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Land and Water
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Jan. 21. 05.
12 & 13, Henriette St.
Strand, W. C.

LINES FROM A LANDSMAN'S LOG.

Friday, January 13th.—To Queen's Hall last night, out of curiosity to hear the much-boomed Sousa and his Buffoon Band. I listened for a couple of hours, and was duly impressed. Mr. Sousa is not, I imagine, ambitious of being taken seriously, and certainly his audiences have no intention of so regarding him. He might play "King Cotton" as an encore to "The Ride of the Valkyries," or follow "1812" with "The Patient Egg" (he is perfectly capable of it), and his hearers would applaud with as much frenzied delight as they showed yesterday evening. Be it said, however, that Mr. Sousa's band possesses some notable qualities. It plays like a machine, for one thing—rather too much like a machine on occasion: and it can make a thundering big row. The mere sight of the big brass double-bass (or whatever the thing is called), sticking up like the smoke-stack of a locomotive, is enough to frighten a nervous man out of the hall. Certain qualities also the band distinctly lacks which I am not technical musician enough to lay hold of, though the intense relief to the ear when Miss Maud Powell came on the platform and drew her bow across the strings of her violin seemed to me significant.

But as a trick composer and a buffoon band the most captious critic must admit that Sousa and His Band are unrivalled, and fully deserve their capital letters. Mr. Sousa's comic orchestration is ingenuity itself. His variations on that haunting ditty, "Bedelia," as played last night, provided the most laughable "music" imaginable. Certainly, Sousa has a line of his own, and it is evident that his audiences don't want anything else. The relief with which they turned, for example, from Liszt's symphonic poem "Les Preludes" (one could almost hear them nodding in their chairs while it lasted) to the "Invincible Eagle" or the "Stars and Stripes for Ever" was almost ludicrous. Sousa's programmes, indeed, seem usually (and most wisely, no doubt) to be of the "trick" order. Last year Mr. Arthur Pryor displayed his remarkable accuracy on that difficult instrument the trombone. This year Mr. Sousa introduces Mr. Marshall Lufsky, who performs miracles of execution on the piccolo. His variations on the air of "Kinloch o' Kinloch" literally made my brain reel. I felt much as, I imagine, a drunken man would feel who thought he could hear as well as see three piccolos instead of one.

Bath Weekly Argus. Bath Herald Feb. 3. 05.
Feb. 4. 05.

SOUSA AND HIS BAND IN BATH

Previous visits of Sousa, who has well earned the sobriquet of the "March King," to Bath have always attracted exceedingly large audiences. Sousa has visited Bath twice before, and given three concerts. So well patronised were they on those occasions that it was not surprising to find that this afternoon the demand for seats was very large. The big hall of the Assembly Rooms was crowded, and many had to be content with standing room only. As was only natural, the programme was a typical Sousa one, and included several classical items, which showed the versatility to which the famous American conductor could justly lay claim. A grand concert opened with Liszt's symphonic poem, "Les Preludes," a number which is not often heard in these days. Liszt was moved to the composition of "Les Preludes" after reading a passage from La Martine's "Meditations Poetiques." It is a piece which is calculated to test the capabilities of any band. Sousa's musicians gave a wonderful interpretation of the composition and the beautiful distinctions of light and shade were a revelation. Another contribution by the same composer was his Fourteenth Hungarian Rhapsody, played with marked precision. An excellent rendering was given of Weber's Invitation a la Valse, orchestrated by Weingartner, and with this piece the first part of the programme was closed. The second half opened with a couple of bracketed pieces by Nevin (a) "At Fontainebleau," and (b) "A June Night in Washington." Grieg's "Parade of the Dwarfs" was also played. But it is compositions from the pen of Sousa himself that were looked forward to with the keenest interest, and one or two of these were included in the programme, including a suite, "Looking Upward." It is divided into three sections, all of which are effective, but the third, "Mars and Venus," is a most spirited piece of music, and gave the side drummers opportunities of displaying wonderful dexterity. This display of cleverness on the part of the drummers was greatly appreciated by an enthusiastic audience. A new march from the pen of this versatile conductor was played, "The Diplomat," and received with great warmth. But it is the encores which make the concerts purely typical of Sousa and his Band. The items of the programme by this means were practically doubled, and the encores included the well-known and popular "El Capitan" and "Washington Post" marches, variations on "Bedelia," which were very effective, and introduced many novelties, that an extra encore was conceded; "Oh! My, My, My"; "Dixie Land," and "Stars and Stripes for Ever." The "March King" is accompanied on the tour by Miss Estelle Lieblich, soprano, and Miss Maud Powell, violinist. Miss Lieblich, who has been heard on previous visits of Sousa, delighted the audience by her singing of Herold's "Pre aux Clercs," and in response to an encore she gave "An open Secret." Miss Maud Powell played Wieniawski's "Ballade et Polonaise" with great skill, and gained for her loud applause. Mr. J. H. B. Mooremans' solos on the saxophone were extremely well received, and his playing of a Fantasia Pastorale by Singelee gained for him a marked recall, and for the encore he played "I ask no more." The concert concluded with the playing of the "Star-Sprangled Banner" and "God Save the King."

Another concert with an entirely new programme was given in the evening.

SOUSA'S BAND AT THE ROOMS.

A Crowded Afternoon Concert.

Mr. John Philip Sousa and his celebrated American band are paying a return visit to Bath to-day. The first concert was given this afternoon, and another will take place to-night. This afternoon there was a house crowded to suffocation. Money was turned away in plenty, for at five minutes to 3 there were only a few five shilling seats left, which were rapidly absorbed by those who had come intending to pay half that amount. To-night the position is sure to be the same. The hall-room is, in fact, inadequate for so great an attraction, sufficing neither for those who would attend, or for the great volume of sound of which Sousa's band is capable when in full force. There are more players than ever, the most notable addition being that of a harp. One misses very much that unrivalled trombonist, Mr. Arthur Pryor, but in all other respects the corps remains what it was—a well-nigh matchless band of talented men playing in wonderful unity, and conducted by a musician who occupies a niche of his own in the world's music, a distinguished by lots of little conductor's mannerisms. In managing his entertainment he employs many devices insignificant in themselves, which make up in the total a musical performance the style of which is unknown in England, except when Sousa is here. His astoundingly successful methods have induced imitation but no competitors. The fascination about the concert the band gave this afternoon was the dash and vivacity of the whole performance; even the encores being pre-arranged and conceded as soon as the conductor gauged the volume of the applause would mean such concession were he content to wait as English conductors are accustomed to. These additional pieces, the names of which were all posted on the platform, were generally marches like "El Capitan," "Washington Post," and snatches after the fashion of "Dixie Land," these, and other old scores being knocked off with freshness and perfection of tone as though they had only just been added to the repertoire. The most curious of the encore selections was "Bedelia," which appeared to be a description of a darkie's orgies, so humorous as to keep the audience laughing. This, in its turn, was encored, and so the music-making went on. The programme opened and closed with Liszt, the opening piece being the symphonic poem "Les Preludes," and the last one of the rhapsodies, these performances showing that in the realm of the classical the band are as capable as in the two-step or ragtime with which they are more generally associated. A suite called "Looking Upward," was distinctly the most interesting thing of the afternoon, for it was Sousa's own, and crowded with extraordinary tone-pictures, many quaint instruments playing a pronounced part. Thus, in the third movement, which describes the leave-taking of a young man off to the war, there is a sort of side-drum solo which is taken with such marvellous dexterity that some auditors were really momentarily deceived into supposing that the beating had begun in some distant corner of the building and that the players had marched nearly until entering the concert hall itself, they filled it with a deafening volume of sound. Strangely, perhaps, demanding brilliant execution, but irresistibly striking. Grieg's "Parade of the Dwarfs"; "Episodes" by Nevin; the descriptive piece often heard at the Palm Room, "Invitation a la Valse" (Weber-Weingartner); and the much announced new march "The Diplomat" were also in the programme. The latest Sousa march does not eclipse the former efforts, and cannot have the popularity of the "Washington Post." If the trombone soloist was missing there was in his stead Mr. J. H. B. Mooremans who accomplished a saxophone solo in great style and played an encore "I ask no more." The only rest apart from an interval the band had during the afternoon was by the singing, in the first half of Miss Estelle Lieblich, who has been to Bath before, and the playing in the second of Miss Maud Powell a clever violinist. The soprano was extremely successful in a duet air from Herold's "Pre aux Clercs," and an encore sang "An open Secret." Miss Powell played Wieniawski's "Ballade et Polonaise" with executive skill and feminine grace.

An entire change of programme is expected for to-night.

Yesterday's "Visitors' List" included the name of Mr. J. P. Sousa, and despite the fact that an unusually large number of well-known musicians have halted at the Assembly Rooms of late, the American "march king" proved equal to filling the Assembly Rooms twice to overflowing. The conductor himself is an interesting figure and even threatens to add another word to the English language, for "Sousa-esque" has already appeared in print. An incident occurred at the concert yesterday afternoon, the responsibility for which perhaps must not be wholly cast upon Mr. Sousa. The bandsmen were playing a Sousa piece in Sousa style; Sousa was conducting in Sousa style, and the audience was evidently enjoying the rhythmic music. So elated did one lady become under its influence that she first put her arm round the gentleman accompanying her, and, he showing no resistance, passive or otherwise, she shortly afterwards signalled the dashing finale by fervently kissing him without any attempt to disguise her emotions. "Bravo," shouted the gentleman, but whether the ejaculation was meant for the band or the lady, the reader must be left to imagine.

No conductor perhaps has been so mimicked and caricatured as Mr. Sousa; but a close observation of his methods gives the impression that most of the impersonations of which he is the subject are not only grotesque in their exaggeration (as might be expected), but fail to grasp the noticeable features of his conducting. The popular idea is that Mr. Sousa is abnormally excitable; but the inference cannot fairly be drawn from his mode of directing the band. Many conductors show as much energy as he—some decidedly more; but his mannerisms are his own. The prominent part which the left hand plays in communicating his wishes to the band is one of the most noticeable points, and another is his habit of effecting "right turn" and "left turn" movements, and concentrating attention upon one

section of the band more markedly than an ordinary conductor. Mr. Sousa, of course, has his energetic periods, and there is one characteristic exercise which irresistibly suggests the "bus-driver warming himself on a wintry day. How far the unusual movements of the conductor are responsible for the remarkable precision and unity with which the bandsmen play is best known to themselves.

SOUSA'S BAND IN BATH.—The visit of Mr. John P. Sousa and his well-known American band yesterday was an emphatic success. The two concerts at the Assembly Rooms were largely patronised and standing room was utilised both in the afternoon and evening. These Sousa concerts have an individuality of their own, but it would be a mistake to imagine that the repertoire of the band is limited to that particular class of characteristic music with which the name of the conductor is associated. Classical works not only find a place in the library of Sousa's band but are well played, and notable contributions to the programme yesterday afternoon included Liszt's symphonic poem "Les Preludes," and one of the same composer's many Hungarian Rhapsodies. Mr. Sousa is a prolific writer of march music, and a new march, entitled "Diplomat," proved very popular. In accordance with custom encores were freely granted, and such dashing pieces as "Stars and Stripes," "El Capitan," "Washington Post," and other familiar numbers were played in the style which the Sousa bandsmen have made their own. Miss Estelle Liebling, whose soprano solo, with flute obligato by Mr. M. Lufsky, was admirably rendered, was heartily encored, and Miss Maud Powell won similar recognition of her skill with the violin, her selection being a familiar Ballade and Polonaise by Wieniawski. Mr. J. H. B. Mooremans (saxophone) was the other instrumental soloist at the afternoon concert and he so delighted the audience with his remarkable skill that he too fell a victim to the encore epidemic. Reverting to the band pieces tribute should be paid to the exceptionally clever crescendo and diminuendo on the drums in one of the pieces, the gradual increase in the volume of sound from the faintest rattle to a deafening clatter being effected in such a way as to call forth hearty plaudits.

SOUSA'S BAND AT THE ROOMS.

Mr. John Philip Sousa and his celebrated American Band paid a third visit to Bath yesterday. The first concert was given in the afternoon and another took place last night. Yesterday afternoon there was a house crowded to suffocation. Money was turned away in plenty, for at five minutes to 3 there were only a few five shilling seats left, which were rapidly absorbed by those who had come intending to pay half that amount. The ball-room is, in fact, inadequate for so great an attraction, sufficing neither for those who would attend, or for the great volume of sound of which Sousa's band is capable when in full force. There are more players than ever, the most notable addition being that of a harp. One misses very much that unrivalled trombonist, Mr. Arthur Pryor, but in all other respects the corps remains what it was—a well-nigh matchless band of talented men playing in wonderful unity, and conducted by a musician who occupies a niche of his own in the world's music, and distinguished by lots of little conductor's mannerisms. In managing his entertainment he employs many devices insignificant in themselves, which make up in the total a musical performance the style of which is unknown in England, except when Sousa is here. His astoundingly successful methods have induced imitation but no competitors. The fascination about the concert the band gave in the afternoon was the dash and vivacity of the whole performance; even the encores being pre-arranged and conceded as soon as the conductor gauged that the volume of the applause would mean such a concession were he content to wait as English conductors are accustomed to. These additional pieces, the names of which were all posted on the platform, were generally marches like "El Capitan," "Washington Post," and snatches after the fashion of "Dixie Land," these, and other old scores being knocked off with freshness and perfection of tone as though they had only just been added to the repertoire. The most curious of the encore selections was "Bedelia," which appeared to be a description of a darkie's orgy, so humorous as to keep the audience laughing. This, in its turn, was encored, and so the music-making went on. The programme opened and closed with Liszt, the opening piece being the symphonic poem, "Les Preludes," and the last one of the rhapsodies, these performances showing that in the realm of the classical the band are as capable as in the two step or ragtime with which they are more generally associated. A suite called "Looking Upward," was distinctly the most interesting thing of the afternoon, for it is Sousa's own, and crowded with extraordinary tone-pictures, many quaint instruments playing a pronounced part. Thus, in the third movement, which describes the leave-taking of a young man off to the war, there is a sort of side-drum solo which is taken with such marvellous dexterity that some auditors were really momentarily deceived into supposing that the beating had begun in some distant corner of the building and that the players had marched nearer until entering the concert hall itself, they filled it with a deafening volume of sound. Strange music, perhaps, demanding brilliant execution, but irresistibly stirring. Grieg's "Parade of the Dwarfs"; "Rhapsodies" by Nevin; the descriptive piece often heard at the Pump Room, "Invitation a la Valse" (Weber-Weingartner); and the much announced new march "The Diplomat" were also in the programme. The latest Sousa march does not eclipse his former efforts, and cannot have the popular run of the "Washington Post." If the trombone soloist was missing there was in his stead Mr. J. H. B. Mooremans who accomplished a saxophone solo in great style and played as an encore "I ask no more." The only relief apart from an interval the band had during the afternoon was by the singing, in the first half of Miss Estelle Liebling, who has been to Bath before, and the playing in the second of Miss Maud Powell a clever violinist. The soprano was extremely successful in a florid air from Herold's "Pre aux Clercs" and for an encore sang "An Open Secret." Miss Powell played with executive skill and feminine grace. An entire change of programme was observed last night, when there was another bumper house. Mr. Sousa will certainly not omit Bath from his next English tour.

SOUSA AND HIS BAND IN BATH

Previous visits of Sousa, who has well earned the sobriquet of the "March King," have always attracted exceedingly large audiences. Sousa has visited Bath twice before, given three concerts. So well patronised were they on those occasions that it was not surprising to find that on Friday afternoon the demand for seats was very large. The big hall of the Assembly Rooms was crowded, and many had to be content with standing room only. It was only natural, the programme was a typical Sousa one, and included several classical items, which showed the versatility to which the famous American conductor could justly lay claim. A grand concert opened with Liszt's symphonic poem, "Les Preludes," a number which is not often heard in these days. Liszt was moved to the composition of "Les Preludes" after reading a poem from La Martine's "Meditations Poetiques." It is a piece which is calculated to test the capabilities of any band. Sousa's musicians gave a wonderful interpretation of the composition and the beautiful distinctions of light and shade were a revelation. Another contribution by the same composer was his Fourteenth Hungarian Rhapsody, played with marked precision. An excellent rendering was given of Weber's Invitation a la Valse, orchestrated by Weingartner, and with this piece the first part of the programme was closed. The second half opened with a couple of bracketed pieces by Nevin, "At Fontainebleau," and (b) "A June Night in Washington." Grieg's "Parade of the Dwarfs" was also played. But it is compositions from the pen of Sousa himself that were looked forward to with the keenest interest, and one or two of these were included in the programme, including a suite, "Looking Upward." It is divided into three sections, all of which are effective, but the third, "Mars and Venus," is a most spirited piece of music, and gave the side drummers opportunities of displaying wonderful dexterity. This display of cleverness on the part of the drummers was greatly appreciated by an enthusiastic audience. A new march from the pen of this versatile conductor was played, "The Diplomat," and received with great warmth. But it is the encores which make the concerts purely typical of Sousa and his Band. The items of the programme by then means were practically doubled, and the encores included the well-known and popular "El Capitan" and "Washington Post" marches, variations on "Bedelia," which were very effective, and introduced many novelties, that an encore was conceded; "Oh! My, My, My," "Dixie Land," and "Stars and Stripes for Ever." The "March King" is accompanied on the tour by Miss Estelle Liebling, soprano, and Miss Maud Powell, violinist. Miss Liebling, who has been heard on previous visits of Sousa, delighted the audience by her singing of Herold's "Pre aux Clercs," and in response to an encore she gave "An Open Secret." Miss Maud Powell played Wieniawski's "Ballade et Polonaise" with great skill, and gained for her loud applause. Mr. J. H. B. Mooremans' solos on the saxophone were extremely well received, and his playing of a Fantasia Pastorale by Singier gained for him a marked recall, and for the encore he played "I ask no more." The concert concluded with the playing of the "Star-Sprangled Banner" and "God Save the King." Another concert with an entirely new programme was given in the evening.

