryor's other proposition was to supply a band of 35 pieces from July 6 to September 6 for \$1,595 a week. Pryor's band will play at the Hippodrome in New York for twelve Sunday nights, beginning next Sunday, and Mr. Pryor, if awarded the Asbury Park contract, agrees to advertise this resort on his programs without cost.

The other bids received are as follows:

Lambert L. Eton's Seventy-first Regiment Band of New York, 33 pieces, at \$1,350 a week.

E. T. Beales' band of New York, 35 men, \$1,375 a week, or 30 men \$1,225 a week.

Maxwell A. Davison's band, 32 pieces, \$1,350 a week. Mr. Davison was formerly saxophone player in Mr. Pryor's band, but now has his own organization.

H. G. Amer's English band from Newcastle on Tyne, 40 men, ten weeks, \$1,750 a week; 16 to 20 weeks, \$1,400 a week.

Rivella's band, 30 men, three weeks, \$1,500 a week; for the season, \$1,260 a week.

Charles L. Van Barn's Old Guard band, 33 pieces, \$1,325 a week, 40 pieces \$1,550 a week.

Grenadier Guard band, 35 pieces, including five soloists, \$1,300 a week.

Liberati's band, two weeks, May 19 to June 1, \$2,100 a week; after his St. Louis engagement, from August 26, for two weeks \$2,450 a week; four weeks, \$2,100 a week.

San Carlo opera company, 40 pieces, one or two weeks, no rate.

James R. Whitlock's Indian band, 35 pieces, \$1,000 a week; 40 pieces, \$1,200 a week.

Noel Poepping's American band of St. Louis, 45 pieces, two weeks, \$1,725 a week; four weeks, \$1,687; six weeks, \$1,650; eight or more weeks, \$1,600.

Ricci's band of New York, 35 pieces, exhibition concert Easter Saturday afternoon and evening at \$5 per man, Easter Sunday afternoon and evening 50 per cent. of receipts; six weeks of summer at \$1,200 a week; full season \$1,100 a week.

S. Tarlagis's band, 30 pieces, including five soloists, \$650 a week.

L. Conterno of New York, who played here several years ago, 30 men at \$975 a week.

William Weil's World's Fair band, 32 pieces, \$1,500 a week.

Schofield's West Hoboken band, 18 pieces May 29, 30 pieces on Memorial Day, 18 pieces to June 30, after that 34 pieces to complete a season of 15 weeks, for \$16,600.

Banda Roma, 35 pieces, season contract, \$850 a week; month of May for \$850 a week, June \$950 a week, July or August \$1,100 a week.

G. O. Graphel's Red Bank orchestra of Red Bank, formerly at Rose's Pavilion, eight men at \$195 a week.

Other bandmasters requested information.

JAN 24 1907

## PRYOR TO BID FOR BEACH BAND

**Commission Defers Its Action Until His Offer Is Made**

Bandmaster Pryor was in consultation with Mayor Atkins and Dr. B. S. Keator, president of the Beach Commission, for a short time yesterday afternoon, and as a result will submit a bid for furnishing music on the beach next summer. Mr. Pryor arrived from St. Joseph, Mo., a few days ago and made a hasty trip to Asbury Park, returning at 4 p. m.

The commission is now advertising for music bids. A large number of letters has been received. The commission last night granted an audience to Frank Tramutolo, of 560 Cookman avenue, representative for R. Ricci of New York, an Italian bandmaster, who agrees to furnish 35 pieces, a leader and two opera singers at \$1,200 a week on a six weeks' engagement and \$1,000 a week for ten weeks. He also offered to play Easter Sunday and Sunday concerts for \$5 a man.

Ricci cannot talk English and Tramutolo himself found difficulty in clearly expressing his ideas to the commission, which gave no evidence of being over enthusiastic with the proposition. Ricci agrees to hire a hall in New York and give a trial concert if the commission would attend.

While in town Bandmaster Pryor paid a number of social calls. To a Journal reporter he said his men were anxious to again return to Asbury Park with their families for the summer immediately after the Willow Grove Park engagement of three weeks the last of June and that his own family prefer to spend the season here.

The commission deferred closing the band contract until Mr. Pryor's bid is in.

# Sousa Night One of the Most Successful in Tent City History

**MUSIC OF GREAT MARCH KING IS ENJOYED BY BIG CROWD**

Electrical Illuminations and Decorations Are Among the Features of the Evening

**FRIDAY AFTERNOON MUSICALE TOMORROW**

Fine Program is Arranged — Children Given Hay-ride and Entertained at Theatre — New Arrivals

Coronado Tent City, August 13.—In the nine seasons that Coronado Tent City has been running never has such a crowd gathered for an evening band concert as that which greeted Mr. Ohlmeyer and his band last evening to hear the compositions of America's greatest band master and march king, John Phillip Sousa.

As early as 6 o'clock people began to come, and by the time the 7 o'clock car had arrived a huge audience was present, and this was an hour previous to the appointed time for the concert.

When the musicians entered the band stand, which had been left in total darkness, an audience of several thousand people was then present, and as Electrician Shaw gave the order to touch the button, a beautiful sight was witnessed by all, the entire auditorium and the band stand being a blaze of electric lights. The decorations had been carefully planned and for days an army of men had been at work transforming the auditorium and band stand into a bower of beauty.

As Mr. Ohlmeyer entered the stand the band rose in a body and opened the concert, previous to playing the first number on the program, "El Capitan," with that beloved Southern tune, "Dixie." It was done to commemorate the time when Mr. Sousa was director of the Marine band at Washington, and under President Harrison's administration the services of the band had been tendered for the celebration of the centennial of the Mecklenberg Declaration of Independence in North Carolina, the band taking part in the exercises at Fayetteville. It will be remembered that a committee who had charge of the arrangements for the celebration had waited on Sousa and asked that the southland's most loved melody be played during his stay there. His programs included "Dixie" for nearly every other piece on the program, and the rendition of the southern melody brought forth intense applause last night and set the people in the right spirit for what was to follow.

The elegant concert numbers of John Phillip Sousa, and his martial music, came in quick succession; in fact, from the minute the musicians started the concert Mr. Ohlmeyer had cleverly planned the program, and it was indeed with vibration, dash and spirit that his band entered into Sousa's music. No sooner would a number on the program be over, and before the applause would die out, than the band would strike up for the encore, one of Sousa's popular marches.

Gilliland's Black Hussar Band is the creation of Mr. B. D. Gilliland, the well-known and popular conductor, whose musical education and experience covers a wide area.

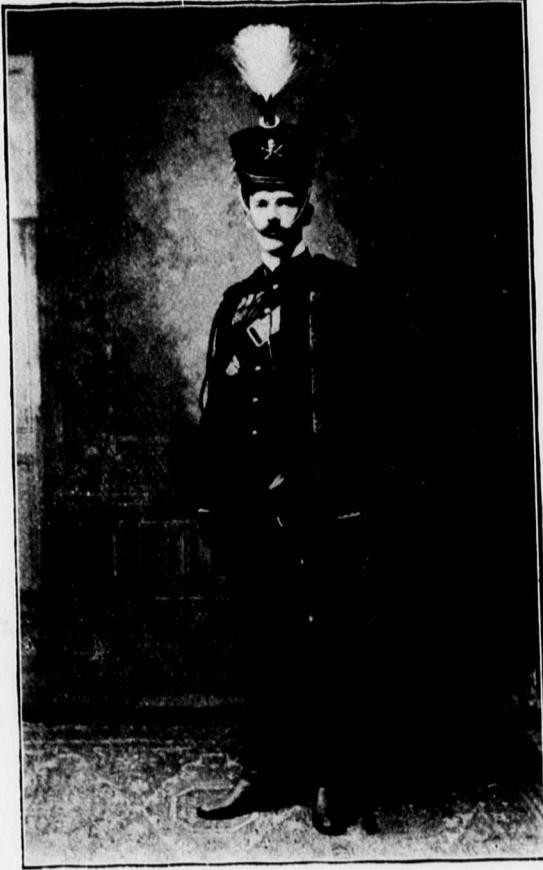
Graduate of Dana's Musical Institute, Warren, O., '87.

Solo Cornet United States Marine Band, Washington, D. C., in 1888 and 1889.

Cornetist with Baker Opera Co., 1889 to 1894.

Cornet Soloist with Prouty Famous Orchestra, Nassau, Bohme Islands.

Conductor Boston Lyric Opera Co., 1897 and 1898.



B. D. GILLILAND

Solo Cornet with Brook's Famous Chicago Marine Band, 1889 and 1900.

Cornet Soloist with The Kilties Famous Scotch Band, 1901 and 1902.

Cornetist with Sousa and his Band in Europe and in America, 1903, 1904 and 1905.

Conductor of Kilties Band 1905 and 1906.

Conductor of Gilliland's Black Hussar Band in 1906 and 1907. This Band enjoys the distinction of being the finest equipped Military Band now before the American public.

## Great Concourse Applauds Compositions of Famous Bandmaster at Tent City

### BAND SCORES HIT IN SOUSA NIGHT

Coronado Resort Dons Holiday Attire in Compliment to American Composer.

The band stand and auditorium at Tent City never has presented a prettier appearance than it did last night at the ninth annual Sousa night; gaily decorated with beautiful flags of all nations and the splendid display of electric lights.

By far the best program of band music ever presented by Mr. Ohlmeyer at the various Sousa nights so far given from the compositions of this, the most honored, of American composers and band directors, was rendered.

The immense audience was full of enthusiasm from the minute the band struck up the first piece, the overture from Sousa's well known opera, "El Capitan," to the very closing strains of that march which inspires every patriotic American, "The Stars and Stripes Forever." Tent City's original and own musical festival, the ninth annual Sousa night, has come and gone and has left a greater impression and pleasanter memories than ever before.

As early as 6 o'clock in the afternoon the crowds began to come, and each succeeding car brought people and people and more people, until by the time the opening number was begun, promptly at 8 o'clock, the audience which greeted Mr. Ohlmeyer and his band was an immense one. The management had carefully planned to take care of the large audience and had provided extra seating capacity. All the chairs from the Pavilion theater were taken out and placed so that all could have a perfect view of the decorations, the electric light display and the musicians.

Credit for the excellent electrical arrangements is due Electrician Shaw.