A London lady wrote to Sousa:—"You are the King of Trumps. Your music is divine. It is also very stimulating to the blood, and just desirable after influenza."

Bristol Times & Mirror Jan. 17. 05

A
Cardiff. Feb. 1. 05.
South Wales Daily News.

Sousa at Cardiff.

Cardiff 2/1. 05
Sousa and his band paid a return visit to Cardiff on Tuesday, and the concert at the Park Hall in the evening once again attracted a large audience. There were many empty seats in the balcony, but the floor of the hall was well filled, and the plaudits of the audience showed considerable appreciation of the vigour with which the various orchestral items on the programme were performed. In one or two pieces the band played with restraint, and in these cases proved its capability of treating classic music with great effect, but the programme contained too few compositions appealing to the strictly musical sense of the listener and too many of the "Washington Post" kind. The performers seemed to revel in the production of sound, and it will be at once seen what scope they had when it is mentioned that among the items played were Liszt's overture, "Maximilian Robespierre," "El Capitan," "Bedella," Nicolai's overture, "The Merry Wives of Windsor," and new pieces by Sousa himself—a suite entitled "At the King's Court" and "The Diplomatist"—highly distinctive of the composer's martial style. There can be no question as to the wonderful proficiency of the players individually, or that as an organisation Sousa's band is extremely well-trained; whilst its interpretations are also wonderful in their originality: but the playing does not appeal to the cultured ear. The public require something besides musical fireworks. A really enjoyable performance was the playing of Wieniawski's fantasia "Faust" by Miss Maud Powell, who proved herself a clever and accomplished violinist; and the vocalist, Miss Estelle Liebling also sang exquisitely Wasse's nightingale song, "Marriage of Jeanette."

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London Argus. Jan. 21. 05.
Musical Notes.

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THERE has been a singular scarcity of concerts during the last week or so, but this temporary lull must be considered only natural after the exceptionally heavy rush which occurred during November and December. Sousa and his band have been drawing large and enthusiastic audiences to Queen's Hall during their fortnight's visit, which terminates this (Saturday) evening, but their admirers will be afforded a further opportunity of hearing them, as they are due at the Alhambra on Sunday afternoon and evening under the auspices of the National Sunday League. Much tact has been shown in the admirable manner in which their programmes have been varied, and this, in conjunction with the always unlimited supply of encores that have been forthcoming, has undoubtedly been the chief reason of their unqualified success. A particular feature of the recital given by Miss Evelyn Stuart was

Weekly Times & Echo. Jan. 22. 05.

THE MUSICAL WORLD.

Weekly Times and Echo. 1/22. 05
SOUSA'S MESSAGE.

There is a conventional phrase which often occurs in accounts of the proceedings of big meetings—"the seal of thunderous approval"—which exactly applies to the verdict of the audiences at Queen's Hall last week. Day after day—except on Monday, when the weather was simply awful—crowded audiences have assembled and cheered, stamped and clapped their approval of the doings of a quiet smiling gentleman in a military uniform who provided for their delectation the liveliest and most melodious music we have heard in London for a long time. Most decidedly London is pleased with John Philip Sousa; else it would not have turned out in its nightly thousands to enjoy itself in his company. That the said John Philip Sousa is equally pleased with his reception may be gathered from the message that I am commissioned to convey to my readers. It runs:—

To the readers of the "Sunday Sun":
"England's all right."

"JOHN PHILIP SOUSA."

Just that, but its meaning is evident. Mr. Sousa is as pleased with England as England is with him, and there is a place for each in the heart of the other which nothing can destroy.

No Problems.

Just why Sousa has won such a place in our regard I explained last week. Those who can't agree must do something else. If a man can find no pleasure except in psychological, metaphysical, mathematical, or any other sort of problems he is welcome to his choice; Mr. Sousa's word in music is "Let's be lively." He provides the melody and the fun; all the audience have to do is to sit and enjoy themselves.

Miss Estelle Liebling has proved herself a general favourite during Mr. Sousa's visit, and her singing has given universal pleasure. On Thursday she introduced a delightful little song by Vinne Lloyd (Mrs. Philip Yorke), which met with instant success, and should, I fancy, be heard of again. Mr. Sousa's orchestration is very effective and further enhances the beauty of a song whose music is so appropriate an expression of the words. Miss Maud Powell, too, has been warmly received during the week. Her technique is well known to be wholly admirable, but the beauty of her tone has never before been so apparent. To say that it is Kreislerian is to pay it nearly the highest compliment possible.

Mr. Philip Yorke tells me that it is more than probable that Mr. Sousa's opera, "The Bride Elect," will be produced in London in April, under the composer's direction. The necessary negotiations are being actively conducted, and the production is to be made as perfect in every way as is possible.

Cardiff Feb. 1. 05.
Western Mail.

SOUSA'S BAND AT CARDIFF.

Sousa and his band on Tuesday paid a welcome return visit to Cardiff, and delighted large audiences at the Park-hall with two grand performances. Both for the afternoon and evening concerts excellent programmes had been arranged, and encores were frequent, and the "March King" loudly cheered. At the afternoon performance a very fine contribution was the march, "The Diplomat" (Sousa), which the composer conducted in his own inimitable style, and which succeeded in bringing out his striking personality and magnetism. The piece was accorded a magnificent reception. Appreciative additions were given to the programme by Mr. J. H. B. Moeremans (saxophonist), Miss Estelle Liebling (soprano), and Miss Maud Powell (violin). In the evening Sousa's "At the King's Court" was on the programme, and was warmly received. To-day (Wednesday) Sousa and his band give two performances at Swansea.

South Wales Post. Cardiff. 2/4. 05

Two or three people have telephoned to us to learn whether a "Daily Post March" has yet been composed by Sousa. Well, it hasn't; neither has it been de-composed, or that matter; but when we receive a copy of the score we will have it sung by our office choir, which includes the following experts: Soprano, six dozen assorted small boys all demanding "extra!" at one and the same time; tenor, one comp, who has got his prayers burned in the metal pot; basso profundo, two publishers who have "missed their trains," who also throw in step-dances and a solo on the bones. Orchestral accompaniment will be supplied by the printing machine and ten telephone bells. It's a fine combination, and repays hearing once.

SOUSA'S BAND IN BRISTOL.

Previous visits to Bristol of Mr John Philip Sousa and his world-famed concert band have proved so successful that it was by no means surprising to find that the performances given by this organisation at the Victoria Rooms yesterday afternoon and evening were very largely patronised. Even in the afternoon standing room was utilised in various parts of the salon. The programme was a typical Sousa one, and the various items served to show the versatility to which the American conductor can justly lay claim. Such a number as "Les Preludes," a symphonic poem of the Abbe Liszt, is a composition which is well calculated to test the capabilities of any band. It is not very often heard at present day concerts, but it possesses many impressive features, which should win for it more consideration at the hands of those who have the direction of large military bands. Liszt gained his inspiration when reading the passage from La Martine's "Meditations Poetiques," in which the writer was moved to say, "What is life but a series of preludes to that unknown song whose initial solemn note is tolled by death." Delicate motifs alternate with massive passages for the brass, and the denouement is striking in the extreme. A better known contribution to the programme was the Fourteenth Hungarian Rhapsody, by the same master, and the audience were roused to enthusiasm at the excellent rendering which it received, whilst the "Invitation a la Valse" of Weber, as orchestrated by Weingartner, was an excerpt from the classics. Sousa is generally known for the number of marches which he has written, but the suites and episodes which are scattered in his programme are none the less effective than the two steps which have gained for him the title of the "March King." One of these suites was submitted in "Looking Upward," the third section of which, "Mars and Venus," gave the side drummers the opportunity of displaying considerable dexterity. A new march, "The Diplomat," found a place in the programme, and was received with great warmth. The Sousa encore is a feature of these concerts, and the interpolated numbers yesterday afternoon included "El Capitan," "The Dancing Dolls," "Dixie Land," "Washington Post," variations on "Bedelia," "The Patient Egg," "Stars and Stripes," and "Let's be Lively." Miss Maud Powell was again the solo violinist, and her spirited interpretation of the "Ballade et Polonaise" of Wieniawski gained for her a marked recall, to which she responded with an Irish fantasia. Miss Estelle Liebling, whose soprano soli have been heard at previous visits of Sousa to Bristol, delighted her hearers with the florid air allotted to the part of Isabella in Herold's "Pre aux Clercs," and in response to an encore she gave "An Open Secret." Mr J. H. B. Moeremans, saxophone "Fantasie Pastorale," by Singelee, was characterised by the utmost finish, and in this case also an encore had to be conceded. The afternoon concert, as also the evening, concluded with "The Star-spangled Banner" and the English National Anthem.

The attendance in the evening probably constituted a record for the Victoria Rooms. There was a large crowd waiting for admission long before the doors were opened, and every seat on the plan was soon full. Several rows of chairs were added, and these, too, being filled, the steps of the orchestra were utilised for seating space, after which numerous late comers had to be content with standing room.

The concert opened with Litoff's overture, "Maximilian Robespierre," a striking piece of descriptive instrumentation, decidedly suggestive in places of Tchaikovsky's "1812," and intended to illustrate the last days of the Reign of Terror. A new Suite, "At the King's Court," was a feature of the programme, and though not perhaps so effective as some others of Mr Sousa's similar writings, it gained a warm reception. The overture to "The Merry Wives of Windsor," transcribed by the conductor from the original orchestral score of Nicolai, and "Sunrise," a passage from Mascagni's Japanese opera, "Iris," were other special items chosen for performance, whilst in addition to several others in lighter style there was again an encore programme, which included "Hands Across the Sea," "Ramona," "Dixie Land," "El Capitan," "The Washington Post," &c. Mr Herbert L. Clarke delighted his hearers with a brilliantly rendered cornet solo of his own composition, "Sounds from the Hudson," and as an encore was heard in "Ah! Cupid," a dainty, yet elaborate number. Miss Estelle Liebling submitted the "Nightingale Song" from "The Marriage of Jeannette" (Marsé), to which a flute obligato was furnished by Mr Marshall Lufsky, who, it should have been mentioned, supplied an obligato to her song in the afternoon. In answer to a vociferous recall Miss Liebling gave "Will you love me when the lilies are dead?" Miss Maud Powell again displayed her ability as a violinist with a fantasia by Wieniawski on Gounod's "Faust," and was awarded an encore.

The composition of the band was practically the same as on previous visits, with the addition of a lady harpist. To-day Mr Sousa and his musicians are at Cardiff.

Bristol Daily Mercury Jan. 31. 05

SOUSA'S BAND IN BRISTOL.

Sousa and his world-famed and talented band paid their visit to Bristol yesterday, and it is quite unnecessary to state that an extremely hearty welcome was extended to them. In the afternoon, when the first of the two performances was given, there was a crowded audience at the Victoria Rooms, and in the evening similar success has to be recorded. The afternoon programme opened with a grand rendering of Liszt's symphonic poem "Les Preludes," and so delighted were those present that Mr Sousa had to respond to their hearty encore with "El Capitan" and "The Dancing Dolls." The same unanimous approval was manifested at the conclusion of all the selections, and fortunately time was found for the insertion into the programme of several additional pieces. Very enthusiastic was the applause which followed the saxophone solo, Singelee's "Fantasie Pastorale," given in a most successful manner by Mr J. H. B. Moeremans, who responded with another capital solo, "I ask no more." A suite of descriptive pieces by Mr Sousa, "Looking Upward," was admirably rendered. The three parts were "By the Light of the Polar Star," "Under the Southern Cross," and "Mars and Venus," and in each of them the band found ample scope for their skill. In the last the kettledrum is very prominent, and its interpretation of the drummer's roll was indeed most realistic. Miss Estelle Liebling, a soprano vocalist with a very charming voice, gave Isabella's air from "Pre Aux Clercs," a pretty song in French. The flute obligato was rendered by Mr Marshall Lufsky. Miss Liebling was vociferously recalled, and responded with "An Open Secret." Other selections by the band were "Invitation a la Valse" (Weber-Weingartner), "Episodes" (Nevin), "Parade of the Dwarfs," a new march by Sousa, "The Diplomat," and "Liszt's fourteenth Hungarian Rhapsody." Miss Maud Powell, a violinist of great ability, contributed "Ballade et Polonaise" (Wieniawski) in excellent style. Altogether the performance was one which will be long remembered by those who were privileged to be present.

SOUSA AND HIS BAND

VISIT TO BRISTOL

Mr John Philip Sousa, who has the sobriquet of "The March King," was one of the musical realm of Bristol yesterday brought his band, marched them through two programmes, and marched away again from the capital of the West. Their allotted task was completed. The bright, alert little conductor, who has a manner, an arresting method of conducting, a musical style in his compositions, his own, was received by a large company of amateurs, who assembled in the chief hall of the Victoria Rooms in the afternoon to hear him upon his third visit to Bristol, and to the inspiring strains of his loyal and trained band of executives. The items in the programme were:—Symphonic poem, "Les Preludes" (Liszt); "Fantasie Pastorale," saxophone solo (Singelee); Mr. J. H. B. Moeremans; "Looking Upward"—(a) "By the light of the Polar star," (b) "Under the Southern Cross," and (c) "Mars and Venus" (Sousa); Isabella's air from "Pre aux Clercs" (Herold); Miss Estelle Liebling (flute obligato by Mr. Marshall Lufsky); "Invitation a la Valse" (Weber-Weingartner); Episodes—(a) "At Fontainebleau," and (b) "A June Night in Washington" (Nevin); "Parade of the Dwarfs" (Crieg); New March, "The Diplomat" (Sousa); Ballade et Polonaise (Wieniawski); Miss Maud Powell; Fourteenth Hungarian Rhapsody (Liszt); "Star-Spangled Banner" and "God Save the King." All these pieces were performed with wonderful unity, arousing spirit, great freedom, and fine tone and correct intonation by the band, who probably have played most of them hundreds of times, and have therefore gained a proficiency in their interpretation which probably no other band can excel. The audience were delighted, especially with Sousa's new march; were lavish in the applause they showered upon the players after each item, and called for many encores. Even the extra contributions were all pre-arranged for Sousa did not waste time. Directly he decided—"in the twinkling of an eye"—that a piece should be granted, he "passed the sign," and his loyal music-makers were through the first few bars of an "extra" before the plaudits had quite ceased. So in this way the audience had nearly double the stipulated allowance, and therefore could not complain of the beautiful character of the musical feast.

In the evening the hall was crowded to overflowing, and hundreds of folk were unable to gain admission. The atmosphere seemed to be charged with enthusiasm. According to the programme, these were the pieces arranged for interpretation: Overture, "Maximilian Robespierre"—or, "The Last Days of the Reign of Terror" (Litoff); Valse Brillante, "Sousa" from the Hudson, cornet solo by Mr. Herbert L. Clarke (the composer); new suite, "At the King's Court"—(a) "Her Ladyship the Countess," (b) "Her Grace the Duchesse," (c) "Her Majesty the Queen" (Sousa); "Nightingale Song" from "The Marriage of Jeannette" (Marsé); Miss Estelle Liebling (flute obligato by Mr. Marshall Lufsky); "Sunrise" from the Japanese opera "Iris" (Mascagni); American Chorus Sketches—(a) "The Gammin," (b) "An Irish Lament," (c) "Voodoo Night," (d) "The Dancing Duckey" (Kreutzer); Scene Espagnol, "Sevillana" (Elgar); March, "The Diplomat" (Sousa); Fantasia "Faust" (Wieniawski); Miss Maud Powell; overture, "The Merry Wives of Windsor" (Nicolai) (transcribed for military band by the original orchestral score by John P. Sousa); "Star-Spangled Banner" and "God Save the King." The new march, "The Diplomat," which "caught on" in the afternoon, was repeated with still more marked success. More Bristolians were stirred by the inspiring strains of the American visitors and made enormous demands upon their good will and energies, which were lavishly dispensed. The rendering of compositions not in the list, the two ladies did their work bravely, and were rewarded with gratifying valuations. Sousa has come, conquered, and retired.

Jan 23. 05.
Bristol Times & Mirror.

Sousa has enjoyed a most successful season in London—one writes the familiar name without the prefix, since one has only to look at all the hearings to see that the famous conductor would have it so—and is now contemplating a provincial round. Night after night Queen's Hall has been filled to its utmost capacity, telling of the popularity of the lively music the conductor believes the public like. If the truth be told, they find in the manner of his conducting almost as great an entertainment as in the fresh airs he has composed, and he, knowing their weakness, panders to it, conducting at one moment with a flourish of baton, at another with the sway of the body or scarcely perceptible movement of a finger. Sousa is a study in himself, and is so pleased with the results of his brief visit that he has sent his patrons the concluding programme.

Swansea
South Wales Post
Feb. 2, 05.

Essex County
Chronicle
98 High Street Chelmsford.

East London Advertiser
Jan 20. 05.

AT SWANSEA.
South Wales Daily Post 2/2 05
"DAILY POST" MAN'S CHAT WITH
THE MANAGEMENT.

Considerable interest is being excited in the announcement that on Friday evening the coloured artistes performing with the negro musical comedy company in "In Dahomey" are to be married on the Swansea Grand Theatre stage.

Armed with a dozen volumes on the marriage laws of Great Britain, a representative of the "Daily Post" set out on Wednesday afternoon to convince the management that a delicate ceremony would be illegal. The law of the land demanded, so the scribe concluded, that the nuptial knot could not be tied after 3 p.m., and that in any event a special license from the Archbishop of Canterbury is necessary to enable a marriage to take place at any time or place. The preliminaries include application being made through a proctor of the Faculty Office, at Doctors' Commons, and payments amounting to nearly £40. Had these important formalities been complied with?

The manager of the "In Dahomey" Company, and the bulk of the artistes were attending the performance of Sousa's band at the Albert Hall, and the "Daily Post" man found himself thither. He was referred to Mr. Walter Richardson, one of the coloured gentlemen of the company, "who knew all about it."

"Is this marriage a genuine affair or a bit of advertising business?" was the first question put.

Sousa's band at this particular moment struck up the blatant "Washington Post" march, and the answer had naturally to be deferred for a little time.

"Oh, yes; it's a perfectly genuine thing," replied Mr. Richardson after we had stepped to the open air; "and I hope you'll come and see it. See, there's the bride-room!"

And he pointed to Mr. Will Garland, a good-looking, well-contented coloured gentleman, who smiled affably in response.

Mr. Garland comes from Kansas, and during our tour we learnt that he had become "sweet" on Miss Nettie Goff, an Illinois young lady. Naturally regarding it in the light of being conducive to business interests, we have made them an offer to get married on the stage, and they have agreed. The management will provide a banquet, and Brooks, the lessee, has consented to give the bride away. So the whole thing's set up."

"Do you regard it as a legal function?" "According to American laws it's all right," said Mr. Richardson.

"But how about English law?" interposed the "Daily Post" reporter.

"It may not be legal according to English law, but it will be binding in America. I hope you have to get married before three weeks here."

"Yes; but in this case," said the pressman, his mind on the Archbishop, "there will be other formalities."

"If one of your English ministers married them," continued Mr. Richardson, "we should not consider it legal. The marriage must be performed by one of our own people, and this will be done. Marriages on the stage are frequent in America. In America you can marry at any time, any hour, and any minute. You can call up a man and marry him at midnight if you like."

"And get separated almost as easily," he added ironically.

"And so the wedding will take place."

SOUSA'S BAND AT SOUTHEND.

OUR CORRESPONDENT CHATS WITH
MR. SOUSA.

Mr. J. P. Sousa and his famous band were cordially received at the Southend Kursaal on Sunday by immense and appreciative audiences. The programme selected included "The Vikings" and "Merry Wives of Windsor" overtures, Mascagni's "Sunrise," Mr. Sousa's suite "At Court," and his latest march, "The Diplomat," in addition to many others of the conductor's well-known pieces. Miss Estelle Liebling gave in her songs a brilliant display of skilled technical vocalisation, and Miss Marge Powell played Saint-Saëns' difficult Rondo Capriccioso for the violin in masterly fashion. In a chat with our representative Mr. Sousa expressed his pleasure at the visit and his admiration of Southend, but said he was surprised to find such intense cold so far south. The audiences, he continued, were most appreciative, as all English audiences are, and keenly appreciative, moreover, of what was best in the way of music. Referring to his band, Mr. Sousa pointed out the beautiful balance and effect gained by the immense new tubas, and commented on the absurdity of including string basses in the composition of a purely military band. "If string basses," said he, "why not cellos, violas, and violins, and then where is your military band. Besides, fancy a string bass player on the march!"

The band returned to London by special train after the concert, and resumed its performances at Queen's Hall yesterday. The arrangements were directed by Mr. Philip Yorke.

SOUSA'S RETURN TO CARDIFF.

John Philip Sousa, the celebrated American bandmaster and composer, is making his third professional visit to this country, and with his famous band will appear at the Park Hall, Cardiff, on the afternoon and evening of January 31st. Mr. Sousa has much new music to play here, including the new Sousa march, "The Diplomacy," and a new Sousa suite, "At the King's Court." His soloists will be Miss Maud Powell, violinist; Miss Estelle Liebling, soprano; and Mr. Herbert L. Clarke, cornetist. The leading characteristic of the Sousa concert is that it appeals to every lover of music, whether possessed of a technical knowledge of the subject or merely a sympathetic responsiveness to its influence. The American conductor is always abreast, if not a little ahead, of the times in his selections, and he is a thorough believer in giving the people what they most desire to hear. It is about two years since he was here last, and his return visit to Cardiff will, doubtless, be cordially welcomed.

The first occasion on which Sousa introduced one of those weirdly captivating ragtime tunes, just now so immensely popular, was to him a memorable event. Interviewed recently, he casually referred to it thus: "I remember a funny thing happening when I first introduced a ragtime march, with sandpaper and sticks, and all the rest of it. The hall was crowded, but after the piece there was a momentary silence—still as death. Then suddenly, light from the gods, there came an exclamation of awe and amazement ringing through the hall, 'Gosh!' The effect was astonishing and irresistible. The audience yelled itself hoarse with laughter, and I got an ovation that curled my hair." Perhaps it would be difficult to pay a higher compliment to the efficacy of Sousa's music than the following terse testimonial conveys. Writing to the redoubtable March King from London a lady said: "You are the King of Trumps. Your music is divine. It is also very stimulating to the blood, and most desirable after influenza." This is the first time I have seen the medicinal properties of Sousa's music recognised.

Stafford Adv. 2/18.05.

SOUSA'S BAND.—Mr. John Philip Sousa, the American "March King," is again in Great Britain with his famous concert band. His concerts at Queen's Hall have been marked by the same scenes of enthusiasm and the same succession of crowded houses that have always made the Sousa concerts conspicuous. This is the third British tour of the American bandmaster, and is limited to three months, during which this famous combination will be heard in the Victoria Hall, Hanley, this (Saturday) afternoon and evening. Mr. Sousa is a man of decided views, and his pronouncements on the many phases of his profession have all the charm and authority of a great mind. Perhaps no man in the world is so qualified to discuss the question of popular music, for in the quarter of a century he has been at the head of a great band Sousa has sounded every depth of public feeling on that important and much-mooted topic.

A MUSICAL TREAT BY SOUSA.

I have heard musical productions which I have regarded as perfect, on many occasions at the Queen's Hall, but have never been so enamoured as on Saturday afternoon last when listening to Sousa's Band. It was not a matter of being merely pleased, but a condition of absolute ecstasy. The programme opened with Wagner's overture to "Tannhäuser," one of the most celebrated orchestral works in existence, and was given for the first time in this country in 1855, under the direction of Wagner himself. It is built up from melodies taken from the opera itself, and portrays the eternal conflict between the sensual and spiritual elements of man's nature. Right well has Sousa interpreted the great composer. The effect on the audience was electrical, and to the unqualified plaudits of his hearers, the renowned conductor responded with the march "King Cotton," and the "Dancing Dolls." The superb effects produced by the reed instruments in the latter were marvellously good. Mr. Herman Hellstedt followed with the caprice "Langue du Diable," and few cornettists could have equalled his performance. A suite by Sousa himself, "At the King's Court," captivated the house, and "Dixie Land" and the "El Capitan" march were given in response to the encores. The soprano, Miss Estelle Liebling, captivated the assembly with her "Theme and variations," and such variations! She appeared almost immediately in a charming little song, "My first love." The sober largo from the symphony "From the New World" was followed by the rollicking "Washington Post." The second part opened with the suite, "The Greeks," and in response to encores three additional pieces were given, "Bedelia," "Oh! my, my, my!" and "Let's be lively." Chaminade's "Pierrette," and Sousa's new march, "The Diplomat," carried the huge audience by storm, and the excitement was sustained by "Stars and stripes for ever," and "Noisy Bill." Then the violinist, Miss Maud Powell, entranced her listeners with Sarasate's "Zigeunerweisen," and several times bowed her acknowledgements of the rapturous applause. The programme concluded with the overture, "Raymond, or the Secret of the Queen." Truly it was a "Feast of fat things" throughout. One pleasant feature is the business-like way in which Sousa goes through the whole thing. There is no hesitation with regard to an encore; no weary waiting and uncertainty as to what is going to happen, for directly the wish of the audience is sufficiently pronounced, Sousa is "right on with it." It is not the first time by any means that I have had the pleasure of hearing the world-renowned Band, every member of which must be a thoroughly accomplished musician, but I never enjoyed a musical performance so much as on this occasion. The conductor is quite immitable; indeed, it has been said, and said truly, "There is only one Sousa!"

H. B.

London Sunday Sun.
Jan 22. 05.

QUEEN'S HALL.

The leading item at Monday's Sousa concert was a suite entitled "Looking Upward," composed by the conductor. It is in three parts, the first giving a vivid idea of a sleigh ride, the second containing a plaintive love melody, and the third being a stirring military march. The suite is a pleasing and effective composition, which shows the remarkable success with which this famous combination of wind instruments is capable of producing "tone colour." It was performed in a most spirited manner and enthusiastically applauded.

Swansea.

Swansea Post

Cambria Daily Leader Feb. 2. 05.

Feb. 2. 05

No. 2.—MR. JOHN PHILIP SOUSA

GREAT BANDMASTER CHATS TO
"POST" MAN.

GREAT BAND PLAYING.

FINE HOUSE AT THE SOUSA CON-
CERT.
Cambria Daily Leader Feb. 2. 05.

A finer house than that at the Albert Hall, on Wednesday evening, has certainly never been seen at a band concert in Swansea. Sousa and his band simply came and conquered. The famous aggregation have, it is safe to say, never been heard to better advantage, and the applause given was in consequence not stinted, and was fully deserved. Both the new pieces, "At the King's Court" and "The Diplomat" were played. They are characteristic of Sousa.

The climax in each case was, if somewhat unusual magnificent.

One of the treats of the evening was Elgar's "Sevillana" played as only Sousa's Band can play it. Amongst other excellent items were "Maximilian Robespierre" (Litoff); "Merry Wives of Windsor," (Nicolaï), and "American Character Sketches" (Kroejer). The encores demanded were numerous, but Mr. Sousa very readily responded, amongst others given being "El Capitan," "Ramona," "Dixie Land," "Washington Post," "Bedelia," "Oh My!"; "Mumblin Mose," "Stars and Stripes," etc. An exceedingly fine cornet solo was rendered by Mr. Herbert L. Clarke, whilst the solos of Miss Estelle Lieblich and the violin renditions by Miss Maud Powell added in no small measure to the success of an excellent concert.

ANOTHER SOUSA OPERA.

TO BE PRODUCED IN LONDON IN THE
AUTUMN.

Music lovers, not only in Swansea and the Principality, but further afield, will learn with pleased interest that Mr. John Philip Sousa, the famous "March King," is, so he informed a "Daily Post" representative on Wednesday evening, engaged in writing a comic romantic opera, the scene of which will be laid in that happy hunting ground of romance—Texas.

Mr. Sousa expects it to be produced—it is not quite completed yet—at the Shaftesbury Theatre, London, late in the autumn.

SOUSA'S SERMONS.

GREAT BANDMASTER UPON THE
REVIVAL.

"WE GIVE SERMONS—BUT IN
MUSIC."

John Philip Sousa was elighted with the warmth of his reception at Swansea. He readily granted an interview to a "Leader" reporter during Wednesday evening.

"How do you find Swansea audiences, Mr. Sousa?" asked the Pressman.

"They are very emotional, and they certainly appreciate good music. They are also very considerate."

"What class of music do you think they like best?"

"Oh! it seems to me that they want the best that can be got."

"You mean of all varieties—classic and rag-time?"

"Certainly."

"About the revival, Mr. Sousa; do you fancy it is likely to affect your concerts?"

"Not at all. You see, we give sermons—but in music. I cannot think that these good people would object to music. The sermons are all music. Beside, the Bible does not taboo music."

"So you do not think that the wave of religious enthusiasm is likely to affect you?"

"Not at all."

"You do not visit any other Welsh towns but Cardiff and Swansea this time? Why is that?"

"Because my engagements would not allow me to. You see, I have to be in London by Sunday. But I am coming back again, and will then visit these other places."

Mr. Sousa is, of course, a typical, hustling American, and the interview was somewhat in the nature of a cyclone. He thanked the local Press for their assistance, saying they had "done splendidly."

A MESSAGE FOR THE WELSH REVIVALISTS.

The dark eyes lit up with a welcoming smile behind the familiar glasses, as, trim, bearded, ever-young Sousa greeted the "Post" man in the ante-room of the Albert Hall.

"How are we doing? Oh, fine. Couldn't be better. And, we do like the English audiences!"

"How about Welsh audiences—Swansea in particular?" queried the scribe.

"Swansea is a lovely audience to play to," enthusiastically replied the famous conductor, with obvious sincerity. "This afternoon's was so emotional—so responsive. And to-night's is—well, a bully one!" Sousa smiled brightly as he used the term—to him a thoroughly expressive one.

"I'm sure Swansea always appreciates the real thing," observed the pressman.

"They do that; they're a splendid audience."

"Did you see that critique in a Cardiff paper this morning?" ventured the interviewer; "the one in which your programme is described as not appealing to the highest artistic tastes?"

Mr. Sousa looked surprised. "No, I haven't. Is that what it says?" Then he laughed heartily.

"Put it down to the critic's liver!" he added merrily. "Whenever I find a critic not conforming to popular judgment, I always put it down to his liver!"

The man with the pencil said that was about the size of it, and put another question:

"It has been suggested in some quarters that your famous composition, 'The Washington Post' march, won the prize in a competition offered by that paper?"

"Well, not quite," replied the bandmaster. "It was like this: Frank Hatton and Beriah Wilkins, the conductors of the 'Washington Post,' had started in 1893 a great essay competition for children, which aroused extraordinary interest, and the distribution of the prizes was arranged to take place in the principal park of the city. Hatton and Wilkins suggested I should compose a march for the occasion. I did so."

"And the world knows the rest. Did you come in contact with many Welshmen in the States, Mr. Sousa?"

"Oh, yes; and found them musical to their bones. Two, Gwilym Mills, baritone, and Evan Williams, tenor, travelled with me at one time, and Miss Sadie Kaiser, one of my lady vocalists—although the name belies it—also hailed from the Principality. Great singers, you Welshmen," he added glowingly, "and what soul and fire! I'm sorry I have to be in London by Sunday, otherwise I should like to have visited other towns in Wales. I hope to return later in the year."

"A last question, Mr. Sousa. Has the revival movement, either here or in England, had any effect upon your compositions?"

"Not the slightest," was the prompt reply; "and why should it? We give the people sermons in music. And I don't care of there being any music in—well, down low; but there's lots of it in heaven, you read. Give them that message from me."

"Everything is ready, sir," announced the trim attendant, appearing at the entrance to the ante-room.

"I'll leave you now," said Mr. Sousa smilingly; "and many thanks to the Post for the good they have done for me. I appreciate it."

SOUSA STORMS SWANSEA.

SPLENDID AUDIENCE AT THE ALBERT HALL.

On a modest computation, Bandmaster Sousa gave sixteen encore pieces on Wednesday night at the Swansea Albert Hall, which were undeniably demanded by the largest audience that has yet listened to a band entertainment in the town. The hall was filled; the gallery and balcony uncomfortably so. The famous composer and conductor who received an ovation on stepping on to the platform, started his men off with a magnificent rendition of Litoff's impressive composition the "Maximilian Robespierre" overture, which effectively answered the critics who have asserted that Sousa's band is at home in "noisy marches" only. As encores the tuneful "El Capitan" march and "Romona" were given with splendid vim. Then Sousa presented his new suite, "At the King's Court," (1) The Countess, (2) The Duchess, (3) The Queen. The phases of coquetry and dignity are interwoven with the true skill of a genius, and the encore demanded resolved itself into "Dixieland"—an almost violent contrast. Beautiful indeed was the "Nightingale" song of Miss Estelle Lieblich, with flute obligato by Mr. Luby. The apex of brilliance was reached by the playing of Mascagni's exquisite but little-known song "Sunrise" from "Iris," and the great audience showed its appreciation very warmly. Mr. Herbert Clarke's perfect rendering of the "Songs from the Hudson River" on the cornet brought the encores. "Ah! Cupid." Encores were frequent and free, and always complied with. Nearly the whole of the famous marches were heard—"Washington Post," "Stars and Stripes," "The Diplomat" (Sousa's latest and most promising composition), and a bunch of inspiring Southern melodies. The feature of the second part of the programme was Miss Maud Powell's wonderful playing of a "Fanci" fantasia. Popular delight resulted in a dainty mouree as encore, "The Swan." In all some twenty-five pieces were played by the band, with never diminishing vigour and freshness, and at the close the conductor bowed his acknowledgments to the long continued applause of an audience thoroughly delighted and satisfied.

An interview with the great bandmaster will be found in another column.

Stratford Express, Feb. 11.05. Worthing Mercury, Feb. 11.05. South Essex Mail Feb. 11.05.

STAFFORD EXPRESS
Sousa and his Band.
EXCITING SCENES. 2/11.05.

Mr. John Philip Sousa, "the march king," and his famous American band paid a visit to Forest Gate on Monday evening.

As early as five o'clock intending patrons began to assemble at the Public Hall doors. At half-past seven there were long queues on the pavement facing the entrance to the hall. These queues extended into the Woodgrange-road. These were patrons who were desirous of occupying the shilling seats, and they were estimated at between seven and eight hundred in number.

From half-past seven to a quarter to eight ticket holders were enabled to reach the hall and get to their seats by the roadway and the principal entrance to the hall, but the doors to the shilling seats had not been opened. The large crowd, seeing so many ticket holders admitted, thinking possibly there would be very little room left in the hall, and getting exasperated at the delay in opening the door for them, became excited, and loudly called out for the doors to be opened. One of them was opened. There was immediately a great rush. Outside the queues were broken up, and the crowd were in a mass, extending nearly to Woodgrange-road, in the space in front of the hall. Inside all was confusion. The pay box and the attendants were knocked over, and the staircase leading to the hall above was packed with a surging, pushing mass trying to force a way into the hall. The attendants held fast to the doors on the inside, but some got through the stage door and over the stage, and others by the reserved entrances. In these ways between 150 and 200 managed to obtain admission without paying. Meanwhile the approach to the hall had become completely blocked. Consequently, a large number of ticket holders did not obtain admission at all. In the indescribable confusion one or two of the stewards and attendants were slightly injured, and several ladies fainted. It was a very fortunate circumstance that nothing more serious resulted; it might have been a great deal worse.

It is stated that almost enough tickets had been sold to fill the hall, and that when the door for the shilling seats was opened there was only room for between twenty and thirty. Surely notices should have been placed outside the hall early in the day.

Tunbridge Wells Advertiser, Feb. 10.05

SOUSA'S BAND.