A feature of the electric decorations was the large picture of Sousa,

surrounded by incandescent electric lights and two large American flags

on either side, also beautifully lighted

decorations. The soloist was Franz

and his work is so well known

and commendation is not nec-

"Los Angeles refuses to be bullied by bricklayers, carpenters or boycotters of any trade. Will it stand for the hod carrier musician and his rotten performances?"

The facts in the case are that these importations made application to conditional membership through the General Secretary at St. Louis. As soon as he learned the facts in the case the applications were rejected, and President Weber ordered members to refrain from playing with them.

What would the members of the A. F. of M. have said had these importations been permitted? What would the San Carlo Opera Co. have said had this been allowed? This company gave up its importations, employed an orchestra of members of the A. F. of M. and enjoyed a most successful season. Had a competing company been allowed to import a cheap orchestra, without protest on the part of the A. F. of M., the organization would have been accused of bad faith, if not downright dishonesty. Another thing: It is a well-known fact that owing to its salubrious climate Los Angeles has the reputation of a great health resort, and has attracted men and women of all vocations, musicians among the rest, so that in proportion, Los Angeles has more excellent musicians than probably any other community. The musicians stigmatized as loafers and toughs by this sheet are among the best in this country.

This vile attack upon clean, respectable members of the profession merely because they, like lawyers, doctors, preachers, priests and other so-called professional men, have dared to organize, is a criterion of how far such publications will go in an effort to destroy the trades unions, and how much credence can be given to the garbled reports of such vicious publications.

riers, etc." The Times, however, let the cat out of the bag as to these foreign artists when it says:

"The troubles of these poor fellows do not end with their being deprived of their right to play. Yesterday afternoon, Mario Lambardi and Luigi Zuffi, managers of the company, filed an injunction suit to prevent them from accepting any other employment, they being under contract to Lambardi.

"It's a CINCH contract. Lambardi is not obliged to pay them during enforced vacations and only gives the best of them 10 francs a day during travel periods, and to the remainder 5 francs.

"On the road for one-night stands, they are invaluable, for they are then practically the whole orchestra. Wherefore Lambardi is bringing this suit to prevent them from scattering and taking other employment.

"A temporary restraining order was issued by Judge James yesterday, returnable before Judge Monroe Friday morning.

"If it was worth while to sue a lot of garbage like this union, whose tyranny has been felt in Los Angeles before, it is believed that these Italians would have good ground for suit."

It appears from this that these much-lauded "Italian artists" were receiving first-class ten francs, or \$2 per day. Second class, five francs, or \$1 per day, no matter how many performances, with no pay when not playing. In other words, these imported artists received nothing en route. The American speculator responsible for bringing these people over here under such conditions ought to be in the penitentiary. This company does not play oftener on an average than five days per week, thus showing that these "artists" earn \$10 and \$5, respectively, per week. No wonder the managers are anxious to hold them to their contract. American musicians would cost them not less than \$35 per week, not more than seven performances per week. Extra performances, \$7 each.

Sawed Jugohum 9/2/09

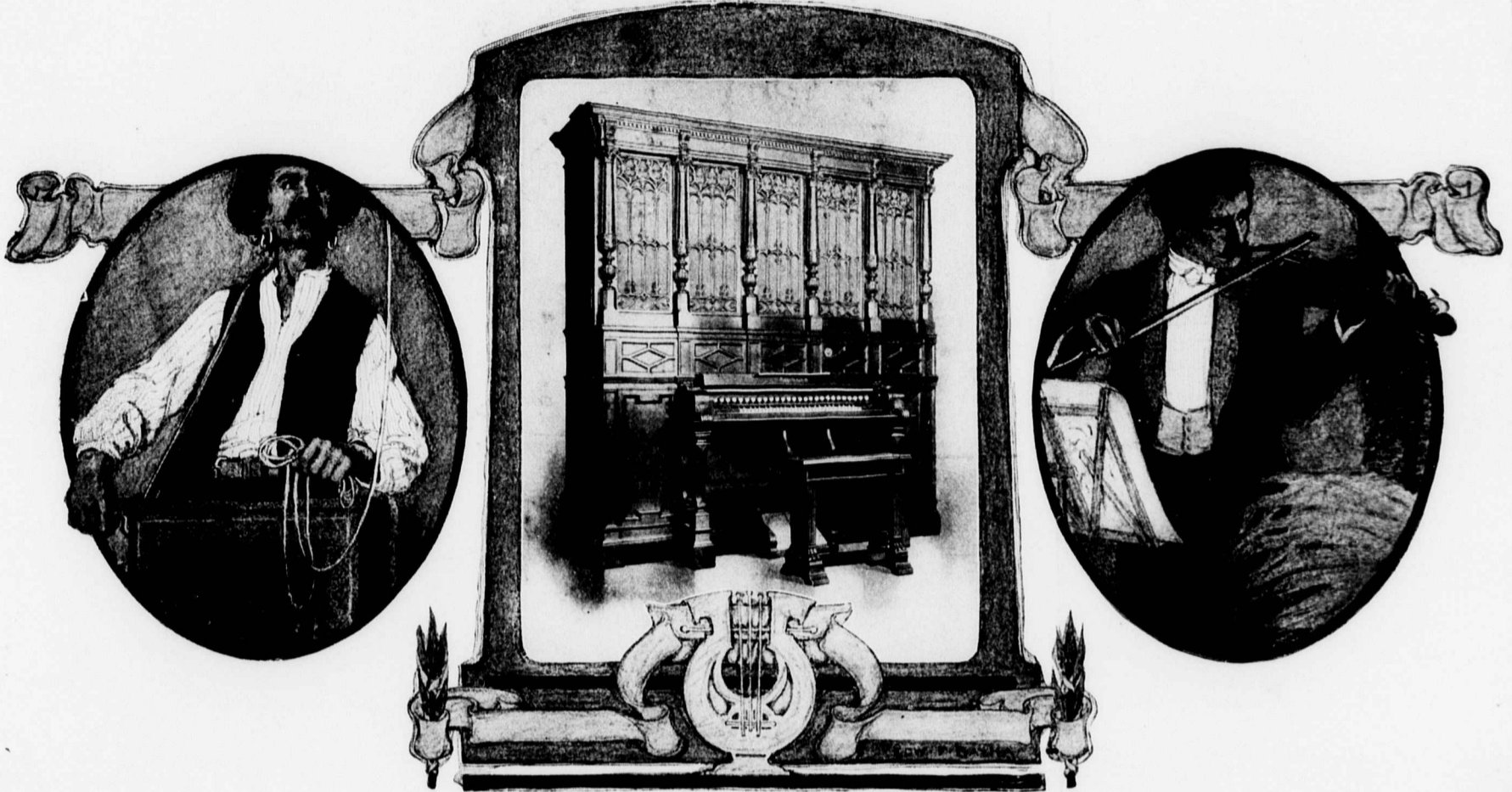
# THE CIRCLE

A Modern Department Magazine for All People

VOL. I. No. 1.

JANUARY, 1907

PRICE, 15 CENTS  
\$1.50 A YEAR



The Solo Orchestrelle, representing the highest type of instrument for producing "mechanical music"

## A Musical Revolution

By HENRY T. FINCK, Author of "Wagner and His Works," "Chopin," "Songs and Song Writers," etc.

NOT, perhaps, since music became an art has such a remarkable revolution occurred in it as that which is going on at this moment. Up to about a decade ago nearly all the music one could hear was made by singers, pianists, violinists, and players of other instruments requiring for their mastery years of patient practise. To-day there are in use hundreds of thousands of instruments which necessitate little or no practise on the part of those who use them, and which are at the same time marvels of modern mechanical ingenuity, marking a tremendous advance over the music boxes, hurdy-gurdys, barrel organs, orchestrions, and other mechanical instruments of the past. The wide demand for them is indicated by the large and steadily increasing number of companies manufacturing them (there are over seventy manufacturers of piano players!), whose prosperity is further indicated by the large scale of their advertising in the newspapers and magazines. The musical periodicals have special editorial departments devoted to these piano players and talking machines, and altogether this new departure in music presents one of the most curious and interesting aspects of modern civilization.

What effect is the wide popular use of these instruments having and likely to have on the musical tastes and habits of the people at large, on the musical profession and trade, and on the development of musical art in this country?

A most deplorable one, if we may believe the eminent bandmaster and "March-King," John Philip Sousa. In an article contributed by him to the September number of *Appleton's Magazine* on "The Menace of Mechanical Music," he likens this phenomenon to the invasion of this country by the pestiferous English sparrow which destroyed or drove away our native song-birds. He predicts 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. At present, he declares, musical enterprises are given support here as nowhere else in the world, while our appreciation of music is bounded only by our geographical limits. 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. All this is endangered by the 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 devices are usurping their places. These talking and playing machines, he declares, offer to reduce the expression of music to a mathematical system of megaphones, wheels, cogs, disks, cylinders, and all manner of revolving things.

What is the result otherwise? The child, continues Mr. Sousa, becomes indifferent to practise, the amateur will disappear entirely, and with him a host of vocal and instrumental teachers, who will be without field or calling. Singing will cease to be a fine accomplishment; vocal exercises, so important a factor in the curriculum of physical culture, will be out of vogue. Hence the national throat will weaken, the national chest 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? The alarmist cites the London *Spectator*, which has been discovering and discussing a decline in domestic music in Great Britain; and while this is attributed in part to the new-born love of athletics among the maids of Albion, the phonograph as a mechanical substitute for amateur performances is also held responsible for a good share of the decline.

"Canned music" is the contemptuous epithet with which Mr. Sousa sums up his diatribe, which, as he frankly admits, was inspired partly by personal considerations—the fact that he, like many other composers, suffers from the circumstance that the writers of music draw no profit from its wholesale reproduction by the mechanical players of every sort.