Mr. Sousa and his accomplished band visited Tunbridge Wells yesterday afternoon, and although it is not so very long ago since they were here, the building was crowded to its utmost capacity, "House full" being announced before the programme commenced. A varied programme was brilliantly carried out, and an appreciative audience warmly applauded each item.

Southport Guardian, March 18.05

It is said that Mr. Sousa, not content with his title of "March King," is to essay the writing of a comic opera upon the conclusion of his present English tour. The libretto is already written, and is by Mr. Harry B. Smith. The plot, milieu, and title of the opera are to be made known in the spring.

Worthing Mercury.
THEATRE ROYAL.
2/11.05
THE SOUSA CONCERT.

The visit of Sousa and his famous band to the Theatre Royal on Wednesday afternoon afforded the residents of Worthing and the surrounding neighbourhood a musical treat such as they seldom have the pleasure of listening to at Worthing. Every part of the building was crowded to the utmost of its seating capacity, and the several items in the admirably arranged programme, rendered as they were with remarkable technique and, precision were greatly enjoyed by the crowded audience. Opening with the "Maximillian Robespierre" overture of Litoff, which graphically describes the Reign of Terror in music, the first part of the concert included Sousa's new suite in orchestral form entitled "At the King's Court" with its three movements called "The Countess"; "The Duchess" and "The Queen"; Mascagni's "Sunrise" from the Japanese opera "Iris" and the ever popular "Washington Post," the latter being given in response to an encore. Mr. Herbert L. Clarke was also heard to advantage in a new cornet solo of his own composition entitled "Sounds from the Hudson" while Miss Estelle Liebling won an enthusiastic and well deserved encore for a fine rendering of the "Nightingale Song" from Masse's "Marriage of Jeannette," a recognition by the way which the gifted soprano acknowledged by singing "Will you love me when the lilies are dead." A number of Kroege's American character sketches constituted the opening items of the second part of the programme, and these were followed by Sousa's latest march "The Diplomat." This so pleased the audience that a double encore was demanded and Sousa acknowledged the compliment by giving "Stars and Stripes for Ever" and "Manhattan Beach." Miss Maud Powell gave an admirable rendering of Sarasate's "Zigeunerweisen" as a violin solo, and the concert was brought to a successful close with Wagner's introduction to the third act of "Lohengrin" followed by the "Star-Spangled Banner" and "God Save the King."

Stafford Adv. 2/8.05.

THE SOUSA BAND CONCERT.—The audience at the Sousa Band Concert, in the Borough Hall yesterday (Friday) evening was a fairly large one, and the popular composer-conductor had a cordial reception as he bowed gracefully to his patrons, stepped lightly on to his pedestal, and faced his band of 56 performers. The programme, which was entirely different from that presented on the last occasion of Mr. Sousa's visit, opened with a performance of the overture "Maximillian Robespierre" (Littoff). This depicts in melody the last days of the Reign of Terror. Mr. Herbert L. Clarke, the chief instrumentalist of the band, distinguished himself in a cornet solo, playing the air of a waltz composed by himself in a brilliant style. The double tonguing and sustained notes at a high pitch were distinctly pleasing. The chief item in the first part of the programme was a new suite "At the King's Court," by Mr. Sousa. This was an attractive item, reflecting the individuality of the composer in a marked degree, and was enthusiastically received. The band also scored a great success in a new march by their conductor, entitled "The Diplomat." Without further particularizing, it may be said that all lovers of music appreciated the melodious blending which the rendering of the various items revealed. The applause was great at each turn, but the enthusiasm displayed was greater when the encores, which were frequent, took the shape of one of the better-known Sousa melodies—e.g., "The Washington Post," "The Star-Spangled Banner," &c. The singing of Miss Estelle Liebling and the violin solos of Miss Maud Powell lent pleasing variety to an exceedingly fine programme.

SOUSA AT FOREST GATE.

South Essex Mail
UNPLEASANT EXPERIENCE FOR
TICKET HOLDERS.
2/11.05.

John Philip Sousa, the March King, visited Forest Gate on Monday evening, and many people living in the Borough will not be likely to forget the fact for some time to come. Long before the time of opening the doors sufficient tickets had been sold to practically fill the Forest Gate Public Hall, and a MAIL representative who passed casually along the Woodgrange-road at 6.30 in the evening saw that a big crowd had already begun to assemble. Half an hour before the opening of the performance there were outward and visible evidences that far more people were present than could possibly get in, and though ticket holders who came early were able to get to their seats, those who were there a few minutes before eight o'clock had a very unpleasant experience. By some means the doors were rushed, the people poured in, many forgetting to pay in the excitement, knocked over the pay box and the attendants, and flocked into the hall by the stage door and over the stage and through the high-priced entrances, virtually filling the hall. As one gentleman told us, he paid three shillings for a ticket, and at a quarter to nine was accommodated with a standing-up seat in the gallery. Many others were not even so fortunate as this, and had to return disgusted, audibly commenting on the management, and there was, to say the least, considerable excitement in Forest Gate.

Of the performance itself, Sousa is still Sousa, and his band played quite up to reputation.

Worthing Gazette, 2/8.05.

SOUSA'S BAND AT THE THEATRE THIS AFTERNOON.

AS we go to press this afternoon the Theatre is the scene of operations of Sousa's famous Band, whose presence in our midst is a striking tribute to the praiseworthy enterprise of Mr. C. Adolf Seebold, the present proprietor of the Theatre.

Great interest has been aroused by the visit, and the Theatre is crowded.

Borough of Woolwich Gazette, 2/10.05

SOUSA AT THE GRAND.

On Tuesday afternoon this celebrated composer and his world-renowned Band, attracted a fashionable and enthusiastic audience, and the theatre was crowded in every part. Needless to say a splendid performance was given, and the fame and reputation of this wonderful combination was fully endorsed by everyone present. In addition to a classical programme, including selections from "Lohengrin," "At the King's Court," (Sousa), and "Sunrise" from Mascagni's "Iris," there were several of the popular marches and American pieces, performed as only Sousa's Band can perform them, and repeated encores were the order of the day. Miss Estelle Liebling sang delightfully, and Miss Maud Powell charmed everyone by her beautiful violin solos. Altogether a memorable afternoon and a most artistic musical treat.

Gloucestershire Echo. 2/2. 05.

Express. Feb. 8. 05.

Hastings Jan. 21. 05.

**'SOUSA' AND HIS BAND.
EXCITING SCENES.**

Mr. John Philip Sousa, "the march king," and his famous American band paid a visit to Forest Gate on Monday evening. As early as five o'clock intending patrons began to assemble at the Public Hall doors. At half-past seven there were long queues on the pavement facing the entrance to the hall. These queues extended into the Woodgrange-road. These were patrons who were desirous of occupying the shilling seats, and they were estimated at between seven and eight hundred in number.

From half-past seven to a quarter to eight ticket holders were enabled to reach the hall and get to their seats by the roadway and the principal entrance to the hall, but the doors to the shilling seats had not been opened. The large crowd, seeing so many ticket holders admitted, thinking possibly there would be very little room left in the hall, and getting exasperated at the delay in opening the door for them, became excited, and loudly called out for the doors to be opened. One of them was opened. There was immediately a great rush. Outside the queues were broken up, and the crowd were in a mass, extending nearly to Woodgrange-road, in the space in front of the hall. Inside all was confusion. The pay box and the attendants were knocked over, and the staircase leading to the hall above was packed with a surging, pushing mass trying to force a way into the hall. The attendants held fast to the doors on the inside, but some got through the stage door and over the stage, and others by the reserved entrances. In these ways between 150 and 200 managed to obtain admission without paying. Meanwhile the approach to the hall had become completely blocked. Consequently, a large number of ticket holders did not obtain admission at all. In the indescribable confusion one or two of the stewards and attendants were slightly injured, and several ladies fainted. It was a very fortunate circumstance that nothing more serious resulted; it might have been a great deal worse.

It is stated that almost enough tickets had been sold to fill the hall, and that when the door for the shilling seats was opened there was only room for between twenty and thirty. Surely notices should have been placed outside the hall early in the day.

**SOUSA NEXT WEEK.
Hastings - 4/21. 05
Something about a Remarkable Combination.**

The Sousa Band is undoubtedly the most distinctive musical organisation in the world. Composed of men of many nationalities, it has been so completely welded artistically that it cannot be deemed anything but the exposition of the master-mind, Sousa, himself.

Critics have said of the band that it is a living organ, a description that exactly realised just what the conductor has laboured long and patiently to produce. Not only is it the most highly-paid combination in the world, but it also contains more musicians of exceptional merit than any other.

Mr. Sousa says his present band is the very best he has ever directed, and the consensus of opinion of those who have heard the band since its return to Great Britain bears out the contention. The "March King" has added a harp to the instrumentation, the only stringed instrument in what has been aptly termed a "wind orchestra." The peculiar virtue of the Sousa Band in graduating its tonal volume is best shown in the remarkable accompaniments that they give to the singer and violinist who appear as soloists at the Sousa concerts.

Immediately following the successful season at Queen's Hall, London, where Sousa has renewed his triumphs of two and three years ago, the great band will come to Hastings for two concerts at the Royal Concert Hall next Tuesday. Mr. Sousa promises unusually attractive programmes, which will include his new suite "At the King's Court" and his latest march "The Diplomat."

Estelle Liebling, the soprano soloist with the Sousa band, has just achieved the remarkable record of having sung at 1,000 Sousa concerts in various parts of the world. Miss Liebling possesses a voice of remarkable range, exceptional purity, and sings with unusual technical facility.

Messrs. King Bros. have the sole management of the local arrangements, and we know they will carry them out with their usual business ability.

SOUSA'S BAND IN CHELTENHAM.

The Cheltenham public has enjoyed exceptional facilities for seeing and hearing for themselves the remarkable musical combination which has gained world-wide fame under the name of Sousa's Band, and which may be regarded as the last "word," the ne plus ultra, so to speak, of modern popular music, especially on its humorous and jubilant side. Nor has that public shown itself lacking in appreciation of its opportunities in this respect. Sousa's Band, fresh from a record season in London, paid its third visit to Cheltenham to-day (Thursday), and the audience which assembled in the Winter Garden for the matinee performance gave encouraging promise of another success from the financial point of view. That the appreciation is well deserved, one need scarcely add, for the band shows no falling off in those qualities which have so greatly captivated the public taste. With its great array of brass instruments, not forgetting those of Brobdignagian dimensions in the back row, it looked a formidable body; and, again and again, to the delight of the auditors, it pealed forth its mellow rhythmic thunder under the baton of the "March King" himself, who, as a conductor, is worth going far to see. A typical "Sousa" programme was given, and the band amply confirmed its reputation for being unrivalled in its own particular sphere, that of a complete mastery over the hitherto almost unsuspected resources of "brass," a machine-like precision, crispness, and, when necessary, an almost overwhelming resonant effect. The programme was not devoid of classical pieces, though even these were given with the "Sousa" afflatus; but the "suites" (introducing one or two novelties) and inimitable marches by the conductor himself gave rise to the most general applause and pleasure. The company includes a brilliant vocalist in Miss Estelle Liebling, an able violinist in Miss Maud Powell, and a master of an unusual solo instrument in Mr. J. H. B. Moeremans, saxophonist.

Nuneaton Chronicle.
Feb. 17. 05.

Of the visit of Sousa's Band, what shall I say? I expected great things, and very often when one does that disappointment is the result, one's anticipations having been too great; but with Sousa's Band it was altogether different, for one could not place the ideal higher than the performance. There was a large and fashionable audience, and, at times, the house was literally carried away by the magnificence of the music, and cheers predominated over ordinary applause. Never before have I seen local people so electrified by music, or so carried out of themselves. It was a grand night, and one not readily to be forgotten, and I very heartily congratulate Mr. A. F. Cross on having secured this flying visit of so justly celebrated a band.

Nuneaton Observer
2/17. 05.

SOUSA'S BAND IN NUNEATON.—The celebrated John Philip Sousa and his band paid a visit to the Prince of Wales Theatre on Wednesday evening. The popularity of Sousa's Band is beyond all question, and it is doubtful whether another band could be found that would attract such an audience to the Theatre as that which crowded the house to the doors on Wednesday night. Sousa's Band owes its popularity as much, perhaps, to the distinctive and brilliant marches of its conductor, as to its own capacity, but it is, nevertheless a very efficient combination. The tone is excellent, the musicians are extremely capable, and there is a snap in the playing which shows good training. Mr. Sousa himself has added to the gaiety of nations by the manner in which he wields the baton. It is delightful to watch him as he displays the variety of ways beating time. But he gets what he requires out of his band, and that justifies him.

Nuneaton Chronicle Feb. 17. 05

The visit of Sousa's Band to Nuneaton, on Wednesday evening, constituted a grand couple of hours' enjoyment, and the marvellous beauty of the performance made the audience drop ordinary applause, at times, and burst into irresistible cheers. One peculiarity about the band impressed itself upon quite a number of people, and that was that it did not include a light-haired man. All were dark-haired without exception!

Nuneaton Tribune.
2/17. 05.

SOUSA'S BAND IN NUNEATON.

Nuneaton people had the opportunity of listening to John Philip Sousa's famous band at the Prince of Wales' Theatre on Wednesday night. The dress circle and balcony were packed, but the other parts of the house were only moderately filled. The program was quite a treat from start to finish. The music was of a popular and sparkling character, and executed in magnificent style. The audience was electrified with delight, and applauded again and again the various pieces.

Worthing Observer. Feb. 11. 05.

Sousa at the Theatre Royal.

All reserved seats had been sold for some days before this Orchestral Concert, which took place on Wednesday last (8th Feb.) There is only one Sousa, and great is Sousa of America. He worked miracles with his audience,—and the Theatre was well-nigh packed from floor to ceiling,—he inspired them with his presence and with his unique and flamboyant conducting, he positively mesmerised the usually sedate people of Worthing into encoring "to the echo" nearly every item on the programme.

We had had the advantage of hearing Sousa's Band at the Brighton Pavilion a fortnight previously, and we were afraid that the fortissimo passages which he sometimes energises his Band to indulge in, might prove too deafening in our pretty little Theatre, but, on the contrary, we are of opinion that the orchestral music sounded better in our Theatre than it did in the Brighton Pavilion.

The programme was in part of a somewhat classical description,—one may instance the opening overture, "Maximilian Robespierre" by Litolf, "Sunrise" from the Japanese Opera "Iris" by Mascagni, and the introduction to the third act of "Lohengrin" by Wagner. In such pieces Sousa certainly showed himself a very capable conductor, but it was in the "encores," which chiefly consisted of "Sousa" Marches, that he "let himself go," sometimes hardly moving a muscle, at other times posing in lithe and statuesque attitudes, anon conducting with both his arms, then beckoning to some of the performers with his left hand, and then with his baton whipping up his band as if they were a pack of hounds. He has his Band completely under his control, and whether he is driving them "on the curb," or "on the snaffle," they play with the greatest unanimity, precision, and power.

In the programme proper there were two new compositions of Sousa's, an ambitious suite, "At the King's Court," a very diversified, inter-sting composition—divided into three parts; his other new composition being a march, "The Diplomat," which is one of the most tuneful and rhythmical marches he has yet composed, and containing a most haunting melody. For the encores we had "Bedelia"—quaint and bright; "Oh! My, my, my!"—a soft and plaintive melody; "Manhattan Beach;" March, "El Capitan;" "Dixie's Land;" and last but not least, the ever popular "Stars and Stripes for Ever."

The more these "Sousa" pieces were played, the more was the audience raised to a pitch of excitement, so much so that in one or two instances, a double encore had to be given.

Journal Philadelphia Press. January. 22. 05.

Sousa is continuing his remarkable successes before crowded audiences at Queen's Hall. The London press is unanimous in recognizing Estelle Liebling's unique talent for coloratura singing and Maud Powell's splendid violin playing:

Miss Estella Liebling sang most excellently well a very difficult and florid song—The Nightingale Song from "The Marriage of Jeannette" by Massi, the flute obligato being played with great taste by Mr. Marshall Lufsky. The fair cantatrice was heartily encored, and then sang a very pretty song "Do not forget me when the lilies are dead." She has a wide range of voice of great sweetness, and again "enthused" the audience.

Miss Maud Powell proved herself a first-rate violinist and played Sarasate's difficult piece "Zigennerweisen" with great taste. She gained an encore, but did not take it.

A brillante valse, "Sounds from the Hudson" was played on the Cornet (with full band accompaniment) by Mr. Herbert L. Clarke, who is, we believe, the composer of the piece. He showed himself a thorough master of the instrument, and, when encored, played another equally effective solo.

Altogether Herr Adolf Seebold gave Worthing a great musical treat. It was a brave thing for him to engage such an array of talent, which must have been done at a very large outlay, and we only hope that, considering what trouble and expense such a venture must necessarily entail, he may not only be not "out of pocket" by the event, but that he may have a substantial amount to his own credit.

Sousa was driven to and from the Theatre by Mr. Councillor Warne,—in his handsome motor car,—and on his emerging from the Theatre he had a well-nigh "royal" reception from the large crowd which had gathered together in Bath Place, and hearty cheers were raised as he smilingly drove through the throng.

We should add that the programme terminated with "The Star Spangled Banner," the American National Anthem, (all the vast audience immediately rising), and as its echos died away they gave place to the strains of God save the King.

Croydon Times. Feb. 15. 05

SOUSA AT THE GRAND.—Sousa is the vogue, the fashion, the present craze of the musical world, and if his music and his orchestra were materially inferior to what it is, it would still attract crowds of enthusiasts. But in its own particular line: the rendering of the famous marches and the like, there is certainly nothing to excel the Sousa Band, and it was not surprising, therefore, that the Grand Theatre was crowded from floor to ceiling on Saturday afternoon. It was an audience too, including many who never, in the ordinary way, see the inside of a theatre. Something of the great conductor's personal magnetism seemed to communicate itself to the great gathering and every number was once or twice encored. Needless to say the ensemble of the famous band was as perfect as ever, and the music was interpreted with a zest and joyous swing and verve which prove irresistible. Miss Estelle Liebling's delightful singing and Miss Maud Powell's refined and masterly violin solo were delightful variants of a memorable afternoon.

Woolwich 2/3. 05.

POPULARITY OF SOUSA AND HIS Woolwich MUSIC. 2/3. 05

The coming visit of John Phillip Sousa, the distinguished American conductor and composer with his great concert band to Woolwich is one of the most interesting events of the musical season and this popular organization will doubtless attract a very large audience to its concert at the Grand Theatre, Woolwich, at 2 o'clock on Tuesday, February 7th. It would be idle to deny that Sousa's popularity is well deserved, said a recent writer, and that his marches have a genuine attraction. Sousa is a genuine musician and his work has always individuality and sincerity of purpose. There is much cleverness in his handling of his themes, and his music always has exhilarating gaiety. To get the full enjoyment of Sousa's music, one must hear it from his own band and under his own baton. Sousa is as individual as a conductor as he is as a composer. He has drilled his band until they have acquired a remarkable ensemble and a perfect understanding of his intentions. Sousa is refreshingly honest in the matter of encores, continues this writer. You have only to ask for them and you get them and without delay. He does not go through the farce of leaving the platform, returning to bow his thanks in pretended diffidence; he promptly resumes his place, calls his band to attention and before you know it, he is playing a swinging Sousa march or a jolly coon song. The American band has been received with tremendous favour again in London, and the many new musical offerings that Mr. Sousa has brought across the sea and the element of novelty to the other distinctive characteristics of the Sousa concerts. He is making a feature of his latest march "The Diplomat" and his new orchestral suite "At the King's Court." These numbers have made a great success wherever Mr. Sousa has played them, for the Sousa Band render them as can no other band play the stirring Sousa music. Mr. Sousa has also a new series of encore pieces. The soloists are Maud Powell, the distinguished violinist; Estelle Liebling, the brilliant soprano, and Herbert L. Clarke, cornetist, who is the chief instrumentalist of the band. The tour is under the direction of Mr. Phillip Yorke of London.

The Kentish Independent
Woolwich Journal 2/10. 05

SOUSA AT WOOLWICH.

HIS FAMOUS BAND CREATES A FAVOURABLE IMPRESSION.

The world-renowned Sousa and his wonderful band paid a flying visit to the Grand Theatre, Woolwich, on Tuesday afternoon. They entertained a large house to a feast of music. Choice selections from the great composers were rendered, including the works of Wagner, Mascagni, Litolf, and Kroeger, not to mention Sousa himself. Perhaps the more impressive renderings, excluding Sousa's sonorous numbers, were Mascagni's "Sunrise" from the Japanese opera, "Iris"; Litolf's "Maximilian Robespierre," descriptive of the Reign of Terror; and the introduction to the third act of Wagner's "Lohengrin." Two of the great conductor's works were given. These were a new suite, "At the King's Court," and a new march, "The Diplomat," both of which came up to expectations. Sandwiched between the selections of the band were contributions by Misses Estelle Liebling and Maud Powell, and Mr. Herbert L. Clarke, each of whom added to the excellence of the programme.

Gloucestershire Echo.

Feb. 3. 05.

Feb. 11. 05.

Kent Messenger & Maidstone Telegraph

SOUSA AT MAIDSTONE.

There are some things the Maidstone Corn Exchange is not fitted for, and among them is Sousa's Band. Nor, indeed, is the Corn Exchange adequate to hold the audience which would hear the American march-maker and his many musicians, and it was, on Thursday night, interesting to see the large hall itself crowded with people, and a great overflow audience in the adjoining Concert Hall, who, sitting behind the hurricane of music and partially protected by an intervening structural filter were probably better off. That the visit would prove "an enormous draw" everyone knew. Had not the face of Mr. Sousa beamed down from every wall in the town for weeks past, and had not the papers proclaimed his coming and printed his views that he who ran might read? Great are the uses of advertisement—if one has something good to offer, and Mr. Sousa assuredly has. His performance is unique, grand, terrific, magnificent, and we decline to argue whether or no it is music. The conductor is either a great musician or a competent showman; we incline to the view that he is something of both. He has, by diligently stitching the four corners of the earth, gathered together a band of skilful musicians. He has, by hard, masterly and earnest work, welded, as it were, those various abilities, temperaments, ambitions into one perfect whole, a superb machine exquisitely responsive to the touch, to the look, to the very thought of the master. Again, an intelligent audience would not, we think, deny Mr. Sousa eminence as a stage manager. When, to emphasise some subtle excellence in a work, a group of musicians separate themselves from their colleagues and pipe and blare at the audience, we recognise that the conductor has a happy appreciation of the value of effect, and it is clever, too. Of Sousa's methods with the baton much has been written, but we could detect on Thursday none of those extravagant gyrations and bewildering physical contortions which are alleged to be his. On the contrary, his style of conducting, though curiously enough, was the essence of grace. The Maidstone programme opened with the overture, "Maximilian Robespierre" (Litolff), which was remarkable for modulation and promptness of attack. In the valise brillante, "Sounds from the Hudson," Mr. Herbert L. Clarke, the cornetist, showed a wonderful purity of tone and a remarkable wide range. The new suite by Sousa, "At the King's Court," a vividly descriptive work, went well, the encore being a charming little piece, "Dixieland," which introduced one of the old negro melodies. The vocalist was Miss Estelle Lieblich, who, herself almost bird-like in appearance, sang the nightingale song from the "Marriage of Jeannette" (Masse) and "Sunrise" from the Japanese opera, "Iris" (Mascagni). In Masse's song, Mr. Marshall Lufsky played a flute obligato, and it was noticeable how slight was the difference between the voice and the tones of the flute. In the second song, the clarionets were very fine. During the second part were heard American character sketches by Kroeger, the new march, "The Diplomat" (Sousa), "Manhattan Beach" and the fearful and wonderful "Bedelia," which is a study in startling effects. The well-known introduction to the third act of "Lohengrin" (Wagner) was taken with immensity of power, the work of the trombones being grand. Never did the violin sound sweeter than after the storm and stress of Sousa, and it was not remarkable that Miss Maude Powell's rendering of Sarasate's "Zigeunerweisen" was so popular. It was a satisfactory programme of popular items was presented, and all of them were warmly received. The first item, an overture, "Maximilian Robespierre" (Litolff), was encored, and in response the band gave "El Capitane." Very fine was Mr. Herbert L. Clarke's cornet solo, "Sounds from the Hudson," a composition of his own. Perhaps the most popular item by the band was the talented conductor's latest march, "The Diplomat," for which an encore was demanded. In response the popular "Bedelia" with variations was given. Other numbers which proved very fascinating were "Manhattan Beach," "The Washington Post" and "Stars and Stripes for ever." Miss Estelle Lieblich's "Nightingale Song" with flute obligato by Mr. Marshall Lufsky, was charmingly given. In response to a recall Miss Lieblich contributed a pleasing little number, "Will you love me when the lilies are dead?" Apart from the band performances, the greatest treat of the whole concert was the violin solo "Zigeunerweisen" (Sarasate) by Miss Maude Powell, for which she received an undeniable recall. The seating arrangements were entrusted to Mr. Walter Ruck.

West Sussex Gazette.
Feb. 9. 05.

MUSIC AND THE DRAMA.

SOUSA AT EASTBOURNE.

The visit of Sousa and his world-renowned band of accomplished musicians to Devonshire Park, Eastbourne, yesterday evening, was an event which will long be remembered by Eastbournians as providing one of the most enjoyable musical treats that they have had the pleasure of listening to for many a long day. It was well that the theatre had been engaged, but even then many had to be turned away. Sousa conducted in characteristic style, and it was pleasant to watch the perfect understanding existing between master and musicians. Sousa and his band have many unique traits, and it is these perhaps which have served to popularise them to so great a degree; for example, the tedium of waiting was reduced to a minimum. No sooner had one piece been completed than Sousa set his men off again directly. The band produced a wondrously rich volume of tone, and each item was rendered with remarkable technique and precision. The programme was just to the taste of the audience. It is true there were only nine items down for production, but the audience easily remedied this defect, their enthusiasm being so manifest as to have the result of increasing the programme nearly threefold. Sousa played his popular compositions, "The Double Eagle," "Stars and Stripes," "El Capitane," and "The Washington Post;" and his latest march, "The Diplomat," went with great swing and was much admired. Miss Maud Powell played Sarasate's "Zigeunerweisen" very prettily on the violin, while Miss Estelle Lieblich (soprano) was encored for a fine rendering of "The Nightingale" song from "The Marriage of Jeannette."

Survey Times & Country Express.
Guildford. Feb. 11. 05.

SOUSA'S SECOND VISIT.

On Tuesday evening John Philip Sousa, the March King, and his band paid a return visit to Guildford. On this occasion the performances were given in the Large Hall, which it was thought at this time of the year would be more suitable than the Drill Hall, which is not provided with heating apparatus. In addition the acoustic properties of the Large Hall are better than those of the other building, although, of course, it does not accommodate such a large number of persons. As usual, an attractive programme of popular items was presented, and all of them were warmly received. The first item, an overture, "Maximilian Robespierre" (Litolff), was encored, and in response the band gave "El Capitane." Very fine was Mr. Herbert L. Clarke's cornet solo, "Sounds from the Hudson," a composition of his own. Perhaps the most popular item by the band was the talented conductor's latest march, "The Diplomat," for which an encore was demanded. In response the popular "Bedelia" with variations was given. Other numbers which proved very fascinating were "Manhattan Beach," "The Washington Post" and "Stars and Stripes for ever." Miss Estelle Lieblich's "Nightingale Song" with flute obligato by Mr. Marshall Lufsky, was charmingly given. In response to a recall Miss Lieblich contributed a pleasing little number, "Will you love me when the lilies are dead?" Apart from the band performances, the greatest treat of the whole concert was the violin solo "Zigeunerweisen" (Sarasate) by Miss Maude Powell, for which she received an undeniable recall. The seating arrangements were in the hands of Mr. F. Lasham.

SOUSA'S BAND IN CHELTENHAM.

The great American conductor and exponent of the march, who with his celebrated band had drawn a big audience to the Cheltenham Winter Garden on Thursday afternoon, proved that the feat had by no means exhausted their powers of attraction, for in the evening another capital attendance rewarded the enterprise of Mr. Dickinson, who was responsible for the presence of the band in the town, as he was recently for that of the crack Canadian combination, the "Kilties." The reception accorded to Sousa and his band shows once again the perennial freshness of this class of music, for though the Cheltenham appetite might well be a trifle jaded with its many banquets of sweet sounds, its repeated demands for "more" of this type proves the contrary, and that it can negotiate the "courses" catered by a Sousa with the utmost gusto. Such courses, too, from the mightiest joints to the daintiest sweets and dessert, so elegantly dished up that for each and all came the universal cry for a second or even a third "helping"! And the genial "chef" was in the most generous of humours, for though he would on more than one occasion have replied to his clamorous "guests" with a gracious bow, it was not bows (fiddle bows excepted) for which they came, so without more ado on would be placed another "dish," even more tasty than the last. Of the great John Philip's own "compotes"—and the idea of a preparation of fruit in syrup is not inappropriate—the first performed was his new suite, "At the King's Court," a serving up of "Her Grace the Countess," "Her Grace the Duchess," and "Her Majesty the Queen," of a light and most easily digestible nature. In response to the inevitable encore "Dixie Land" was given, and yet another demand resulted in "Hands Across the Sea" being added to the "menu." J.P.'s new march, "The Diplomat," was of course encored. It certainly is a very powerful composition, giving the tremendous reserve forces of the band ample scope in the stirring crash of its louder strains, but containing nothing of the melodic nature of the "Washington Post" to render it acceptable to the street gamin. The "Post," without which, of course, the evening would have been incomplete to a "popular" audience, came as a response to an enthusiastic encore to Mascagni's "Sunrise" (from the Japanese opera "Iris"), and curiosity to know how it would be performed by the composer's own band was amply rewarded. Reverting to "The Diplomat," it should be mentioned that the composer and his band were rewarded by a double encore, and that they generously responded with "Stars and Stripes for ever" and "King Cotton." As for the remainder of the band items not mentioned, it is sufficient to say that such composers as Litolff, Elgar, Kroeger, Nicolai, and others were all worthily represented and interpreted. Sousa's is certainly a great combination, lacking in practically nothing required of a big band—volume, precision, tone, brilliance, dramatic intelligence, and general all-round individual skill. As though the musical repast served by the band were not sufficiently rich and varied, delightful "entrees" were afforded by the individual performance of Mr. Herbert L. Clarke, a cornet soloist of much excellence; Miss Estelle Lieblich, who sang Masse's "Nightingale Song," in the original French, so cleverly that the encore accorded was not to be denied; whilst such violin playing as that of Miss Maude Powell in Wieniawski's "Faust" is seldom heard, even in the Winter Garden, where from time to time the greatest of the exponents of the bow resort. Miss Powell's playing is remarkable above all for its almost frenetic energy, though the adjective is not altogether appropriate for it is an energy controlled by a splendid grasp of the possibilities of the instrument, and coupled with perfect manipulative skill of exquisite delicacy. In response to a rapturous recall she substituted "Irish Fantasia," the pathos of the tragedy in which was brought out with profound insight, whilst the variations and connecting passages again afforded scope for her art of that florid description of which she is so delightful an exponent. The evening which lasted but two hours, and which was a most successful one, was a most successful one.

Jan. 21. 05.
Brighton Gazette.

Bournemouth.
Directory. Feb 1. 05

Eastbourne Chronicle
Feb. 11. 05.

MR SOUSA'S VIEWS ON POPULAR

Brighton MUSIC. 1/21. 05

"THE MARCH KING" BELIEVES THE BEST SURVIVES THE LONGEST.

John Philip Sousa, the American "March King," is again in Great Britain with his famous concert band. His concerts at Queen's Hall have been marked by the same scenes of enthusiasm and the same succession of crowded houses that have always made the Sousa concerts conspicuous. This is the third British tour of the American bandmaster, and is limited to three months, during which this famous combination will be heard here at the Dome on Wednesday next, 25th, at three and eight.

Mr Sousa is a man of decided views, and his pronouncements on the many phases of his profession have all the charm and authority of a great mind. Perhaps no man in the entire world is so admirably qualified to discuss the question of popular music, for in the quarter of a century he has been at the head of a great band Sousa has sounded every depth of public feeling on that important and much-mooted topic. To our representative, who recently found the genial musician at the Carlton Hotel in London, resting after one of his concerts, the "March King" consented to state his own views, as based on his experiences.

"Probably there is no term more abused and so often mistaken in its real meaning than 'popular music,'" said Mr Sousa. "To the average mind, and very often to the professional musician, popular music means only the lightest and most ephemeral of compositions, banal and vulgar in conception and commonplace in treatment. And yet, in reality, there is nothing so absolutely incorrect as this view of the question."

"If we take the music that has been performed the most, we will find in every instance that the most meritorious of inspired compositions—whether based on complex or simple lines—have survived the longest. There certainly is no composition in the world to-day that has enjoyed greater vogue and popularity among the widest range of listeners during the last decade, from the technical musician to the uneducated and merely sympathetic auditor, than the 'Tannhäuser' overture."

"It would be a debatable question among musicians whether the 'William Tell' overture is not the best thing that Rossini wrote, and none can deny that this work enjoys the greatest popularity of any of the Italian composer's writings. For spontaneity, brilliancy, and melodic charm most musicians will agree that the 'Poet and Peasant' overture is the masterpiece of Suppe, and that composition has been drummed and hammered for, lo! these many years."

"Some little melody, through happening to catch the fancy of the public, becomes momentarily popular, but unless it bears the absolute signs of cleverness, if not genius, it soon falls on the ear and sinks into oblivion."

"I recall that when I was in Vienna with my band in 1903, I asked Emil Lindau, the famous Austrian librettist, if the 'Blue Danube' waltz was played out, and received the terse reply that so long as Vienna endured so long would the 'Blue Danube' live. Accordingly, I played the famous waltz at my concert that night, and the wild enthusiasm and great applause which it evoked proved to me that Mr Lindau's judgment was correct, and no one will question that the merit of this composition is as great as its popularity, which has survived more than three decades of continuous playing and piano-organing in every city of the civilised world."

"Technical musicians frequently condemn as trash certain popular songs and pieces simply because they are badly written and poorly harmonised. My theory is that any melody with sufficient intrinsic merit to catch the popular taste and is capable of being harmonised by strict rules, is worthy of consideration. Such a melody, badly harmonised and crudely notated, appeals to me as would a young girl of the slums, badly dressed, slipshod, and with dishevelled hair. But place the same girl under the skilful ministrations of the hairdresser and modiste, and mark the change! The girl of the alley may be transformed into a radiant beauty. And so the original melody may undergo a like metamorphosis, and emerge from the chrysalis of the commonplace to the effulgent beauty of the butterfly."

THE WINTER GARDENS.