Simultaneously with this merciless onslaught on piano players and phonographs there appeared in *Good Housekeeping* an article by another musical expert, Mr. Rupert Hughes, author of "The Musical Guide," "American Composers," and other valuable books on musical topics, who takes a diametrically opposite view of the situation. Far from discovering any decline in this country, he declares that the whole nation

### SHOW BUSINESS HURT.

#### Theatrical Managers Can't Pay Heavy Railroad Rates.

The National Association of Theatrical Managers, Henry W. Savage president, in a little pamphlet made public yesterday, announces that the reason for the numerous cancellations of travelling shows during the present season is the refusal of the railroads to come to an agreement on the matter of amusement rates. Recently the Seaboard Air Line declared a theatrical rate of two cents a mile per capita and eight cents per person to a car instead of twenty-five, as provided. The association has now a petition before the Interstate Commerce Commission, asking for a rehearing, and declaring that the reducing managers and house owners have found it impossible to continue their business under the present classification of railroad rates. It will be recalled that on April 8, 1907, the commission, upon an ex parte consideration, published an opinion relative to classification of passenger tariff in which it was made known that the classification of passenger tariff or rates could be made with reference to travelling amusement organizations. The railroads then withdrew the prevailing rate, and since that time the producing managers have formed themselves into an association to get a rehearing on this particular matter.

Practically no bookings are being made, for the next season," the petition reads, "as the existing managers the impossibility of anything but loss in the operation of their travelling organizations. This is particularly true in those sections of the country where the large cities are widely separated and the jumps of the company necessarily long and hard, and will mean for the near future that this particular section will be denied the entertainment and amusement heretofore afforded by the travelling organizations."

The object of the association is explained thus: "The initial purpose of the organization—to entertain and instruct the public—differentiates it. The amusement enterprise is not a group of individuals, each paying his own fare and banded together to secure a rate, but an organization existing and travelling as a completed whole, which must go in such form or not at all. The trip between any two points of performance is but an incident of a general tour outlined and booked before the organization begins its journey; while the travel between two points may embrace but a small portion of the territory of a particular carrier, the ultimate journey, as a rule, covers its entire system. The company members are in no manner concerned with the rate of fare or its payment, but are in the same category as the scenery, baggage and properties, being but a part of a shipment by the producing manager.

"This one individual is the sole person with whom the carrier deals, or to whom it is responsible for the carriage of the organization, and he is either to be viewed in the light of a general shipper, although part of the freight be persons, or as the special purchaser of tickets."



"These talking and playing machines . . . a mathematical system of megaphones, wheels, cogs, disks, cylinders, and all manner of revolving things" (John Philip Sousa). "I must say I would rather hear Sousa's Band in one of these superior phonographs than in the concert hall" (Henry T. Finck).

is feeling a musical uplift like a sea that swells above a submarine earthquake. Heretofore we have been too busy hacking down trees and making bricks without straw to go to music school; but now we not only engage the greatest artists in the world and pay them bigger prices than they get anywhere else, but we are more and more learning to appreciate the higher things in music. Most of us are still too busy to devote years to learning to play an instrument; but a rescue has been recently devised and placed within the reach of every house. The rescuing device was, as usual, greeted with ridicule; but it is now established beyond criticism. To-day, the most eminent writers, composers, and performers compete for adjectives of praise, and declare themselves beholden to mechanical piano players for both pleasure and profit.

The true value of the piano player, in the opinion of Mr. Hughes, is its usefulness as first aid to the untrained. It is to the classics of music what the translator is to literature. While the best translators lose something of the original, without them many of the most learned would be unfamiliar with Homer, Plato, Job, Isaiah, Vergil, Horace, Dante, Cervantes, Goethe, Hugo, Tolstoi, and the others who have made the mistake of not writing in a universal language. Besides being the greatest translator, the piano player is also the greatest missionary that music has ever known. The one way to enjoy classic music is to hear much of it and to hear it often. But the vast majority of mankind is unable to go to many orchestral concerts or operas, or to give the works heard there more than a passing attention. The piano player comes to their rescue; it is always ready for them at home, makes it unnecessary for them to dress and go out, and enables them to make their own programs. Incidentally, by stimulating acquaintance with the classics, it stimulates a desire to hear them well performed. So, in course of time, the concerts also profit.

To the millions who live in the smaller towns, or in the country, these instruments, Mr. Hughes continues, are a godsend. They open up to them the land of milk and honey—all the riches of classical and modern music. The tired man everywhere finds his fatigue capoled and his leisure enriched by the intimate friendships of prophets like Bach, Mozart, Beethoven, Schumann, Chopin, Brahms, Strauss—men whose very names he could not have pronounced a year ago, and whose music now banishes from the mind business and other cares. Formerly, when the daughter in a family married, the piano remained locked; now the parent can reopen it and shake the dust from the strings with better music than the daughter ever played. The automatic piano player can be applied to any piano, and it has not only enlarged the market for new pianos, but rescued from silence many an old one. Working the treadles, moreover, is good exercise, being much the same as walking. The performer pumps wind into the instrument and pumps blood through his own languid tissues. Mr. Hughes has been told of a whole neighborhood of boys being kept off the streets, and out of the mischief that grows there, by their interest in music. He also has a good word for the phonograph, which he likens to musical cold storage. It reminds him of the famous frozen horn which, when thawed out, played an old tune—if we may credit Rabelais, Munchausen, and other reliable historians. It enables him, in Texas, to hear the famous artists of the Metropolitan Opera House of New York. It gave him and other far-off people the privilege of hearing the master singers interpret master songs. It made possible the frequent rehearsing, comparison, and analysis of important musical works. The effect is to extend their audience to an unlimited degree. The market for books about music has also been broadened by it.

Having contrasted the opinions of Sousa and Hughes, let us cast a glance at two foreign countries—Germany and Austria—which, with their thousands of professional musicians, most of them conservative

and many of them pedantic, might be expected to assume a hostile attitude toward the new musical instruments devised, chiefly, by the ingenious Yankees. But the German Emperor was one of the first to install one of the American instruments in his yacht, and throughout the Empire they are coming widely into use. The critics have actually been less impervious than most of their American colleagues. The well-known Austrian editor and librarian, Dr. Richard Batka of Prague, author of biographies of Bach and Schumann, has contributed to *Die Zeit* of Vienna an article on "Klavierspielapparate," in which he not only welcomes them, but refers to the superseding of finger-mechanism by machines as one of the "great historic moments" in the development of music.

In Austria and Germany, as in America, the periodical press is filled with advertisements of piano players. Pianola, Triumphola, Organola, Phonola, Apollo, Simplex, Orphobella, etc.—who, asks Dr. Batka, can remember all the names? At first despised or ignored by musicians, they have undoubtedly gained ground within the last years; they have won the approval of eminent musicians, they have become a power with which all have to reckon, and they have come to stay. Their opponents may be right in maintaining that the human fingers alone can exhaust all the possibilities of touch and tone in the pianoforte, that practising is so good for strengthening the will as well as the fingers that it is a pity to do away with it, and that certain rhythmic and dynamic details in a Beethoven sonata or a Chopin polonaise may be blurred in the new instruments. Such considerations, however, will not deter those who love music, but have no time to learn to play with their fingers, from buying a piano player which enables them at once to reproduce the most difficult masterpieces. It may be more "educating" to play a folk-song or a dance-piece more or less correctly with your own fingers than to let the Phonola produce for you the most brilliant Liszt fantasia; but the buyer of that instrument is not primarily concerned with education; he wants to be entertained, wants to feel that he has all the pianoforte literature at his command. Yet there is an educational value too, even for professional musicians—say, a violinist or flute player who wants to make the acquaintance of pianoforte pieces he can not play himself.

Dr. Batka, moreover, is not convinced that so very much is gained by the finger exercises now taught and practised. The eminent composer of the fairy opera "Haensel and Gretel," Engelbert Humperdinck, once wrote to him: "An incalculable amount of time, money, and vexation might be saved if ninety per cent of scales and pianoforte studies remained unplayed and were supplanted by useful handiwork. How many players get so far as to be able to perform a simple sonata of Mozart or Beethoven? In most cases the result is mere bungling." As for the charge that the noisy music machines have added a new terror to city life, that has to be admitted; but is it as annoying to hear a piano player or a phonograph play a piece as it is to be obliged to listen by the hour to the neighbor's daughter practising her scales and arpeggios?

In order to extend this symposium and, above all, to get at the actual facts as to the effect which piano players and talking machines are having on the musical world educationally, commercially, and artistically, the editor of THE CIRCLE mailed a number of letters to musicians, conservatories, private teachers, manufacturers, and dealers, asking for information and opinions covering the various aspects of the question. The intention was to print the answers in parallel columns by way of emphasizing the divergence of opinions, but this plan had to be abandoned for typographical reasons, as the "alarmist" columns would have remained nearly blank. Evidently the song-birds and their trainers and

Continued on page 41



These piano players are "like the pestiferous English sparrows which destroyed or drove away our native song-birds" (John Philip Sousa). "The greatest missionaries that music has ever known" (Rupert Hughes). "Potent agents of musical progress" (Henry T. Finck).

## A Musical Revolution

Continued from page 6

feeders are not in the least dismayed over the invasion of the "sparrows."

To begin with the teachers. "Just as many people study music as ever," writes Mr. F. A. Williams. "A decided increase, especially during the last few years," is noted by Mr. Isidore Luckstone, who considers the outlook for teachers "brilliant." There are, he says, "a great many more teachers than there were ten years ago, the demand being greater." In the opinion of Mr. A. J. Goodrich, "composers, performers, and teachers who are first-class will not be seriously affected." George C. Young, of the Keystone State Normal School, notes a steady increase in the number of pupils; some, he writes, "come with tastes already formed, but a large proportion need not a little training to get them beyond the popular music of the day. Our own standard is high and we are striving to bring our students up to us instead of staying down on the ground floor."

"More pupils and a better class than ten years ago," remarks Mrs. A. M. Virgil. "There is plenty of work for more than are studying; that is, the demand for good teachers and concert players is greater than the supply." Harold Randolph, Director of the Peabody Conservatory of Music in Baltimore, writes: "The development of mechanical instruments such as the pianola, graphophone, etc., has possibly reduced the number of those who merely take up music as a passing diversion, but this loss is much more than made up by the increase in the number of those who are studying music seriously, either as a profession or with other high artistic aims. The result is a marked improvement in general standard." He records an increase in the number of students of 100 per cent within the last decade. The percentage of increase in the musical department of Harvard University since 1895 is over thirty; at Columbia University the number of students in the musical courses has doubled within the last five years; in Tufts College the annual increase is 5 per cent, the reason for this increase being given by Mr. L. R. Lewis as "more definite prospect of making use of ability, because of greater general interest." The Bush Temple Conservatory of Chicago had 150 pupils five years ago. To-day it has 900. The New England Conservatory of Boston had more pupils last year than ever before, yet this year's number shows an increase of 50 per cent, and there is a long "waiting list" for some of the professors.