There is much that might be written but little that is new to be said of the concerts given in the Winter Gardens on Saturday—afternoon and evening—by Sousa and his famous band. On both occasions the building was full-packed to repletion and overflowing—and the greeting of the famous composer enthusiastic. The programmes presented were characteristic, and the items were received by the audiences in the customary manner,—that is to say, generous applause was bestowed on what for the sake of differentiation may be described as the more pretentious pieces and clamorous preference shown for those items of "popular" and better known character which were prodigally lavished upon the audience in the form of "encores." But whether in the one or the other the ensemble was perfect, and the effects produced remarkable. In a recent article on himself by himself, the "Great March King," describing how he controls his "one man" band, writes thus: "It has been remarked of me that I resemble one of those strolling players who carry a drum on their backs, cymbals on their head, a cornet on one hand, and a concertina in the other; who is, in fact, a little band all to himself. That is what I am endeavouring to do all the time, to make my musicians and myself a 'one man' band. Only, instead of having actual metallic wires to work the instruments, I strike after magnetic ones. I have to work so that I feel every one of my fifty-eight musicians is linked with me by a cable of magnetism." And Sousa says he spares neither time nor money to obtain the right stamp of performer, who will readily assimilate with the rest, and all being capable of receiving the necessary inspiration of the conductor's genius. Not only is it the most highly paid combination in the world, but it also contains, probably, more musicians of exceptional merit than any other. As for instance, the two principal cornetists, Messrs. Herbert L. Clarke and Herman Bellstedt, are themselves both bandmasters of established position in America, who preferred the engagement with Sousa to the dignities and emoluments of their own combinations. There are perhaps a dozen composers in the Sousa Band of more than passing merit. Mr. Bellstedt wrote the humorous fantasy on "Bedelia" that

has set all London talking about its fun, and Messrs. Clarke, Moeremans, Perfetto, Zimmerman, and the other soloists, write their own solo numbers. Sousa's suite "At the King's Court" and his march "The Diplomat" were the only actually new pieces in the programmes, but adequate performances were given of Liszt's Symphonic Poem, "Les Preludes," the "Maximillian Robespierre" overture, Elgar's "Sevillana," etc., whilst marches and popular selections were given unstintingly—with irresistible "snap," and to the accompaniment of the looked for gestures which Sousa uses in these pieces, but usually foregoes in the more serious pieces. The soloists accompanying the band are as last year, Miss Estelle Lieblich, a soprano possessing a voice of remarkable range and excellent purity, who has achieved the distinction of singing at over 1,000 of these concerts, and Miss Maud Powell, an American violinist who has the felicity of playing upon a thousand pound Guarnerius.

SOUSA AND HIS BAND.

Widespread interest was aroused by the announcement which Mr. A. Standen Triggs was able to make in arranging for a special concert to be given by the renowned Mr. John Philip Sousa and his celebrated band in the Devonshire Park Theatre on Wednesday evening. Such an attractive fixture naturally created a brisk demand for seats, and not only was the advance booking exceptionally heavy, but all the cheaper parts of the elegantly decorated auditorium were densely packed, in fact much money had actually to be refused at the doors, so keen was the desire to hear this famous combination of sixty skilled instrumentalists perform under the baton of their famous conductor. Many anticipated that the strength of the band would be too great for the size of the theatre, but in this assumption an entirely erroneous judgment had been formed, for the quality of tone produced, especially by the wood-wind and heavy brass instruments, was always so pure and rich in quality that never, at any part of the programme, could it be said that force unduly asserted itself. Strength there was, it is true, but it was always of the right sort, and when soft and delicate passages called for treatment the clever conductor was never at a loss to obtain such effects as he desired. The printed programme contained only nine items, but in consequence of the enthusiastic demands for encores, which were conceded with characteristic American promptness and unstinted liberality, this number was increased to no less than twenty-four, included in which most of Sousa's popular marches figured with a special prominence and met with tumultuous applause. On making his entry Sousa was received with marked cordiality, and, having bowed his acknowledgments, at once gave the signal for the band to commence the overture "Maximillian Robespierre" (Litolmi), an elaborate descriptive piece in which the qualities of the band found ample scope for display. Almost before the applause which followed had subsided, the strains of the conductor's favourite march, "El Capitán," fell upon the ear, and the audience waxed so enthusiastic over this that yet another piece, entitled "Ramona," was played in order to please them. Mr. Herbert L. Clarke next distinguished himself by the brilliant fashion in which he played the cornet solo, "Sounds from the Hudson," which, it may be presumed, is his own composition. The performance was characterised by purity of tone and manipulative skill, the abnormally high notes which he is able to produce from the instrument being wonderfully sweet and clear. In response to a hearty encore Mr. Clarke kindly gave another solo, entitled "Ah! Cupid," which was equally delightful. Special interest was centred in the introduction of Sousa's new suite, "At the King's Court," which consists of three graceful movements, and adds considerably to his reputation as a composer. It was faultlessly rendered under his direction, and as encores "Dixie Land" and "Hands across the sea" were given. Miss Estelle Lieblich, who possesses a soprano voice of considerable beauty and flexibility, achieved success in the "Nightingale song" (Masse), to which the flute obligato was cleverly played by Mr. Marshall Lufaky, and the accompaniment splendidly rendered by the band. The accomplished vocalist sang "Will you love me when the lilies are dead?" in response to a well-deserved encore, a song which at least has the distinction of bearing a most curious title. One of the best things the band did during the evening was "Sunrise," from Mascagni's Japanese opera *Iris*, in which some charming musical effects were produced. The ever-welcome "Washington post" march was given as an encore to this selection, after which a brief interval was taken. On the resumption of the concert a set of American character sketches by Kroeger was executed in a fashion in which Sousa's band is inimitable, and it was as a matter of fact in this, and in the encore pieces which followed, namely, "Bedelia," "Oh! my, my, my!" and "Let's be lively," that the reason of the unbounded success of the band was most truly apparent. The quaint and original effects which are introduced into such pieces are exceedingly funny, and to watch Sousa's peculiar mannerisms while conducting them adds greatly to the store of amusement which is forthcoming. The charming air, "Amaryllis" (Ghys) was next played to general satisfaction and an opportunity was afforded of hearing Sousa's new march, "The Diplomat," which is quite in his best manner, although not perhaps so likely to gain such notoriety as some of his other marches have done. Still the vast audience called for more, and the genial conductor, who appeared to be in an especially generous mood, commanded the band to play as many as four more pieces as encores, a most inspiring rendering of his fine "Stars and Stripes" march being supplemented by "Manhattan Beach," a screamingly funny piece, entitled "C.Z.K.," and a characteristic interpretation of "King Cotton." Miss Maud Powell found a host of admirers of her artistic execution of the violin solo, "Zigeunerweisen" (Sarasate), which she invested with a rare wealth of rich tone and perfection of phrasing. No encore throughout the whole evening was indeed more justly deserved than the rapturous one which was accorded this accomplished violinist, who in responding to the undeniable demand played a choice solo on muted strings to a harp accompaniment, which was also a perfect little musical gem. A bold and massive rendition of the Introduction to the Third Act of *Lohengrin* (Wagner), followed by "The Star-Spangled Banner" and a grand arrangement of our National Anthem, concluded a remarkably successful and enjoyable concert.

Northampton
Daily Reporter.
Feb. 13. 05.

Northampton Daily Chronicle
Feb. 14. 05.

SOUSA'S BAND IN NORTHAMPTON

Concerts at the Corn Exchange.

Once more Sousa and his far-famed band laid siege to Northampton to-day. Their coming had been so well boomed by advertisements and posters that the large attendance at this afternoon's concert was but a natural result, and there should be a crowded audience at their final performance this evening, for to see and hear the Sousa band is a novel experience not lightly to be disregarded, and is looked upon as an almost essential part of the education of modern music lovers. A Sousa concert is indeed a revelation of the unique arts of concert conducting. There is about it a typically American air of business-like thoroughness, precision, and punctuality. The band started with punctual alacrity at three o'clock on Liszt's symphonic poem "Les Preludes," and at the slightest sign of a desire for more the masterful conductor was rushing his musical host through an encore, "El Capitan," before the applause had hardly died down. It is in the encores that Sousa, so to speak, gets his own. He modestly refrains from putting any of his own marches in the programme proper, but he gives his chief compositions, notably "Washington Post," "Dixieland," "Stars and Stripes," etc., as encore items. The affable acquiescence with which the celebrated composer and conductor responds to the demands for more naturally gave great delight.

The chief characteristics of their playing are wonderful cohesion, precision, and amazing brilliancy of execution. All these well-marked features were given good scope in their programme, which was by turns merry, pathetic, tender, exalted and languorous. Among their other items were: "Parade of the Dwarfs" (Grieg), "Invitation a la Valse" (Weber Weingarten), "Fourteenth Hungarian Rhapsody" (Liszt), "Episodes" (Nevin), "American Character Sketches" (Kreger), and a quantity of new Sousa music, including a new march, "The Diplomat," which breathed the true Sousa spirit of sprightliness, and was given with a gusto that led to enthusiastic demands for an encore.

The easy, yet masterful, command of Sousa over his large army of players is one of the most fascinating features of the concert. After the extravagant gestures ascribed to him, many may have expected a sort of gymnastic display, but as a matter of fact his manner is much quieter than many well-known conductors—H. J. Wood for one. For the most part he merely sways his white gloved hands to and fro as the band pours forth its flood of melody, only lifting both arms for the crashing climaxes. The sympathy between the conductor and his men is, indeed, as marvellous to watch as to hear, but this is not surprising, considering their experience and attainments. When Sousa began the task of selecting his band musicians from all parts of America were summoned to his standard. No expense was spared, and the result is that his wages sheet runs to £25,000 per annum. Not only is it the most highly paid musical combination in the world, but it is also undoubtedly the most distinctive musical organisation in existence. There are more than a dozen composers in the Sousa Band of more than passing merit. For instance, Mr. H. L. Clarke and Mr. Herman Belstedt are composers and bandmasters of established position in America, who preferred touring with Sousa to the dignities and emoluments of their own combinations. Mr. Belstedt is the composer of the humorous fantasy on "Bedelia" that was played this afternoon, and the bizarre effects with which the awing refrain was interspersed were reproduced with a cleverness that considerably amused the audience.

Some idea of the exceptional merit of Mr. Sousa's musicians may be gained from the fact that all his solo players write their own solo numbers—an achievement of which no other band can boast. Mr. Sousa assures us that his present band is the very best he has ever directed, and after hearing their performance this afternoon his assertion can be confidently endorsed. Since the band previously performed here on March 19, 1903, Mr. Sousa has made many additions to his musical hosts, including a harp, which is the only stringed instrument in what has been aptly termed a "wind orchestra," or a living organ.

The peculiar virtue of the Sousa band in graduating its tonal volume was shown in the remarkable accompaniments they gave to Miss Estelle Liebling (soprano) and Miss Maud Powell (violinist). It is certainly a novelty to hear a band obligato to a violin solo, but their playing was so beautiful as to enhance the effects. Miss Powell drew forth surprising sweetness of tone, and showed a dazzling dexterity of technique, her rendering of Wienawski's familiar Ballade et Polonaise calling forth the greatest ovation of the afternoon. In response to the recall she gave a fantasia on Irish airs. Miss Liebling is a soprano of much flexibility and travura powers. She sang Isabella's air from Herold's "Pre aux Clercs" in charming style. She was as true to her notes as a bird, her echoes of trills cleverly produced on the flute by Mr. Marshall Lufsky being quite a marvellous display of "vocal pyrotechnics." An additional touch of novelty was given to the concert by the saxophone solos of Mr. J. H. B. Moeremans. The saxophone is a peculiar instrument with a wide range of expression, and in the skilful hands of this player was heard to delightful advantage.

For the privilege and pleasure of hearing Sousa's Band, when demands for their services are pouring in from all parts, we are again indebted to Messrs. Abel and Sons, of the Parade, Northampton, and it is to be hoped that their enterprise will be as well rewarded this evening as it was this afternoon.

The efforts of the Band were supplemented by the individual contributions of a trio of artistes—Miss Estelle Liebling, whose sparkling soprano voice and cultivated style are in apt harmony with the wonders of the whole Sousa concert; Miss Maud Powell, a violinist of exceptional merit; and Mr. J. H. B. Moeremans, whose solos on a weird sort of wind instrument rejoicing in the euphonious title of saxophone aroused a deal of applause.

It was like another mellifluous bombardment in the Corn Exchange at night, but much to the tastes of the big audience that again proclaimed the fact that Sousa's music is the music that appeals to a large proportion of musical Northampton. It may be sad news to some of our artistic friends who would have us confine our melodic desires to appreciation of the great departed masters of melody that the items which gained most favour in the programme last night were the "Sousa Encores"; and of these a very pronounced favouritism was declared for such inebriant but none the less "fashionable" frivolities as "Bedelia" and "Stars and Stripes." Litolf's descriptive, Robespierre overture, an excerpt from Mascagni's Japanese opera "Iris," and a "Lohengrin" selection were all played in a manner worthy of the masters who gave us them, although the clarionets were not always an ideal deputy to the violin; but there is no resisting Sousa's Band when it sets about the crashes and the storms of Sousa's own music and that of his American compeers. When on home ground, so to speak, the Band literally hurls its music about, and waxes that enthusiastic that only an audience of sphinxes could resist it—a roar of applause is the only possible response to a Sousa performance of a Sousa composition. And considering that our inimitable visitor was well represented on the original programme, quite irrespective of encores, it is evident the audience did a deal of applauding. Both Sousa's new works were included. "The Diplomat" was hailed with as much delight as in the afternoon; and the "King's Court" Suite was also accorded an enthusiastic reception. Arranged under titles which present a crescendo of magnificence, the music seems to go from a gavotte measure (representing the Countess), and a brief waltz (the Duchess), up to a pompous and elaborate march in honour of the Queen. Both Miss Powell and Miss Liebling again appeared; and that unapproachable cornet player, Mr. H. L. Clarke, literally made his instrument speak in his waltz descriptive of "Sounds from the Hudson." The concert appropriately concluded with the National Anthems of both America and England, "God Save the King" being rendered with rousing vehemence.

The very admirable arrangements for the concert were made by Messrs. Abel, to whose enterprise is also due Sousa's second visit to the town.

THE SOUSA CONCERTS.

The one and only, the incomparable Sousa marshalled his wonderful trumpets and trombones on the Corn Exchange platform yesterday, and both afternoon and evening the hall merrily echoed with the irresistible roars of bright, laughing Sousa music. It is just as marvellous a wind orchestra as that Sousa introduced us to two years ago; there is the same rich volume of tone; the same magnificent balance is preserved, and the Sousa programme is still the same stirring tonic for depressed spirits. It is said Sousa selects his programme to counteract atmospheric conditions—if it is dull and wet he gives the people something bright and exhilarating. Yesterday afternoon's experience was emphatic testimony in favour of this. Outdoors it was wet and depressing, but the large audience assembled in the Corn Exchange found Sousa and his laughing music a delightful antidote for jaded spirits. Sparkle, exhilaration, the stirring Sousa crashing climaxes, the Band's astonishing musical gymnastics, and perhaps above all Sousa's own magnetic personality, his exuberant and original conducting were more than enough to make the depressing February afternoon gay and frolicsome.

Sousa has an eye for dramatic effect. He opened his programme with Liszt's symphonic poem, "Les Preludes," the performance of which was only notable for showing the wondrous sympathy that exists between conductor and orchestra. But like many other items in the Sousa programmes, it paved the way for a "Sousa encore," which after all are the most enticing features of Sousa concerts. With his old accustomed aptitude for guessing his audience's desires Sousa, almost before the applause had thoroughly started, had rushed his Band off amongst the stirring strains of "El Capitan." The Band's next performance was also in a Sousa composition, "Looking upward," which follows quite the approved Sousa lines, and concluded with a drum roll of amazing power and depth, and which paved the way for diverting "Dixie Land," wherein the conductor was again able to demonstrate his own vastly engaging methods of directing his Band.

A Weber-Weingartner "Invitation a la Valse" provided opportunity for some fine crescendoes ending in towering, crashing climaxes, and led up to another encore, the irresistible "Washington Post." A Grieg and another Liszt excerpt were further delectable treats in musical "light and shade," but the only new thing in the programme was Sousa's latest march, "The Diplomat." Arranged on the popular Sousa pattern, the band was quickly dashing and crashing away among its joyous music, and the heads and feet of the audience were soon responsively nodding or stamping; and of course there was the inevitable Sousa encore and more delightful exhilaration for the audience.

Northampton Daily Reporter
Feb. 14. 05.

...to accomplish one and they have in view.

The flying visit Sousa and his band paid to Northampton Corn Exchange yesterday drew large audiences both afternoon and evening, and the enthusiastic demands for encores were responded to with that ready alacrity that is one of the surprising and popular characteristics of the Sousa concerts. Evidently Sousa has studied the British character closely. He purposely restricts his programme to leave plenty of time for encores, so that his patrons are deluded into the idea that by their own persistency they have had far more than their money's worth. No sooner does the applause begin than the celebrated composer nods his head approvingly, steps briskly on his stand, and without any preliminary passing of music books, the band is rushing through another selection. The band played with all that brilliancy of execution that have won them world-wide fame. At times it seemed as though the flood of melody was from one vast musical instrument, so wonderfully precise was their playing. Miss Estelle Liebling (soprano) and Miss Maud Powell (violinist), who were the chief soloists at the Sousa concerts here two years ago, made a welcome re-appearance and charmed the audiences by their exceptional gifts.

The Sousa bandmen stayed in Northampton this morning primarily for the purpose of allowing many of them to make a pilgrimage to Brington and Ecton. They were naturally intensely interested in the Washington memorials at Brington, and on their return to Northampton speedily bought up picture postcards of Brington to send them home to their relatives and friends across the Atlantic.

Northampton
Evening Telegraph Feb. 15.05

Northampton.
Daily Chronicle. Feb. 13.05

SOSA'S BAND

Takes a Kettering Audience by

Storm. ²/_{15.05.}

John Philip Sousa and his famous band took Kettering by storm on Tuesday. This is not at all surprising. About Sousa and all his methods there is a typically American air of business-like push and enterprise, from the luxuriant profusion of his monstrous posters and advertisements to the minutest details of his wonderful concerts. They demand attention by their very audacity—and they get it. Of Sousa and his band much has been written; in fact, it is doubtful if any American musical combination has ever been so sympathetically boomed by the British press. But this is no ordinary band; and herein lays the secret of its phenomenal success. In forming his famous band Sousa scoured America to secure the highest musical talent that country could provide. Expense was a secondary consideration; Sousa was content with nothing but the best, and the consequence is that his wages bill runs up to something like \$25,000 per annum. Yet it is asserted that no musician is making money so rapidly as Sousa, whose receipts from a single concert often run up to the respectable figure of £500. In return for his prodigal annual outlay Sousa has got together the most unique and distinctive musical organisation in the world. Mr. Sousa asserts that the present band is without question the very best combination he has ever conducted, and all who have had the opportunity of comparing their performances with those of his previous bands will not question the master's dictum. Probably no other conductor in the world can boast, as Sousa can, that each one of his solo players writes his own solo numbers. What is more, Sousa's band comprises at least a dozen composers. To mention but two, Mr. Herbert L. Clarke and Mr. Herman Bellstedt, both hold a high position among America's composers and bandmasters. Yet Sousa was able to induce them to become members of his incomparable combination. The audience on Tuesday had an opportunity of testifying to Mr. Bellstedt's skill as a composer in the unstinted applause they lavished upon "Bedelia," a humorous fantasy of this gentleman's composition.

Not the least fascinating feature of Sousa's concerts is the graceful ease with which he commands his forces. There is none of the theatrical extravagance of gesture and amazing gymnastic display which some of the audience evidently anticipated. For the greater part he held his band in sway with gentle, wave-like movements of his white-gloved hands; anon his body sways in rhythmic movement with some dashing air; leading up to the true Sousa crashing climax, when his sweeping arms bring into vehement play the whole forces at his command.

The dramatic effects which Sousa aims at were apparent throughout the whole programme. Though the band had given a performance at Bedford in the afternoon, punctually on the stroke of eight the curtain rose; Sousa, smart and military, briefly bowed his acknowledgments of a typical Kettering welcome, and at once we were among the joyous strains of bright, exhilarating Sousa music. Litoff's descriptive Robespierre Overture opened the programme, with many fine crescendoes and startling, crashing climaxes. Its effect on the spellbound audience was electric. But no need was there for clamouring and prolonged demand for an encore, for hardly had the applause subsided than Sousa was rushing his band through the delights of "El Capitan." The Sousa encore is as unique as everything else about Sousa and his band. On glancing down the programme one is disappointed to see Sousa's famous compositions, such as "Washington Post," "Dixieland," and "Stars and Stripes," all absent. But the audience got them all the same in the encore, which consequently often usurp in interest the programme proper. In a town like Kettering, which probably possesses more capable bandmen for its size than any town in England, Mr. H. L. Clarke had a critical audience for his cornet solo, "Sounds from the Hudson," and the tumultuous applause which greeted it was but a fitting tribute to his marvellous execution; and he was no less successful in his encore, "Ah, Cupid." Sousa's "King's Court" Suite, arranged under titles presenting a crescendo of magnificence, was hailed with rapturous delight, and paved the way for "Dixieland," whose joyous music set the heads and feet of the audience into irresistible motion. A pleasing variation was the "Nightingale song" from the "Marriage of Jeannette," by Miss Estelle Liebling, whose sparkling soprano voice, and echoes of trills cleverly produced off the flute by Mr. Marshall Lufsky, combined in a display of "vocal pyrotechnics" quite in keeping with the whole dazzling concert. The first part of the programme concluded with selections from the new Japanese opera "Sunrise," and ere the deafening applause had ceased the audience found themselves in the midst of the irresistible whirl of the "Washington Post."

Not less enthusiastic were they over Kroege's "American Character Sketches," a delectable treat in musical light and shade, with which the second part opened; only for the affections of the audience to be promptly transferred to the encore, "Bedelia," a composition embracing many bizarre effects and graceful harmonies. Sousa's new work, "The Diplomat," fairly took the house by storm. When Sousa's band is playing Sousa's music under Sousa's conductorship the most phlegmatic of mortals must capitulate. Bright, joyous music leading up in true Sousa fashion to nerve-thrilling climaxes, weird melodic strains from the reeds followed by ear-splitting peans from the brasses, and with all a captivating, sparkling air which haunts the ear throughout, "The Diplomat" was certainly the success of the evening. It is rare to hear a band obligato to a violin solo, but Sousa has his men under such perfect control that their playing but served to enhance the beauty of Miss Maud Powell's two violin solos. Miss Powell is well known as a violinist of exceptional merit, and her marvellous dexterity of technique and sweetness of tone drew forth a tumultuous encore for her "Zigeunerweisen" (Gypsy), and in response she gave a charming fantasia on Irish airs. The full power of Sousa's band was heard to overwhelming effect in the introduction to the third act of "Lohengrin," which was played in a masterly style, and led up to the appropriate conclusion of the National Anthems of America and England, performed with a rousing and irresistible dash which lashed an already enthusiastic audience into a perfect frenzy of delight.

With the exception of a few seats in the very front, the Victoria Hall was densely packed. Admirable arrangements for the concert were made by Messrs. Bowles and Son, to whose enterprise Kettering is indebted for such a rich and rare musical treat.

SOSA CONCERTS

THE CORN EXCHANGE TO-NIGHT.

The one and only, the incomparable Sousa marshalled his wonderful trumpets and trombones on the Corn Exchange platform this afternoon, and for over a couple of hours the hall merrily echoed with the irresistible noise of bright, laughing Sousa music. It is just as marvellous a wind orchestra as that Sousa introduced us to two years ago; there is the same rich volume of tone, the same magnificent balance is preserved, and the Sousa programme is still the same stirring tonic for depressed spirits. It is said Sousa selects his programme to counteract atmospheric conditions—if it is dull and wet he gives the people something bright and exhilarating. This afternoon's experience was emphatic testimony in favour of this. Outdoors it was wet and depressing, but the large audience assembled in the Corn Exchange found Sousa and his laughing music a delightful antidote for jaded spirits. Sparkle, exhilaration, the stirring, Sousa crashing climaxes, the Band's astonishing musical gymnastics, and perhaps above all Sousa's own magnetic personality, his exuberant and original conducting were more than enough to make this depressing February afternoon gay and frolicsome.

Sousa has an eye for dramatic effect. He opened his programme with Liszt's symphonic poem, "Les Preludes," the performance of which was only notable for showing the wondrous sympathy that exists between conductor and orchestra. But like many other items in the Sousa programmes, it paved the way for a "Sousa encore," which after all are the most enticing features of Sousa concerts. With his old accustomed aptitude for guessing his audience's desires Sousa, almost before the applause had thoroughly started, had rushed his Band off amongst the stirring strains of "El Capitan." The Band's next performance was also in a Sousa composition, "Looking upward," which follows quite the approved Sousa lines, and concluded with a drum roll of amazing power and depth, and which paved the way for diverting "Dixie Land," wherein the conductor was again able to demonstrate his own vastly engaging methods of directing his Band.

A Weber-Weingartner "Invitation à la Valse" provided opportunity for some fine crescendoes ending in towering, crashing climaxes, and led up to another encore, the irresistible "Washington Post." A Grieg and another Liszt excerpts were further delectable treats in musical "light and shade," but the only new thing in the programme was Sousa's latest march, "The Diplomat." Arranged on the popular Sousa pattern, the band was quickly dashing and crashing away among its joyous music, and the heads and feet of the audience were soon responsively nodding or stamping; and of course there was the inevitable Sousa encore and more delightful exhilaration for the audience.

The efforts of the Band were supplemented by the individual contributions of a trio of artistes—Miss Estelle Liebling, whose sparkling soprano voice and cultivated style are in apt harmony with the wonders of the whole Sousa concert; Miss Maud Powell, a violinist of exceptional merit; and Mr. J. H. B. Moeremans, whose solos on a weird sort of wind instrument rejoicing in the euphonious title of saxophone aroused a deal of applause.

The very admirable arrangements for the concert were made by Messrs. Abel, to whose enterprise is also due Sousa's second visit to the town.

Sousa's second and concluding Northampton concert is at the Corn Exchange to-night.

HAIDSTONE—CORN EXCHANGE. (Manager, Mr. J. W. Beale).—Mr. G. W. Bowes has provided a great attraction here in Sousa's band, who drew record houses, hundreds being unable to obtain admission. The appearance of the celebrated conductor was the signal for great enthusiasm, which was maintained throughout the performance. The well-known "Sousa encores" were given after almost every item on the programme, and were appreciated as much, if not more, than the more classical numbers, which included two new suites. Mr. Clarke proved himself to be a finished cornet soloist, and was loudly encored. On Monday evening Mr. Watkin Mills gave a concert here, and is as popular as ever; he was assisted by Miss Alys Bateman, soprano; Miss Gertrude Lonsdale, contralto; Mr. Harold Wilde, tenor; Mr. Archy Rosenthal, solo pianist; and Miss Nadia Sylva, solo violinist. The concert was exceedingly well received, the singing of Mr. Watkin Mills causing great enthusiasm, and for a new song, entitled "Tangi," he had to respond to a well-deserved recall. The artistic rendering of the duet from Don Giovanni, "La ci darem," by Miss Alys Bateman and Mr. Watkin Mills, and the solo, "Ombra leggera," by Miss Bateman were other popular items.

Maidstone Advertiser Feb. 15.05

SOSA AND HIS BAND visited Maidenhead on Friday afternoon, and gave a splendid concert in the Grand Theatre to a vast audience. The band numbered upwards of fifty performers, and such a musical treat has never before been enjoyed by a Maidenhead audience. Every piece was encored, and the world-renowned conductor and his band very generously gave additional contributions. The vocal pieces by Miss Estelle Liebling, who possesses a soprano voice of remarkable compass and power, and the wonderful cornet solos by Mr. Herbert L. Clarke were highly-appreciated variations in a programme which we hope Sousa and his Band will repeat in our town at no distant date. Mr. Dereve, the manager of the Grand Theatre, is to be congratulated on arranging for a visit of this famous band.

Chicago Jan. 29. 05
Inter Ocean.

LONDON AUDIENCE SHOUTS ITS DELIGHT, HEARING "BEDELIA"

Sousa's Band Cheered for Rendition of Composer's
Latest Pieces, but Popular Airs Are
Most Applauded.

Special Cable Dispatch to The Inter Ocean.

LONDON, Jan. 28.—Mr. John Philip Sousa and his band are once more in London, and last night before a great gathering in the Queen's hall they gave their opening concert.

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

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

One of the early pieces to call forth en-

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

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

In the second part was a rollicking new march called "The Diplomat." Mr. Choate, the American Ambassador, had sat in the grand circle throughout the performance, and as the piece approached he regarded his program with interest. It almost seemed that he had been waiting for it, for the last strains had hardly died away when he seized his hat and gloves to leave the hall.

Walsall Advertiser
Feb. 18. 05.

HER MAJESTY'S THEATRE.

SOUSA AND HIS BAND.

Yesterday afternoon Sousa visited Her Majesty's with his entire band. The programme proved a great musical treat, and those who availed themselves of the opportunity of hearing it were more than satisfied. The attendance was not what it ought to have been, and we are sorry that such poor encouragement is given to Mr Westwood to give us these special treats. The programme consisted of "Maximillion Robespierre" (Litolf) "Sons from the Hudson" (Clarke) a new suite; "At the King's Court" (Sousa), consisting of four movements; American character sketches, in four movements by Kroeger; "Amaryllis" (Ghys); "The diplomat" (Sousa), and the introduction to the third act of "Lohengrin" (Wagner). Miss Estelle Lieblich very much pleased her audience with the rendering of "The Nightingale Song" from "Marriage of Jeanette," and "Sunrise" from the Japanese opera "Iris." Miss Maud Powell rendered her violin solo "Zigeunerweisen" in masterly fashion and was encored.

SOUSA AT WALSALL.

Howling on his visit to Wolverhampton, Sousa, the "March King," and his full band gave a performance on Friday at Her Majesty's Theatre, Walsall. The attendance was not so large as was anticipated, but a masterly performance was given, including "The Diplomat," "At the King's Court," a selection from "Lohengrin," and other popular pieces. Miss Estelle Lieblich gave much pleasure by her rendering of "The Nightingale Song" and "Sunrise," and Miss Maud Powell's talented violin solo, "Zigeunerweisen," was encored.

Wolverhampton Express & Star.
Feb. 16. 05.
7.0 & d.

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SOUSA CONCERT.

— 6.30

FAMOUS BAND AT WOLVERHAMPTON

Sousa's Band has played itself into fame, or rather John Philip Sousa has conducted his band into fame. For Sousa and his band form a combination that is unique, quite unique in style, and scope, and power. Never before had such effects been heard in this country as delighted thousands when Sousa came to invade and enchant us with music that was as new to us as it was "taking" and melodious. And now Sousa is with us again, and the public are as ready as ever to give him a welcome. For whatever may be said in criticism it must be admitted the American band is excellent in its kind. It is a remarkable combination, and essentially one to be heard. Its visit to Wolverhampton to-day (Thursday) was not the first paid to this town, but none the less was considerable interest manifested in it.

The band have assembled, and the audience await Sousa. A trim military figure emerges, and bows to the audience. It is Sousa. He steps

UPON HIS PEDESTAL,

one flicker of the light baton, and all the forces of melody, according to Sousa, are set free. The performance is eminently a dashing one, it is a pean of tuneful triumph, a masterpiece of melodious speed. It is then one feels that the music of Sousa's Band is different from the music of other combinations, not so much in quality as in style. It throbs in the pulses and tingles in the veins, carrying all before it in its melodic course. And the daring innovations, so much deprecated by the musical archaeologist—how effective they are, and, remembering that we listen to a band unlike any other band in scope and aim, how abundantly they are justified. It may be the sweet and rhythmic ringing of little bells, or the audacious paper-grating, or the sonorous volume of some prodigious instrument, but effective and pleasing it undoubtedly is. It is all very American, all very slick, and all very melodious. For when this music, daring as though the aim were to capture the very

WING OF SOUND,

when this music is touched to life by these half-hundred instruments, there is a rolling swing, a sweet full vein of melody that is irresistible in its sweetness, in its flow.

Yet it is not that the band play only Sousa music, they play music of the best; but for all the strength, and often consummate skill, it is played in a Sousa-like way. Their playing of Liszt's "Les Preludes" was fine, was brilliant, was even beautiful. Also, it had the Sousa brightness, the Sousa individuality. There followed the "Fantasia Pastorale" of Singelee. Another swift rendering by the band, followed by a saxophone solo by Mr. J. H. B. Mooremans. This last was heartily appreciated, and Mr. Mooremans' performance was a revelation of what his instrument is capable of.

Then the suite, "Looking Upward," a pure and undiluted Sousa composition, crystallising and illustrating all the powers, all the characteristics of the band and the Sousa genius generally. Delightfully light and tuneful, and full of those daring artifices that are so shocking and so effective. The well-known and looked-for drum effects were as startling and admirable as ever. A splendid rendering of the "Invitation a la Valse" (Weber-Weingartner) was deservedly encored, and the audience were given the crash and swing of "The Washington Post." Grieg's "Parade of the Dwarfs," and Sousa's march, "The Diplomat," also formed part of the band's programme at the matinee.

A PLEASING VARIETY

was lent by Miss Estelle Lieblich, a soprano with remarkable technique; and Miss Maud Powell, an able violinist. Miss Lieblich was very successful in Isabella's air from "Pre aux Clercs," in which she was able fully to display her powers. For her violin solo, Miss Maud Powell selected Wieniawski's "Ballade and Polonaise," which she gave with much brilliancy and charm.

Wolverhampton
Express & Star. Feb. 17. 05

SOUSA AT WOLVERHAMPTON.

Sousa's Band gave a second performance at the Agricultural Hall, Wolverhampton, on Thursday evening, when the programme was completely changed from that given at the matinee. There was a large audience. The band played with their customary skill, and so impressed the audience that almost every item was encored. Among the most popular renderings were the Sousa suite, "At the King's Court," comprising "Her Ladyship, The Countess," "Her Grace, the Duchess," and "Her Majesty, the Queen," dashed off with inimitable verve; "Sunrise," from Mascagni's opera "Iris"; Kroeger's "American Character Sketches"; "Amaryllis" (Ghys), and Sousa's march "The Diplomat." The introduction to the third act of "Lohengrin" was also finely played. The encores were chiefly Sousa compositions.

Miss Estelle Lieblich, the soprano vocalist, was again well received. She chose the "Nightingale Song" from Massé's "Marriage of Jeanette," which she sang exceedingly well, and for which she was encored. Mr. Marshall Lufsky supplied the flute obligato. Miss Maud Powell, the violinist, gave a brilliant rendering of Sarasate's "Ligeurweisen," a work which makes immense demands on the executant's skill. Miss Powell also was encored. As a cornet solo Mr. Herbert L. Clarke gave "Sounds from the Hudson" (Clarke) in such a manner that the audience insisted on a second piece.

SOUSA AND HIS BAND AT DEVONSHIRE PARK.

A great audience assembled at Devonshire Park Theatre last Wednesday evening to welcome the famous American bandmaster, John Philip Sousa, who actually appeared here in the flesh for the first time; in the spirit we have become fairly well acquainted with him, and the marches, of which he has sent us such a good supply, have been familiarised to our ear by the German band and the barrel organ, whether we wanted them or not.

Only one of these pieces was mentioned in Wednesday's programme, but their composer is nothing if not liberal in the matter of encores; in fact, he all but saves his audience the trouble of asking for something more by giving it them at once. For example, no one was positively enraptured with Litolff's overture, "Maximillian Robespierre," though the oft-recurring theme of the "Marseillaise" was inspiring enough, but the conductor followed it up with two encore pieces, "El Capitan" and "Ramona," and the same rule held good throughout the rest of the programme, most of the supplemental music consisting of the compositions with which the "March King's" name is chiefly identified, and which so greatly delight his admirers. From "The Washington Post" to the "Introduction to Act III." in "Lohengrin" is a far cry indeed, but the staggering transition, it must be admitted, came readily enough to the deft fingers of Mr. Sousa's instrumentalists, who, in the Wagner excerpt, preserved a balance of tone that did the not a little credit, whilst showing at the same time that their conductor's eccentricities of deportment (which he wisely flings aside when in the presence of really serious music) are in no wise indispensable to them for their proper interpretation of his own lively strains.