The number of educational institutions in this country which have a musical department is legion. One of the New York publishers and dealers supplies about a thousand of them with music—mostly good music. With hardly an exception, these schools increase their orders from year to year.

In noting an increase of 30 per cent in the attendance at the Conried Opera School connected with the New York Metropolitan Opera House, Mr. C. H. Meltzer says that among the students there are far more women than men. "The young women grow more and more interested in art as they become more educated and as the opportunities of hearing grand opera or classical music increase. The men in this country seem to be more interested in what are rather narrowly called practical things." On the other hand, Dr. Eberhard, director of the Grand Conservatory, New York, declares that the recent increase is more noticeable among the young men, and he finds a reason for this in "the fact that it has become evident that young men may earn a good livelihood by obtaining engagements on the stage, principally the operatic stage. It is possible that young men will remain in the ascendency, owing to the steady increase in the number of opera houses and orchestras. Formerly the Philharmonic Society was the only

orchestra in New York; now there are seven similar organizations." At the National Conservatory in New York, it is chiefly the orchestral class that attracts the young men and in increasing numbers.

Let us now cast a glance at the manufacturers, dealers, and publishers; have they cause for alarm? The piano men, for instance. Do they find it necessary to follow the example of the bicycle makers who, when wheels ceased to be a craze, had to turn to building automobiles? Not in the least; they are making more pianos than ever. The Census Bureau figures indicate an increase of 57 per cent in the value of pianos produced in the United States in 1905 over the output in 1900. Possibly some of the manufacturers may have an elastic conscience when it comes to indicating the exact number of instruments they make from year to year; but the testimony of our eyes corroborates the progressive figures given. When a shrewd merchant like Mr. Wanamaker devotes a whole floor of his enormous new building in New York to pianos, we may feel sure that the sale of such instruments is not on the decline. There are, to be sure, mechanical piano players, too, but the pianos far outnumber them, and Mr. Chapman will tell you, what the head men of warerooms elsewhere will confirm, that the piano players, instead of injuring the sale of pianos, greatly stimulate it; for there are tens of thousands of men and women—particularly men—who would never have dreamed of buying a pianoforte had not the "player" unlocked its keys for them.

In answer to the question: "Has the sale of violins, guitars, banjos, and other instruments increased from year to year during the past decade?" Messrs. Lyon & Healy of Chicago wrote: "Violins, yes; guitars and banjos, stationary; general increase, 10 per cent a year; pianolas and talking machines lead the gain, but the increase affects all grades, and there is a better demand for fine goods of all kinds." The Oliver Ditson Co. of Boston reports the past September as the most profitable month in the long history of the house. A year or two ago this firm was obliged to erect a large new building in Boston because of its rapidly growing business, and in a few months the New York branch will move to its new ten-story building. This building will have a retail wareroom of 4,740 square feet (as against 1,000 square feet in the old building) for musical instruments, exclusive of talking machines. The same firm published in 1903 a 393-page catalog of musical instruments. The latest edition of the same catalog contains 450 pages—again exclusive of all mechanical instruments.

Buildings and books are actual facts, not mere opinions; and facts are what we are after primarily.

As regards the sale of banjos and mandolins the word "stationary" is used by one of the firms already cited. Others report a considerable decrease. Mandolins and banjos, however, are in a class by themselves. The music produced by them is usually so crude and primitive that it falls in value far below that of the better grades of "mechanical" instruments, wherefore the world would not be detrimentally affected by a decline in their popularity. Such a decline might, moreover, be the result of other causes. Banjos and mandolins are little used in Europe; in America they have been fashionable fads, and such fads constantly change with the other fashions. Few music lovers will weep if they hear less of that particular kind of tinkling and twanging than they did a decade ago.

Whether composers and publishers have suffered from the vogue of mechanical players and singers, is a question which has been much discussed in the courts as well as out of them. All of those who have answered the editor's question relating thereto agree that royalties

Continued on page 63

## A Musical Revolution

Continued from page 41

should be paid by the makers of perforated rolls and phonograph "records," and that if the law does not cover such cases, it should be amended. Mr. Arthur Farwell writes: "The manufacturer should have absolutely no right to reproduce a copyrighted work without a special contract with the composer. Anything less than this is piracy, whether it helps the sale of the same composition in sheet music or not. It is an immoral economic condition to get something for nothing, the more so when it is got from the composer of music, who has an especial difficulty in making a living." "The manufacturers certainly should share profits with composers if so desired," writes David Bispham.

It is undoubtedly true, as claimed on the other side, that the phonograph aids publishers and composers in some cases by creating a demand for certain pieces. A prominent publisher remarked in private conversation that he often gets letters from persons who want to buy a song or a piece which they had heard rendered by a phonograph. In such cases a talking machine might be likened to the space rented in a Broadway show window for advertising purposes. In England, composers and publishers often pay big sums to the popular artists who bring their songs before the public and thus create a demand for them. In the United States there are singers who get from \$10 to \$50 a week for "boosting" a new song. Nevertheless, publishers and composers will no doubt continue the fight for their share of the profits in the perforated rolls of the "piano players" and the "records" of the phonographs. In Italy, where the sale of mechanical music makers amounts to about a million dollars a year, the courts are deciding against their manufacturers on the copyright question.

The most serious aspect of the question is that the time may come when the manufacturers of piano players and phonographs, inflated by wealth, will attempt to buy up popular composers, making them write for their instruments alone (apart from the stage). In that case, however, why should not the publishers help themselves to these goods freely? The law, surely, would not allow piracy to one party and forbid it to the other? For the rest, the music publishing business has no occasion for alarm; it has never been in a more prosperous condition. New firms are constantly springing up, and old ones have difficulty in keeping up with their orders. An interesting glimpse of the situation is given in the following paragraph, reprinted from the Philadelphia Record:

"Philadelphia prints more than one-quarter of all the music published in the United States, and the total amount of it is six times as great as it was fifteen years ago. But while Europe shows no such increase as that, this country's total output is still less than half of that of Leipzig, Germany, and less than that of several other European cities. In this city the amount of instrumental music printed used to exceed that of vocal music. This was due, it is said, to the cheapening of pianos in recent years and the popularity of banjo and guitar music. Now, however, the banjo, at least, has lost some of its popularity, and the gain in vocal music—until it is about equal to the instrumental in quantity—is attributed to the current prevalence of musical comedies. In vocal music the comic and the sentimental keep about even. The gain in religious music has not been so great as that in other lines."

Are professional singers and players injuriously affected by the vogue of mechanical instruments? The singers whose popularity not only is indefinitely increased by their phonograph "records," but whose pocketbooks are swelled to the bursting point by the money they get therefor, will chuckle at the question. Caruso has received as much as \$3,000 for singing a song into a phonograph. The pianists, too—that is, the good ones—receive enormous sums for allowing the manufacturers of "players" to "can" their interpretations of the great master works of the past and present. Nor have they lost their concert monopoly; there are no piano player concerts except for advertising purposes, and no admission is charged. There is no indication, so far, that the agencies, and the women's clubs which do so much to encourage artists, are engaging machines instead of famous pianists and violinists. In some cities the singers and players are holding high revels as never before in the history of music. The English newspapers announced not long ago that at last London has music all the year round; sometimes there are fifty or more concerts a week. In Berlin, halls have to be engaged a year ahead. Four new ones are now being

## A Musical Revolution

Continued from page 62

built, and when they are finished that city will have a capacity of seventeen concerts a night! Last year, without those halls, the number of local concerts was about 800; and besides this, four companies were nightly producing grand and comic operas and operettas, giving employment to thousands of women and men.

Evidently, there are no signs of the rout and demoralization of the regular musical army!

The amateur remains to be considered. He, surely, is being run over and crippled by the new musical automobiles! On this point there is considerable disagreement among those who have contributed to the editor's symposium. William H. Sherwood writes that he has not had enough experience with the devices in question to feel like expressing an opinion; but he adds: "When some of the agents of musical devices claim to teach one to render music 'without mastering technic,' and when they advertise a 'normal course for teachers' in such ways that it can make people believe that this will take the place of musical education, I protest." In the opinion of Arthur Farwell, "a person with brains will benefit his taste; a person without will lower his, by the use of these instruments. The effect of the machine is nil; it's all the person. It's identical with the liquor question." To the query: "Do you believe it possible for a person having artistic feeling and love of music but no technical knowledge to so operate any of these instruments that the art and sentiment of the composer shall be expressed in the reproduction?" Mr. Farwell answers: "Yes; I have heard it done with astonishingly good results."

Another American composer, Arthur Nevin, writes that "artistic feeling and emotion can not be thoroughly appreciated through any machine." At the same time we must bear in mind that "it is so seldom a composer is satisfied even by human manipulation of finger contact or feeling"; and, he sums up, "in many ways I am inclined to favor the piano players and graphophones. I believe many families become familiar with classic music through the use of these instruments and learn to appreciate it." Tali Esen Morgan's testimony is that the new instruments "bring good music within the reach of the masses. Silent pianos can now speak. Will awaken taste for better music." Yet, he says, it is "impossible" that a person of artistic feeling but no technical knowledge can so operate one of these instruments as to express the composer's art and sentiment. "A machine," he says, "no matter how perfect, can never reproduce or express the soul of the composition. It is a good imitation—that's all." And Frederick A. Williams says: "I do not believe a mechanical device can be made to express feeling. I think the musical development of the country will in time be greatly hindered by these mechanical devices. The art of producing music by one's own effort is half the enjoyment of the musician. Take this away and music loses much of its fascination."

The citations contained in the preceding paragraph indicate that there are eminent professionals who evidently have not given this matter the attention it deserves. They speak of the piano players as mere machines, which is incorrect and unjust. Even a barrel organ is not entirely mechanical; one must have some idea of tempo to play it correctly. Most of us have heard the story of Verdi who, distressed because an organ grinder played one of his tunes too fast, took the crank and showed him how to do it; whereupon the street player pointed on his instrument: "Pupil of Verdi."

There is thus a human, individual factor, even in the playing of a hand-organ. In the Pianola, the Angelus and any other first-class piano player there is infinitely more of this individual human element; it is not an automatic, but a semi-automatic instrument. Even the perforated paper which does the work previously required of the fingers is far from being a mere machine product. An essential part of musical expression—what is called phrasing—depends largely on the way the holes are cut—and there is as much difference between cutters as between regular pianists or violinists. For the rest the player himself attends to the expression. He regulates the pace, making the music go slower or faster at will, down to those minute and capricious fluctuations known as tempo rubato. He regulates the loudness, from a whispering pianissimo to a thundering fortissimo; he can increase the volume of tone gradually or suddenly, and decrease it *ad libitum*. In case of instruments of the organ type, like the Aeolian or Orchestrelle, he also controls, by means of stops, the diverse tone colors which constitute another important element of musical expression.

In two respects the semi-automatic piano

Continued on page 71

music has heretofore been inferior to the hand-made music. It has lacked the variety of human touch, and there has been no possibility of accenting individual tones and thus making the melody stand out above the accompaniment. Whether the touch problem will ever be solved remains to be seen; but there is this to be said, that few hand-players have a touch to be proud of, and that, so far as the automatic player is concerned, half the battle is won by having it attached to a first-class piano, with a naturally rich, mellow tone.

The very important accent problem, fortunately, has been solved at last. After years of patient experiment a way has been found by the experts of the Aeolian Company of reproducing a Chopin nocturne on the Pianola as satisfactorily as a Haydn or Mozart sonata. This may seem a mystical assertion, but I make it deliberately. In the music of the old masters, up to Beethoven (and including his early work), the melody is usually interwoven contrapuntally with other melodies of equal importance, or else it is an integral part of the simple harmonies, requiring no special emphasis. The later Beethoven foreshadows the modern type. Wagner took great pains to teach orchestral conductors to search out the *melos*—the melody—amid the complex harmonies of Beethoven; and Liszt taught pianists the same lesson. In Wagner's own works, and in those of Liszt, Chopin, and their followers, we must always accent the melody, or subdue the harmonic accompaniment, if artistic results are to be achieved, especially in slow, soulful pieces. The pianist does this by acquiring the Liszt technic, which equally trains all the fingers for subtly graded individual accents. The Pianola player can now do it by using the latest invention, called the Themodist, a marvel of mechanical ingenuity and an achievement of superlative artistic importance—a device destined to revolutionize the revolutionary semi-automatic music.

It is not at all likely that any "piano player" will ever supersede the hand-players of the rank of Liszt, Rubinstein, and Paderewski; but if the minor pianists, amateur and professional, are superseded, it will be a blessing to themselves as well as to others. To themselves, because they will escape what Dr. Johannes Moser, of Berlin, has called the "piano disease," consisting of laming of the muscles, inflammation of the sinews, swellings, irritations of the spinal cord, nervous pains in different parts of the body, and other disagreeable consequences of the excessive practise which is essential if one would master that instrument. To others, because they will no longer be compelled to listen to this practising or to the amateurish attempts at playing music—good, bad, or mediocre—which are usually far inferior to Pianola playing, not only technically but even in the matter of expression, for the reason that in hand-playing the difficult technical execution takes up the average player's mind so completely that he has no attention left for expression, whereas a musician who uses the semi-automatic player can concentrate all his attention on the expression. I see here a field for a new variety of music teachers, who will have to know a good deal more about the higher side of music than most of the teachers we have now, and to whom technic is the alpha and omega of instruction, although some of them rail at the Pianola, the Angelus and other instruments of the kind as being "purely technical."

Far from vitiating the musical taste of the community, these instruments are, in my opinion, potent agents of musical progress. On a pamphlet, "The Pianist and the Angelus," published by Mr. Wanamaker, it is stated (and others corroborate this) that "while new possessors of a piano player usually draw from the circulating library the popular songs and pieces of the day, during their first six months of ownership, after that their selections are largely and increasingly from the classics." And there is ample provision for those who want to play good music. The Aeolian Company's catalog contains thousands of pieces by the great masters, for many of which there is as great a demand as for popular pieces of the day.

Thus, instead of being vitiators of taste, the semi-automatic instruments are educators. Hundreds of universities, colleges, and schools use them, among them Harvard, Columbia, Amherst, Vassar, Tufts, Teachers' College of New York, University of Michigan, Oberlin College, Brooklyn Institute of Arts and Sciences, etc. The instructors find them invaluable for familiarizing the students with the works of the great masters and awakening a love for them. Personally I

Concluded on page 74

## A Musical Revolution

Continued from page 71

know of an instructive case in New York City. The young ladies of a private school were obliged, as part of their education, to attend the Philharmonic concerts. Some of them, having had no musical training, looked on this as a good deal of a bore, but took it in as they did their grammar and algebra and cod-liver oil. One day an Orchestrelle was installed in the music room and the program of the impending Philharmonic was played over on it several times. Thenceforth the same girls looked forward to the concerts at Carnegie Hall as a great treat. *Repetition* had unsealed the mysteries of music to them. Theodore Thomas used to say truly that the only reason why so many persons liked good music less than bad music was that they had had less opportunity to hear the good. The semi-automatic instrument supplies this opportunity to all. I know of other instances where such an instrument made ardent music lovers of persons who before they had one, cared nothing for the art. They now attend operas and concerts regularly, thus helping the musical profession.

It is quite true that, as one of the speakers in our symposium has remarked, "the art of producing music by one's own effort is half the enjoyment of the musician." But the instruments under discussion are not condemned by this assertion; on the contrary, in the use of them *everything but the despised technic* depends on the player's own effort, his knowledge, and his taste—nay, even his mood. There is a wide scope for individuality. In my own home there are several persons who play the Orchestrelle, and I can always tell who is doing it. On this instrument, I frankly confess, I can play an emotional symphony like Dvorak's "New World," or Tchaikovsky's "Pathetic," with more satisfaction and pleasure to myself than I ever got from hearing those works played by the Boston Symphony Orchestra under an unemotional conductor like Wilhelm Gericke.

How about the talking machines? These, to be sure, are purely mechanical; the owner can not regulate the music produced by them. This makes them less desirable for those who enjoy the fascination of personally producing music. Shall we therefore condemn them entirely? Mr. Goodrich says: "All but the phonograph can be recommended for special purposes." But the musical phonograph surely has its uses too—even for teachers. I was informed at a large music store that teachers often come and ask permission to hear a certain song as sung into a talking machine by Caruso or some other famous singer, to make sure of some detail of phrasing. Other teachers buy a phonograph, so as to have it always on hand for their pupils. They can thus illustrate at any moment how Emma Eames phrases Micaela's air from "Carmen," or the "Ave Maria" from "Otello"; how Sembra sings Chopin's "Maiden's Wish" or Verdi's "Caro Nome"; how Melba sings Foster's "Old Folks at Home"; Patti, Mozart's "Batti, Batti"; Schumann-Heink, the "Brindisi" from "Lucrezia Borgia"; Plancon, Schumann's "Two Grenadiers"; Knote, the prize song from Wagner's "Meistersinger"; and so on. Teachers also find the phonograph useful for letting the pupils sing into them and then study what they have done, with all the faults clearly revealed.

The good music so liberally cataloged by the phonograph makers is doing missionary work and surely crowding out the trash from their catalogs. A salesman said to me: "We get orders for Nordica, Caruso, and other records from the most remote corners of the country. In not a few cases the recipients do not at first like these songs, which they only ordered because they were associated with the name of a famous singer; but after hearing them a few times they like them and there is a new convert to good music." The Salvation Army also finds the phonograph an aid in making converts to religion.

Let us be fair. A talking machine in the neighborhood is often a great nuisance, but so is a piano or a cornet or a singer. Besides, there are phonographs and phonographs. Some are much softer and more agreeable than others. I must say that I would rather hear Sousa's band in one of these superior phonographs than in the concert hall, because the "record" makes it less noisy while at the same time preserving the peculiar quality or tone color of every instrument and soloist as well as every detail of expression. Herein lies the marvel of phonography—a marvel not only as great as ordinary photography, but as great as that of perfected color photography. Schiller's "Dem Mimen flicht die Nachwelt keine Kränze" is no longer true. Actors, singers, and players can now have their words and songs, with the individual quality of their voices and instruments, recorded for all time and admired thousands of years hence.

What is more important still, they can have them heard and admired now by millions instead of by thousands only. An incalculable amount of innocent pleasure is given by them to children and adults in town and country. They turn farmhouses into concert halls; they will help to check the undesirable crowding of farmers to the cities. Personally I have no need of them, for I happen to be a musical critic who hears all the best in music at first hand. But I feel in regard to piano players and phonographs as I do in regard to mountain railways in Switzerland. Being able to climb mountains easily, I have little use for them; but I am glad that they make the glories of the Alps accessible to thousands who could never know them without the aid of these railways. And the highest peaks still remain sacred to the professional climbers.

Tribune 11/10/10

Press

World

World

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Commercial

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Creator comes to the Hippodrome next Sunday.

World

## VILLAGE BAND WINS APPLAUSE HERE.

"Besses o' th' Barn," from England, Please Audience at the Hippodrome.

The "Besses o' th' Barn" Band, an organization of English villagers, from Whitefield, near Manchester, which recently arrived in this country to make an extended tour, gave its first New York concert last night at the Hippodrome and delighted a small but critical audience.

The band, which is conducted by A. Alken, numbers twenty-five men, and as they sat in a congested group on the mammoth stage they seemed lost in the vastness of the place. Their uniforms were modest, their leader anything but spectacular, and their appearance far from promising. Yet with the first number the audience was completely won.

The band's tone effects were almost perfect, the chief defect being in blending and shading. The instrumental solos were far above the average and won repeated encores. Beatrice Pine, the only vocal soloist, proved acceptable.

The programme was diversified, the numbers running from a new march called "Roosevelt," composed by Mr. Owen in honor of the President, to an arrangement of Rossini's works, ending with excerpts from "William Tell." It was in the latter selection that the band was at its best.

The instrumental solos included Denare's "Cleopatra," arranged for the cornet, and Gounod's "Lend Me Your Aid," arranged for the trombone.

The band is said to have been formed by peasants more than one hundred and fifty years ago, when only string instruments were employed. Later it was turned into a reed band and afterward into a brass band. It won its first prize in 1821 at the coronation of George IV., and since then has been repeatedly honored. It was awarded in 1885 the \$5,000 prize offered at the national contest in Crystal Palace, London.

"Besses o' th' Barn" Play Brasses. Some time in the mists of the seventeenth century there was formed in Morrie England a band that took unto itself the title "Besses o' th' Barn," a name that must sound curious to our ears, since we are lacking in those singular forms of nomenclature so prevalent in the British Isles. The original members of that company of musicians have long since been gathered to their fathers, but the band itself has gone playing on. In recent years it has become "royal" and has gone into the business, among other things, of winning prizes at band tournaments. The "Besses" appeared for the first time in New York last night in the Hippodrome and disclosed themselves as being a real brass band with not a single reed. They are few in number, when compared to such an organization as Sousa's, wear a British looking uniform and they can get a great deal of good music out of their instruments. Their leader, A. Owen, is a solid little man who has his players well in hand and who is different from most band leaders in that he refrains from wearing a uniform. He led his men last night through a "Roosevelt March," arranged in the vogue among visiting foreign bands this year; the dear old "Poet and Peasant" overture; excerpts from "William Tell" and "Semiramide" and a fantasia of Beatrice Pine, who sang the Ardit "Parla" waltz; T. G. Moore, a cornetist; William Lawson, who played Gounod's "Lend Me Your Aid" on the trombone, and Andreas Schneider, who sang the prologue from "Pagliacci." The audience liked the playing of the "Besses" and made them realize that liking by hearty applause that was much more judicious than most of this Sunday night enthusiasm usually is.

Herald

## ENGLISH BAND PLAYS "ROOSEVELT" MARCH

Somebody Called Man at Bass Drum "Teddy" When He Beat It with a Big Stick.

Another English band has been heard in New York—"The Besses o' th' Barn"—which made its local debut in the Hippodrome last evening. The organization is one whose history runs back one hundred and fifty years, and Lancashire, whence it hails, swears by it when football talk is temporarily abandoned there, and the shire crows about musical as well as pig-skin championships that the district has won.

It played at Windsor and King Edward is said to have smiled for a week thinking of the measure of his delight; it played for President Loubet, and somebody says it made him wish the Garde Republicaine musicians could do things like that; it played for the late Sir Arthur Sullivan, and the band's printing says he declared he never heard such a splendid performance of "Tannhauser."

The band has been touring America, where it arrived last summer, and yesterday evening it made New York a "one night stand" by giving a single concert here.

How did the band play? Very well, indeed. Mr. Owen, its leader, has a short, plump figure, but any amount of energy and life, and you should have seen him, in his natty little military jacket, leading his men in a manner that was as full of life as even the trombone last evening was of music. They played pretty much everything, "Poet and Peasant" and "William Tell," of course—that's great for a brass band—and a "Roosevelt" march, when some one said, "Look at Teddy with the big stick," thinking of the man at the bass drum, and they played lots more.

What did the audience think of it all? "Great!"

It wasn't all band. There were soloists—Miss Beatrice Pine, a pleasing soprano; Mr. T. G. Moore, who used the cornet as easily as though he had been brought up on it; Mr. William Lawson, who made some people wish they had learned his instrument, and Mr. Andreas Schneider, a fine, manly barytone, with a good style and a good voice.

San

## "BESSES. O' TH' BARN" BAND.

Visiting Englishmen Give Their First Concert at the Hippodrome.

"The Besses o' th' Barn" Band gave its first concert in this country last night before a large audience at the Hippodrome. All the selections found favor and two or three encores followed each piece.

The principal selections were from "William Tell" and "Semiramid" and the "Poet and Peasant" overture. Alternate British and American national airs brought cheers from all over the house.

The soloists were Beatrice Pine, soprano; Andreas Schneider, barytone; T. G. Moore, cornet, and William Lawson, trombone.

The band belongs to the militia in Lancashire, England, and is composed of workmen from the factories in that city.

## GYMNASTIC BANDMASTER HAS SOBERED DOWN SOME.

Creator's Hippodrome Concert Shows the Conductor Still Athletic—Music Improved.

Creator, the gymnastic bandmaster who literally leaped to fame in a single night on Hammerstein's Roof Garden a few seasons ago, gave a concert at the Hippodrome last evening, leading a band of fifty pieces.

While the conductor is not so spectacular as of yore he did some excellent footwork in darting about among his musicians and tore at his luxuriant hair during the more exciting crescendo passages of the "William Tell" overture. But none of the players was bowled over, the bass drum remained intact, and the big audience was just a bit disappointed.

Creator provided an ambitious programme and proved that his band has improved greatly. It is still noisy and harsh, but on the whole it gave satisfaction.

## CREATORE IS STILL WHIRLWIND MAESTRO

Great Band Leader Fairly Drags Music from Throats of Horns on Reappearance.

Creator, the Svengali and Simon Legree of band leaders, was at the Hippodrome with his band last night, after an absence from this country of six years. There was a big audience, that after the closing grand selection from "Carmen" arose and shouted approbation. As an encore and to wind up the performance he played the "Star Spangled Banner," and the crowd, which had arisen, went wild with enthusiasm.

A bowery barker would assert that Creator "eats 'em alive." He has lost none of the eccentricities and mannerisms which attracted attention when he was here before. In the softer passages he seemed to wave a hypnotic baton over seventy-five bearded Tribes, playing through them upon their own instruments.

Then he would implore, entreat, threaten, cajole, menace and browbeat them with his little stick, dashing from one side to the other, shaking his heavy mane and almost reaching down into the horns to tear the notes from their unwilling throats as he wanted them. He danced a Norwegian dance when the pianist played one, and tripped Hungarian measures to the music of Brahms. He would shake his locks at the second trombone in a fury of despair and gesticulate over the French horn in a fashion that a deaf and dumb man might mistake for assault and battery.

The audience was quite as interested in Creator as in the admirable music of his band. The piano soloist was Sig. Vincenzo Stea and the tenor Sig. Silvio Gridelli.

Commercial

The Hippodrome was packed last night with an audience of Creator-worshippers. This graceful gesticulator was at his best and, after an exceedingly subdued performance of his own opening march, leaped into the overture to "William Tell" with the old-time fire, and extricated from it mere variations and combinations of tempi, rhythm and climax than dear old Rossini ever dreamed of. After this the balance of the programme burned steadily to the end, and, despite the two incursions of a tenor-robusto and a pianist-pianissimo (in all save his walk across-stage, which was so upique it was redemanded even at the expense of a second onslaught on the piano keys), Creator was the prime mover of the entertainment, the chief factor; in fact, the whole show.

For next Sunday the "grand double bill" is announced—the New York Philharmonic Society will be heard in the afternoon and the Russian Symphony Orchestra in the evening.

## Creator at the Hippodrome.

Creator and his band gave a concert last night at the Hippodrome. He was assisted by soloists and gave a characteristic programme. There was a goodly audience, which devoted much of its interest to Signor Creator's unusual emotionalisms.

Telegraph



3/13/06

MILWAUKEE FREE PRESS

### SOUSA STILL THE FAVORITE

#### PABST PACKED WITH MARCH KING ENTHUSIASTS.

Hundreds of People Turned Away After House Was Filled to Its Utmost Capacity.

While all the Italian, German and other exotic brass and military bands may be duly appreciated by American audiences (if not for the unusual artistic merit of their productions at least for the other entertaining features furnished by their conductors, it is after all John Phillip Sousa, and his band, that touches the American heart most. Few if any of the band masters of this country have understood the limited extent of the development of the musical taste of the people at large as Sousa has, and whatever the insignificant minority of our musical aesthetics may hold to the contrary, no one has done more for the elevation of said musical taste, when the great masses are concerned, who are as yet on the lower rung of the musical ladder, than J. P. Sousa. The masses, to whom the tonal carnival of a well appointed brass band still constitutes the ne plus ultra of music and a lively double quick march in double fortissimo the "hecht" of all musical enjoyments. For these masses, the tunes of the "March King" Sousa are authoritative to which they will listen in preference to all other music. By the clever intermixing of music of artistic merit with his popular march programme, he has acquainted the people at large with a higher class of music, and has undoubtedly convinced thousands upon thousands that there is something more enjoyable in the glad art than the marches and ragtime Sousa uses as bait, with his eccentric mode of directing, to catch the attention of the unsophisticated.

And thus Sousa has been an educational mission, little as it is appreciated by the craft, and by those who were thus surreptitiously converted without being aware of the benevolent ruse played on them by their idol. Sousa is as conscientious a musician at heart as any and as such surely prefers classic music (or such as goes under that appellation) but also too careful an educator to risk the popularity of his undertaking and with it perhaps its educational influence, by trying to force the issue, as many a well meaning orchestra leader has tried, to his sorrow.

Thus, the two programmes played by Sousa at the Pabst theater, matinee and evening concert yesterday, besides the innumerable encores—to which the public has trained Sousa and vice versa, Sousa his public—contained such pretentious numbers an excerpt from Wagner's opera "Siegfried," the famous Rakoczy march in Hector Berlioz's orchestration, the Oberon Overture, Wagner's "Ride of the Valkyries," and as a matter of course, the Luchia sextette, especially well adapted propositions to demonstrate the artistic mettle of a brass band and its leader.

As could not be otherwise in an organization composed of fifty well trained musicians, these numbers were a source of delight to all who had never heard the same music played by a symphony orchestra, for which they were originally intended.

Two new suites, and two soprano arias from his own operas, with the requisite number of old and new marches from the "March King's" own pen, were the pleasant reminder that Sousa is no less prominent a composer among the American music writers as he is as leader among American bandmasters. The new suite, "Looking Upward," according to its title, is to be taken as a musical accompaniment or version of the interesting astronomical studies and the probably victorious battles of Sousa and his men with Mars and Venus during their travels, "By the Light of the Polar Star" and "Under the Southern Cross," while the suite "At the King's Court" gives the musical reflections which the sight or thought of the circle of beauty in the king's palace might awaken in the imagination of a musician of democratic origin.

Sousa's suites' abound in the light thematic ingredients and orchestral treatment, familiar from other works of Sousa, who, however original in other things, is too conservative to overtax the susceptibility of his audiences of striking musical innovations.

Edward German's new "Welsh rhapsody" were of great interest as they offered a welcome change from the Russian, Hungarian and other foreign themes, fed to us year in year out of late, and also gave proof that of all the nations which form Great Britain the Welsh and the Irish at least possess musical material of high value if only brought into symphonic form by masters of the prominence of a Villiers Stanford and Edward German, two composers whose works might be put by Prof. Bach on his Milwaukee orchestra programme with profit in more than one sense.

The work of Sousa's band is also as smooth as ever this season, the tonal effects produced of the old-time sonority, woodwinds and brasses of agreeable mellowness, and the three soloists, Miss Elisabeth Schiller, a finished singer with a pure and artistically employed soprano, reaching to C sharp in an emergency, Miss Jeanette Powers, a fine violinist, and Herbert L. Clarke, one of the best cornet players ever heard here, and all three experts in the Sousa style of music, though of course, as far as the sopranoist and the violinist was concerned, naturally at a certain disadvantage unavoidably when the limited tonality of the human voice, or the equally limited tone of a violin, comes into competition with fifty instruments of the full and rich tone which is characteristic of Sousa's band. Obviously owing to the reasonable prices charged, the house was literally packed with nearly a thousand people turned away for lack of room.

I. B.

### LOGICAL CLIMAX OF UNIONISM.



We reprint a slanderous caricature published by the Los Angeles Times, the bitter foe of all unions. This is particularly vicious and is flanked by a lengthy article of the most vituperative character. The musicians are termed "Tooters, Fiddlers and Rampant Laborites."

The cause for all this turmoil was that the Milan Opera Company had imported sixteen musicians from Italy, contrary to the laws of the A. F. of M. President Weber issued an order, direct to Local No. 47, A. F. of M., of Los Angeles, Calif., prohibiting members performing with those importations. The members of the Local obeyed the order, hence the opening of the flood gates of abuse by the Times. The Times called the displaced imported Italians "Talented Foreign Artists," and the local musicians are called "Hod Car-

We append another extract from the Times, which says:

"Last Monday night they ruined the presentation of an opera by forcing Italian artists out of the orchestra and compelling the management to fill places partly with incompetent and insolent loafers wearing the union badge of servitude. They had already forced the Italians to join their hod carriers' lodge and pay dues, but at the order of some Jack Cade in command of the Federated Windjammers and Catgut Tormentors, they squalidly broke faith with the foreign artists, bullied the managers of the opera company and flouted the public by compelling it to listen to blundering and not even honest imitations of the score.

World 11/10/10

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VILLAGE BAND WINS APPLAUSE HERE.

"Besses o' th' Barn," from England, Please Audience at the Hippodrome.

The "Besses o' th' Barn" Band, an organization of English villagers, from Whitefield, near Manchester, which recently arrived in this country to make an extended tour, gave its first New York concert last night at the Hippodrome and delighted a small but critical audience.

The band, which is conducted by A. Alken, numbers twenty-five men, and as they sat in a congested group on the mammoth stage they seemed lost in the vastness of the place. Their uniforms were modest, their leader anything but spectacular, and their appearance far from promising. Yet with the first number the audience was completely won.

The band's tone effects were almost perfect, the chief defect being in blending and shading. The instrumental solos were far above the average and won repeated encores. Beatrice Fine, the only vocal soloist, proved acceptable.

The programme was diversified, the numbers running from a new march called "Roosevelt," composed by Mr. Owen in honor of the President, to an arrangement of Rossini's works, ending with excerpts from "William Tell." It was in the latter selection that the band was at its best.

The instrumental solos included Denare's "Cleopatra," arranged for the cornet, and Gounod's "Lead Me Your Aid," arranged for the trombone.

The band is said to have been formed by peasants more than one hundred and fifty years ago, when only string instruments were employed. Later it was turned into a reed band and afterward into a brass band. It won its first prize in 1821 at the coronation of George IV., and since then has been repeatedly honored. It was awarded in 1893 the \$5,000 prize offered at the national contest in Crystal Palace, London.

"Besses o' th' Barn" Play Besses. Some time in the midst of the seventeenth century there was formed in Middle England a band that took unto itself the title "Besses o' th' Barn," a name that must sound curious to our ears, since we are lacking in those singular forms of nomenclature so prevalent in the British Isles. The original members of that company of musicians have long since been gathered to their fathers, but the band itself has gone playing on. In recent years it has become "royal" and has gone into the business, among other things, of winning prizes at band tournaments. The "Besses" appeared for the first time in New York last night in the Hippodrome and disclosed themselves as being a real brass band with not a single reed. They are few in number, when compared to such an organization as Sousa's, wear a British looking uniform and they can get a great deal of good music out of their instruments. Their leader, A. Owen, is a solid little man who has his players well in hand and who is different from most band leaders in that he refrains from wearing a uniform. He led his men last night through a "Roosevelt March," arranged in honor of the President according to the year; the best visiting foreign bands this year; the best old "Poet and Peasant" overture; excerpts from "William Tell" and "Semiramide" and a fantasia of British songs. The soloists included Beatrice Fine, who sang the Ardit "Paris" waltz; T. G. Moore, a cornetist; William Lawson, who played Gounod's "Lead Me Your Aid" on the trombone, and Andreas Schneider, who sang the prologue from "Pagliacci." The audience liked the playing of the "Besses" and made them realize that liking by hearty applause that was much more judicious than most of this Sunday night enthusiasm usually is.

Herald

ENGLISH BAND PLAYS "ROOSEVELT" MARCH

Somebody Called Man at Bass Drum "Teddy" When He Beat It with a Big Stick.

Another English band has been heard in New York—"The Besses o' th' Barn"—which made its local debut in the Hippodrome last evening. The organization is one whose history runs back one hundred and fifty years, and Lancashire, whence it hails, swears by it when football trick is temporarily abandoned there, and the shire crows about musical as well as pigskin championships that the district has won.

It played at Windsor and King Edward is said to have smiled for a week thinking of the measure of his delight; it pleased Sir President Louber, and somebody says it made him wish the Garter Republican musicians could do things like that; it played for the late Sir Arthur Sullivan, and the band's printing says he declared he never heard such a splendid performance of "Tannhauser."

The band has been touring America, where it arrived last summer, and yesterday evening it made New York a "one night stand" by giving a single concert here.

How did the band play? Very well, indeed. Mr. Owen, its leader, has a short, plump figure, but any amount of energy and life, and you should have seen him in his natty little military jacket, leading his men in a manner that was as full of life as even the trombone last evening was of music. They played pretty much everything, "Poet and Peasant" and "William Tell," of course—that's great for a brass band—and a "Roosevelt" march, when some one said, "Look at Teddy with the big stick," thinking of the man at the bass drum, and they played him more.

What did the audience think of it all? "Great!"

It wasn't all band. There were soloists—Miss Beatrice Fine, a pleasing soprano; Mr. T. G. Moore, who used the cornet as easily as though he had been brought up on it; Mr. William Lawson, who made some people wish they had learned his instrument, and Mr. Andreas Schneider, a fine, manly barytone, with a good voice, and a good voice.

Even

"BESSES-O' TH' BARN" BARK

Visiting Englishmen Give Their First Concert at the Hippodrome.

"The Besses o' th' Barn" Band gave its first concert in this country last night before a large audience at the Hippodrome. All the selections found favor and two or three encores followed each piece.

The principal selections were from "William Tell" and "Semiramide" and the "Poet and Peasant" overture. Alternate British and American national airs brought cheers from all over the house.

The soloists were Beatrice Fine, soprano; Andreas Schneider, barytone; T. G. Moore, cornet, and William Lawson, trombone.

The band belongs to the militia in Lancashire, England, and is composed of workmen from the factories in that city.

GYMNASTIC BANDMASTER HAS SOBERED DOWN SOME.

Creatore's Hippodrome Concert Shows the Conductor Skill Athletic-Music Improved.

Creatore, the gymnastic bandmaster who literally stepped to fame in a single night on Hammessstein's Roof Garden a few seasons ago, gave a concert at the Hippodrome last evening, leading a band of fifty pieces.

While the conductor is not so spectacular as of yore he did some excellent work in starting about among his musicians and once on his dominant hair during the more exciting crescendos passages of the "William Tell" overture. But none of the players was bowled over, the bass drum remained smart, and the big audience was just a bit disappointed.

Creatore provided an ambitious programme and proved that his band has improved greatly. It is still noisy and harsh, but on the whole it gave satisfaction.

CREATORE IS STILL WHIRLWIND MAESTRO

Great Band Leader Fairly Drags Music from Throats of Horns on Reappearance.

Creatore, the Scungilli and Simm League of band leaders, was at the Hippodrome with his band last night, after an absence from this country of six years. There was a big audience, that after the closing grand selection from "Carmen" arose and shouted approbation. As an encore and to wind up the performance he played the "Star Spangled Banner," and the crowd, which had arisen, went wild with enthusiasm.

A heavy hatcher would assert that Creatore "cuts 'em alive." He has lost none of the eccentricities and mannerisms which attracted attention when he was here before. In the softer passages he seemed to wave a hypnotic hand over seventy-five horns of things, paying through them upon their own instruments.

Then he would arouse, enrage, threaten, excite, menace and browbeat them with his lime stick, dashing from one side to the other, striking his heavy mane and almost reaching down into the horns to hear the notes from their unwilling throats as he wanted them. He danced a "Star Spangled Banner" when the pianist played one, and triggered Hungarian measures to the music of Strauss. He would shake his locks at the second movement in a fury of despair and gesture over the French horn in a fashion that a deaf and dumb man might mistake for assault and battery.

The audience was quite as interested in Creatore as in the admirable music of his band. The piano soloist was Sir Vincent Star and the vocal Sir Silvio Crestelli.

Commercial

The Hippodrome was packed last night with an audience of Ocean-worshippers. This graceful gesticulator was at his best and, after an exceedingly subdued performance of his own opening march, leaped into the overture to "William Tell" with the old-time fire, and extracted from it more variations and combinations of tempo, rhythm and climax than dear old Rossini ever dreamed of. After this the balance of the programme turned steadily to the end, and, despite the two incursions of a tenor-soprano and a pianissimo (in all save his walk across-stage, which was so upstage it was redemptive even at the expense of a second onslaught on the piano legs), Creatore was the prime mover of the entertainment, the chief factor, in fact, the whole show.

For next Sunday the "grand double bill" is announced—the New York Philharmonic Society will be heard in the afternoon and the Russian Symphony Orchestra in the evening.

Creatore at the Hippodrome.

Creatore and his band gave a concert last night at the Hippodrome. He was assisted by soloists and gave a characteristic programme. There was a goodly audience, which showed much of its interest in Signor Creatore's unusual mannerisms.

Telegraph

Victor Herbert at Daly's Theatre last night at the Hippodrome.

The Victor Herbert concert at Daly's Theatre last night attracted the usual large audience which was eager to applaud and insist on encores. A large part of the programme was made up of Mr. Herbert's own music. Mme. Mary Reed, the soprano soloist, gave the "Jewel Song" from Faust. At the Hippodrome Creatore's Band was heard after an absence of some years from New York, and at Weber's Theatre Lieut. Amers's English Military Band closed a week of concerts.

Scm.

News

### CREATORE AT THE HIPPODROME

Creatore and his band drew a large audience to the Hippodrome last evening. He conducted his players in the same eccentric manner adopted by him when he first appeared in this city, and many were amused and entertained by his peculiar and original mannerisms.

His programme included the "William Tell" overture, Brahms' Hungarian Dances, Tschalkowsky's "Chinese Dance" and selections from "Carmen" and "Traviata."

The soloists were Vincenzo Stea, pianist, and Silvio Gridelli, tenor.

Telegraph

Creatore was given a hearty welcome at the Hippodrome by a responsive, but not critical audience. The programme was made up of Rossini, Batiste, Verdi, Tschalkowsky and Bizet. Creatore's strong point is activity; he deserts his stand to rave among the various players and achieves astonishing tone color. Each number was treated with too much Italian freedom. A big noise and a long haired conductor work wonders.

Two soloists added to the general excitement—Signor Vincenzo Stea and Signor Silvio Gridelli. The former approached the piano with a gait not unlike a trained dog walking on his hind legs. He played the "Moonlight Sonata" in a peculiar fashion, inserting various original ideas as to time and tone; he also gave a Norwegian dance of his own. Signor Gridelli with a sliding tenor voice sang three songs of Verdi's.

Globe

### SUNDAY CONCERTS.

CREATORE, the same volatile, intensely gymnastic, and seemingly hypnotic bandmaster that created a sensation here a few seasons ago, but with a band vastly superior to the organization then, performed before a crowded Hippodrome audience last night. The same bushy hair that seemed to rise in crescendo with the music, the same scintillating, nervous, contortionate leading, leaping here and there within the semicircle of instrumentalists, kept the vast throng enthusiastic throughout the evening. If anything, Creatore seems to have a more magnetic control over his men than when here before. The band is more than noisy in its brassiness, but the tonal effects are smoother and the playing surer in technique.

Creatore presented a programme which gave full play to the thunderous resources of his instruments. The overture to "William Tell" was never played so well by brass in this city, and the audience cheered madly at its close. Again the throng leapt almost out of its seats at the crashing finale to a grand selection of airs from Bizet's "Carmen," and the excitement reached a climax when Creatore swung his baton and the "Star-Spangled Banner" burst forth. Every person in the big auditorium was on his feet and cheering throughout the playing of the national air. The daintiest number of the evening was the Chinese dance from Tschalkowsky's "Nutcracker Suite." The soloists were Vincenzo Stea, pianist, and Silvio Gridelli, tenor.

Bourier 11/19/06

### CREATORE'S REAPPEARANCE IN NEW YORK.

Creatore's concert, at the New York Hippodrome, last Sunday evening was a repetition of a glorious success, as only he can attain. Over 4,500 people listened as they do not to other music, and getting from it what no other music can offer. "I never knew that music could be like that," was a common expression, "and I never heard such music." No one ever heard greater applause. Solos are a waste of opportunity in Creatore's case. When and where will he come into his own?

The following was the program:

March, American Navy ..... Creatore  
Overture, William Tell ..... Rossini  
Piano Solos—  
Moonlight Sonata, first tempo ..... Beethoven  
Norwegian Dance, No. 3 ..... V. Stea  
Vincenzo Stea,  
Organ Offertory ..... Batiste  
Prelude, Traviata ..... Verdi  
Chinese Dance, from The Nutcracker ..... Tschalkowsky  
Tenor Soli, from Rigoletto—  
Questo o quell ..... Verdi  
La donna e mobile ..... Verdi  
Silvio Gridelli.  
Grand Selection, Carmen ..... Bizet  
Solos by Sig. Pierno, Croce, Rosano and Silvio.

This conductor is impersonal in the highest degree, in the sense of self unconsciousness. The people, the house, the audience, the press, the impression, are nothing whatever to him. He is simply possessed with an intense necessity for hearing reproduced, exactly as he himself hears it, the composition in hand. That is all and the sole motive in his mind.

It is said by scientists that birds are endowed with a gift of vision one hundred fold magnified above our own, making for them a large hill of a bug, etc. That Creatore possesses in high degree some such enlarged vision as to the forces contained in musical expression is the only way to account for the phenomenal intensity which he feels and causes to be produced. A fire engine, seemingly at the limit of speed, was dashing through the street. The driver, catching sight of a new roll of smoke belching up from the scene of disaster, raised his lash of steel and brought it down screaming across the backs of his chargers. The whole thing fairly leaped through the air. The previous gait seemed slow. Where did that advance come from? How was it possible? This may suggest something of what the musical vision of this strange Italian wrests from his resources.

There is in all music that which could be made to produce such effect. We do not get it often, because usually the gait is restricted to that of a milk wagon or vegetable truck. Also, some leaders may feel something of this, but who have not the gift of communicating it, as this leader has.

There is nothing shallow, claptrap or tricky about the Creatore musical excitement. The work is intellectual to a high degree, intelligent, logical, essentially pure in expression, without sensuality or effort for effect. It has remarkable consistency and symmetry in gradation of power, and there are no undue transitions or exaggerations. After the first sensation of novelty as to unique methods of procedure have passed, he remains comparatively in the background of his creations, for such they are. The deep seriousness and sincerity of the man, the almost tragic absorption of him by the soul of the composition, the nobility, refinement and poetry of his style, are other features which tend to make Creatore attractive.

The listener, of whatever type of mind, is caught sooner or later by the sentiment of the music, not by its execution. It is not the playing of notation and marks of expression. It is the expression of emotion itself. It is not a leading of men and of instruments. It is the creating of life in composition. A state of mind not a condition of listening is produced. No higher tribute than this can be paid to any performance. One remarkable effect of the music, universally expressed, is that in compositions with which one is perfectly familiar, through other forms of performance, there are distinctly heard thousands of things which have never before been recognized. There are constant surprises in sonority, in phrasing, in gradation, in accent, in rhythm, speed, force, climax—it seems at times in the very music itself. This is the creative force moving over the face of interpretation.

It is as if a beautiful garden which you have always seen blooming in dumb and stationary loveliness should commence to move, to walk, talk, think and feel, as sentient beings. Not only flowers, as if whole forests took on life and activity, giants in solitary grandeur, lovers in the moonlight, groups in social converse, troops of war in combat, victory or despair. It is the living original, not the portrait; the spirit of the composition, not its reflection in music writing. It is living harmony.

FANNIE EDGAR THOMAS.

Newspaper Cutting Bureau in the world

### CREATORE AT THE "HIPPODROME"

Creatore and his Band, under the management of Howard Pew were heard in concert at the Hippodrome Sunday night Nov. 11 for the first time since their return from concertizing in England, Italy and other foreign

countries. Last March and April Creatore gave a series of concerts in Queen's Hall, London, where he was received by the press and public with gratifying success. When a few years ago Mr. Pew brought Creatore and his Italian musicians to this country, his method of conducting was so novel and strange that it excited ridicule and sarcasm, but his wonderful power over the somewhat crude material which at that time composed the membership of the organization was so hypnotic and effective, his real musicianship was discovered above and beyond any gyrations or peculiarities. Today the timbre of the band is much improved and Creatore is recognized as a great artist. Following is the program rendered:

#### PART I.

1. March, American Navy ..... Creatore
2. Overture, William Tell ..... Rossini
3. Piano Soli—(a) Moonlight Sonata, 1st Movement, Beethoven  
(b) Norwegian Dance No. 3 ..... V. Stea  
Sig. Vincenzo Stea
4. Organ Offertory ..... Batiste

#### PART 2.

1. Prelude, La Traviata ..... Verdi
  2. (a) Hungarian Dance, No. 3 ..... Brahms  
(b) Chinese Dance from The Nutcracker ..... Tschalkowsky
  3. Tenor Soli from Rigoletto ..... Verdi  
(a) Questa o quella ..... Verdi  
(b) La Donna e mobile ..... Verdi  
Sig. Silvio Gridelli
  4. Grand Selection, Carmen ..... Bizet
- The first number the director's own march,

American Navy, was given with a snap and precision equal to a Sousa composition—but secured under Creatore's individual and unique manner of conducting as he soon began to dance among his men and by frantic gestures and weird solo-voce commands—seemed to himself give just the right tone color to each instrument, this he accomplished by the use of arms, hands, head and long bushy hair. The Overture from Wm. Tell was played with broad conception, impulsiveness and delicate shading which is no doubt nearer to the Italian Rossini's intention than many another more conventional reading of the score. Then Grahms Hungarian Dance No. 3, and The Chinese Dance, by Tschalkowsky, were played with an entrancing lightness and daintiness. But last and best of all was the beautiful interpretation of Carmen. The tones seemed to be absolutely pure throughout, the quieter passages are rendered with skill and finish while the climaxes of tone and rare brilliancy. The flow of musical feeling and passionate expression is fairly intoxicating, leading up to the never-to-be-forgotten magnetic climax at the close. The tenor solo by Sig. Silvio Gridelli was sung carefully with a show of some considerable study but with an entire lack of musical abandon. There was, however, a solo artist present who was not given an opportunity except as heard in ensemble playing and that gifted one was the coronettist, Sig. Pierno, whose power, clarity of tone and artistic reading particularly noticeable in Carmen, was delightful and only made one wish to hear more playing from the same accomplished source.

Creatore and his band gave a concert in the Worcester Theatre, Worcester, Mass., Nov. 13, that was largely attended. Creatore being received with unusual enthusiasm. After a few concerts in the east, the band is booked for an extensive western tour under the able direction of Howard Pew.