A new suite, "At the King's Court," written by the conductor, in three movements (a) "Her Ladyship the Countess," (b) "Her Grace the Duchess," (c) "Her Majesty the Queen," contained a good deal of pleasant variety, and the "extras" following it were "Dixie's Land" and "Hands Across the Sea." Mascagni's "Sunrise" (from the Japanese opera, "Iris") was one of the "leavening" items introduced, and the fine piece of writing left a good impression, not to be effaced by "Oh, My! My!" or "Let's Be Lively"—the former contains a lovely melody for the Cor Anglais and a whistling part for the men, and was a pleasing little work. A set of American sketches by Kroeger savoured much of the cotton fields, and the familiar strains of "Bedelia" immediately afterwards smote the ear. "Amaryllas" (Ghys) and a new march by Sousa, "The Diplomat," were bracketed together, and appeared to make the greatest sensation of the evening, no fewer than four encores being given at this point. One of the pieces, "Czk Czk," afforded opportunities for vocal variety on the part of the band, and in "The Stars and Stripes For Ever" the piccolos, cornets, and trombones formed into a line facing the audience, and "let go" with unrestrained zeal. It is in the marches, which the composer conducts with the greatest possible appreciation of their beauties, that the chief abrobatio feats are displayed. Sometimes he swings the melody to and fro with both hands, like a pair of dumb-bells. Sometimes he rocks it to sleep, like a fractious infant. With the final climax his enthusiasm naturally reaches its height. The closing chord is crashed out, and the conductor leaps triumphantly from his pedestal; but, before the echoes of his cornets and trombones have died away, he is back in his place once more, offering his hearers yet another piece unmentioned in the programme.

The whole procedure is characteristic, and it has its novel side; but, although last Wednesday's audience listened with delight to

Mr. Sousa's outspoken themes, there were probably only a few who discovered in the playing of his fine body of instrumentalists any qualities that should make us blush for our own brass and reeds.

The cornist, Mr. Herbert L. Clarke, gave a particularly fine solo, "Sounds From the Hudson" (presumably written by himself), with some runs and trills that were flute-like in their purity and sweetness. A really genuine and hearty encore was given here, and the instrumentalist replied with another delightful piece, "Ah! Cupid." Relief from the more strenuous strains of the band was at hand in the tasteful singing of Miss Estelle Liebling, who gave a tasteful rendering of the "Nightingale Song" from Masse's "Marriage of Jeannette," with flute obligato by Mr. Marshall Lufsky, the perfect blending of the singer's voice with the flute in some of the birdlike passages astonishing all present. Miss Liebling, of course, received her just reward in this night of encores, acknowledging the compliment with a pretty song, "Will You Love Me When the Lilies Are Dead?"

Miss Maud Powell, the gifted American violinist, who enjoys the distinction of having founded the first ladies' string quartette party in the United States, gave a most convincing and artistic account of Sarasate's "Zigeunerweisen," the band affording her excellent support. As an encore she gave a charming little piece, with harp accompaniment.

The concert closed with the American and English National Anthems, which were performed with the band and audience upstanding, and the evening's music, though neither impressive nor exactly restful in its effect, was sufficiently inspiring to amuse and satisfy the majority of people present.

Welling Journal 3/4. 05.

Holloway Press. Feb. 10. 05.

SOUSA AT HOLLOWAY.

On Monday afternoon Sousa and his celebrated band paid a flying visit to Holloway, when they visited the Marlborough Theatre. There was a large audience, all the cheaper parts of the house being well filled. The applause and enthusiasm were unbounded, and nearly every piece was encored two, if not three times, and even then the encores perhaps received more applause than the pieces which they followed. The Diplomat (New) March had a tremendous reception, and the old favourites, "Bedelia," "Stars and Stripes for ever," "Let us be lively," were greatly to the taste of the audience. Miss Maud Powell held the audience spell-bound with her beautiful violin solo, "Zigeunerweisen," and was no less successful in her delightfully played solo, "The Swan." The grand finale of the "Star-spangled Banner" and "God save the King" was a revelation of the power of Sousa's celebrated band.

Sousa met with a big reception when he appeared at the Marlborough Theatre on Monday afternoon with his celebrated band. There is little doubt that Sousa knows his public very well, and though some of the critics may sneer at his musical "tricks," Sousa knows what the public likes. For instance, in one of his pieces, I think it is—"Stars and Stripes for ever,"—about sixteen of the instrumentalists, consisting of cornets, trombones, flutes, etc., advance to the front of the stage and "let go." It is perhaps not strictly art, but it gets home with the audience, which is perhaps what Sousa cares about more than the much talked about "art." Sousa is still as lavish as ever with his encores, and hardly has the applause died down from the selected piece than he is up again on his little platform, and the band is off in full swing with "Bedelia" or "Washington Post," or some other popular air. Sousa does not waste much time!

SOUSA'S BAND AT SHREWSBURY.—The great reputation enjoyed by Sousa and his band had of course preceded their visit to Shrewsbury on Saturday, so that it was not surprising that every seat in the Theatre was occupied during the performance which was given in the afternoon. The world-renowned conductor and composer directed the 50 instrumentalists, who gave characteristic renderings of some of the best of the marches composed by Sousa himself; and, in the classical pieces, the overture, "The Merry Wives of Windsor" (Nicolai), and the introduction to the third act of "Lohengrin" (Wagner), they exhibited great power, resource, and taste. Miss Estelle Liebling sang the "Nightingale Song" with thrilling effect, and the audience were charmed in an equal degree by Miss Maud Powell's playing on the violin of the fantasia, "d'Ottello" (Ernst).

Eastbourne Gazette.
Feb. 15. 05.

SOUSA'S BAND.

CONCERT AT THE DEVONSHIRE PARK.

AN IMPRESSIONIST ACCOUNT.

The celebrated combination of instrumentalists under the direction of Mr. John Philip Sousa, paid "a flying visit" to Eastbourne on Wednesday evening last, when a vigorous and stirring concert was given by them at the Devonshire Park Theatre.

It is difficult from a purely musical point of view to criticise the achievements of this vast body of performers,—for the result aimed at is something beside and beyond the ordinary effects attainable by the conventional band, or the concert orchestra; it is, rather, a special—let me add, an almost bizarre—effect that Mr. Sousa desires to produce, and certainly succeeds in producing, upon his hearers.

The remarkable collection of brass and wind instruments that comprise his band includes some that are practically unknown in ordinary orchestral uses; and others apparently invented, or at any rate developed, by the versatile conductor himself for the special purposes of his interpretations.

They are nearly all megaphonic to the last degree, and the volume of sound emitted by them in conjunction is, like everything American, on the very largest scale of production imaginable. The prevailing note of Mr. Sousa's band is perhaps one of blatant originality—originality both in method and effect—and even where the artistic aim is least discernible, there is still a certain forceful vigour—an appeal by superficial means to the senses, which has something of the charm of sharp surprise in its effect upon the bewildered ear.

There is "sound and fury" in plenty in Mr. Sousa's band; but through the wildest chaos of its roarings, one can still trace the hidden thread of a strong musicianly instinct, which even at its most megaphonic climax relieves the effect from the mere commonplace.

All this being said, it must be added that the individual performers of the band are excellent, and the perfection of "ensemble" attained—more particularly in the *piano* passages—beyond praise.

A stall in a foremost row had been courteously placed at my disposal by the management, but knowing something of brass bands, and having a strong regard for my ear drums, I preferred to stand as far away at the back of the circle as possible—no other single seat being available (so great is the attraction of Mr. Sousa's band) in the whole theatre. I had no reason to regret my precaution, for when Mr. Sousa, with consummate generalship, massed all his forces in battle array at the front of the stage, and, as it were discharged the full strength of his brass artillery point blank at the dismayed audience, the theatre seemed (to my fancy) to rock to its very foundations; and the unhappy stallholders, who, unable to escape in time, bore the main brunt of this gratuitous frontal attack, must for the time being have been stunned, if not deafened.

This, however, was but a little transient *feu de joie* on the part of the genial conductor, and once again, after it, the Mississippi torrent of music was permitted by him to flow on in its accustomed channels to the end of the programme. The mixture of metaphors here must be attributed to the stimulating effect upon the writer of Mr. Sousa's music. Mr. Sousa himself is a figure of strong individuality, and not by any means to be overlooked in the performances of his band. He has his forces under the most perfect control and discipline, and his attitude towards them is rather that of a drill sergeant than a peaceful musical conductor. But even the eccentricity of Mr. Sousa's batonising is redeemed by a certain martial dignity; and, though his movements are in some cases reminiscent of Sadow's exercises, they are, at the same time, full of virility and a significance unmistakably intelligible to the instrumentalists under him. When one considers the nature of the instruments for the marshalling of which Mr. Sousa is responsible—veritable mastodons among musical instruments, weird and neolithic in appearance, and of terrific capacities—one can realise the necessity for force, energy, and masterfulness, such as Mr. Sousa exhibits, in the taming of them. To sum up in a word—nationally appropriate—the characteristics of band and conductor: Mr. Sousa and his band are "immense."

The programme included among its extra items many of the better known and most popular of Mr. Sousa's admirable marches—including, of course, the inevitable "Washington Post"—which were in each case rendered as only Mr. Sousa's band can render them, and evoked the most enthusiastic applause. Of the other items, the most impressive, characteristic and charmingly performed was, perhaps, the "Indian Lament"—to my thinking at least it stood out as the most distinctively individual.

Miss Estelle Liebling sang Massé's "Nightingale Song" with considerable purity of tone and finish, and the flute obligato was played by Mr. Marshall Lufsky with the utmost perfection of delicacy and grace. Mr. Herbert Clarke, in "Sounds from the Hudson," proved himself to be an accomplished and masterly cornetist; and Miss Maud Powell, a young violinist of exceptional merit, gave an irreproachable rendering of Sarasate's "Zigeunerweisen." Miss Powell, in response to a recall, played Dvorak's "Humoresque" quite charmingly.

The concert concluded with a performance of the coupled National Anthems, "The Star Spangled Banner" and "God Save the King." E.H.B.

The programme was as under:

Overture, "Maximillian Robespierre" (Litolff). (Or, The Last Days of the Reign of Terror.); Valse Brillante, "Sounds from the Hudson" (Clarke). Mr. Herbert L. Clarke; Suite, "At the King's Court" (Sousa). a Her Ladyship the Countess, b

Her Grace the Duchess, c Her Majesty the Queen; "Nightingale Song" from "Marriage of Jeanette" (Massé), Miss Estelle Liebling (Flute Obligato by Mr. Marshall Lufsky.); "Sunrise," from the Japanese Opera "Iris" (Mascagni); American Character Sketches (Kroeger), a The Gamin, b An Indian Lament, c Voodoo Night Scene, d The Dancing Darkey; a Air of Louis XIII, "Amaryllis" (Ghys); b March, "The Diplomat" (New), (Sousa); Violin Solo, "Zigeunerweisen" (Sarasate), Miss Maud Powell; Introduction to Third Act of "Lohengrin" (Wagner); Star-Spangled Banner; God Save the King.

Kettering Guardian
Feb. 17. 05.

SOUSA'S BAND AT KETTERING.

Considering the fame of Sousa and his Band it was not surprising that the Victoria Hall, Kettering, was on Tuesday crowded with lovers of music. The great "March King" received an enthusiastic welcome, and the overture "Maximillian Robespierre" (Litolff), which opened in a dreamy fashion, at once convinced the audience that the great American's powers had not been exaggerated. There were about 60 bandsmen—all finished musicians—on the auditorium, arranged in such a position as could only be effected by such a conductor. Every item was encored, and as is his characteristic, Sousa at once complied with the demands. The ever-favourite "El Capitan" was the encore given. The valse brillante, "Sounds from the Hudson" (Clarke), proved that the composer-soloist, Mr. Herbert L. Clarke, was a cornetist worthy of having a place in the band. The solo was loudly encored, "Kerry dance" being given. The suite, "At the King's Court" (new) a "Her Ladyship the Countess," b "Her Grace the Duchess," c "Her Majesty the Queen" (Sousa), was well received, the encore being the familiar "Dixie Land," with the usual effects. Miss Estelle Liebling earned warm encomiums with the French "Nightingale Song" from "Marriage of Jeanette" (Massé), Mr. Marshall Lufsky rendering a sympathetic flute obligato. The lady, who reached the high notes to perfection, was heartily encored, "Will you love me when the lilies are dead," with beautiful bell effects, being given. "Hands across the sea" contained several beautiful piccolo effects. "Sunrise," from the Japanese opera "Iris" (Mascagni), was admirably rendered, the difficult setting being faultlessly followed. The harp was heard to much advantage in this selection. For an encore "The Washington Post" march, which took the musical world by storm a few years ago, was enthusiastically received, a further encore, "Oh! my, my, my!" being given. After the interval the American character sketches a "The Gamin," b "An Indian Lament," c "Voodoo Night Scene," d "The Dancing Darkey," were skilfully handled. "Bedelia" was rendered in a somewhat different fashion to what we have been accustomed to hear in the streets. "Stars and Stripes" met with much enthusiasm. In one part of this selection four piccolo players came to the front of the auditorium, the trills being very pretty. These were augmented by a band of cornet and trombone players, the effect being very impressive. "Manhattan Beach" was another popular number. An air of Louis XIII, "Amaryllis" (Ghys), and march, "The Diplomat" (Sousa), brought out the musicians' skill to perfection. Miss Maud Powell displayed much skill with the violin in "Zigeunerweisen" (Sarasate). Her intonation was perfect, it being noticed that in all the difficult runs and staccato passages not an incorrect note was produced. The second part of the piece was rendered with the aid of a mute, the effect being very pleasing. This portion opened with a lively measure, the lady's bow springing from string to string without any audible jarring sound, chords being abundant. For an encore Miss Powell gave an "Irish Fantasia" the pizzicato passages being admirably rendered. The introduction to the third act of Wagner's "Lohengrin" elicited rounds of applause. "The Star-Spangled Banner" and "God Save the King," the players standing, concluded one of the grandest musical treats Kettering people have ever enjoyed. The visit was under the direction of Mr. Philip Yorke, and much credit is due to Mr. W. Fowkes for his success in securing the band's services.

Reading Standard. 2/18. 05.

Return Visit of Sousa to Reading.—Sousa and his famous band paid a return visit to Reading on Friday evening last, and gave a grand concert in the Large Town Hall, which was crowded to overflowing. The various selections of the Band were enthusiastically received; several of the items being repeatedly re-demanded, and from the first item to the last on the programme the vast audience were entertained to a musical treat the like of which it has never been our privilege to listen to in the Large Town Hall. Miss Estelle Liebling was encored for her nightingale song, and Miss Maud Powell was heartily received for her violin solo, Mr. Herbert L. Clarke for his cornet solo, "Sounds from the Hudson," having also to respond to a well-deserved encore. The great success which marked the visit was in thorough keeping with the popularity which is almost proverbially associated with the name of John Philip Sousa. The arrangements, locally, were in the capable hands of Messrs. Attwells, Binfield and Co.

Feb. 18.05.
The Croydon Advertiser
and Surrey County Reporter

Bedfordshire
Times & Independent.
Feb. 17.05

Oxford Journal.
Feb. 11.05

Dramatic Notes.

SOUSA'S BAND AT THE GRAND THEATRE.

There is only one band and Sousa is its conductor. Thus do worshippers of music take to themselves the oft-repeated words of some other worshippers. If any evidence were needed of the truth of this one has only to point to the Grand Theatre, Croydon, which on Saturday afternoon was packed from floor to ceiling with an audience gathered for the sole purpose of listening to Sousa's Band. The management of the Grand, with the evident desire of providing Croydonians with the best of everything, brought the famous band to Croydon, with the most satisfactory of results. Not a seat in the building was unoccupied, and the enjoyment derived from the concert was of the keenest description. A commencement was made with Liszt's overture, "Maximilian Robespierre," or "The Last Days of the Reign of Terror," a beautiful composition, beautifully played, the rendering by the band of the "Marseillaise" towards the close giving a fine impression of the grandeur of this martial music. In response to repeated encores the band played other pieces, the pretty "El Capitan," "Romana," and others. There were many new pieces, notably "At the King's Court," reminiscent of Sousa's appearance before His Majesty, and "The Diplomat," a fine swinging march. It was in the marches that the rhythmic precision of the band was most noticeable, and this by the way is one of its strong features. Strict conformity to time is observed, so well trained being the members of the band, and so well under control that their efforts remind one of the productions of a piece of machinery, with the addition of the power of expression. "Bedelia," with its somewhat drawing music, brought forth some laughter; "Manhattan Beach," the best-known work of the March King, "The Washington Post," and the charming "Stars and Stripes" were amongst the many pieces played. This is, of course, no ordinary band, and the conductor is no ordinary conductor. With regard to the band, the effects are many and various, and include even the humble dulcimer and the tambourine. The conductor, too, has an original method of conducting—at one time he leans forward as though about to whisper a secret to a number of the instrumentalists; at another his hand shoots out like that of a conjuror catching imaginary half-crowns. These selections of the band were not all. There was a cornet solo, "Sounds from the Hudson," by Mr. Herbert L. Clarke, whose playing made it difficult to believe that the instrument was a cornet. Then there was Miss Estelle Liebling, who sang "The Nightingale Song" from "Marriage of Jeannette" as sweetly and as prettily as could be desired, and Miss Maud Powell, whose violin solo, "Zigeunerweisen," was an excellent performance. The afternoon's enjoyment appropriately concluded with "The Star-Spangled Banner" and "God Save the King."

SOUSA IN BELFORD.

John Philip Sousa and his band paid a welcome return visit to the town on Tuesday, for the purpose of giving a matinee at the Theatre. The performance was "billed" to commence at 2.30, but by one o'clock quite a respectable crowd had taken up a position outside the Theatre. The members of the Band as they strolled towards the town were eyed with much interest by the townsfolk; the former being highly amused at the efforts of a kerb-stone cornetist, who was performing in Midland-road, with any amount of energy, a selection from "The Belle of New York." The scene which presented itself in the Theatre at the appointed time was one which any manager might envy, and Mr. Graham-Falcon is to be congratulated on the success of his undertaking. From top to bottom, the Theatre was filled with lovers of music, and truly a great treat was in store for them. The curtain rolled up promptly to time, and disclosed some 56 performers. On the left were the reeds, in the centre the percussion instruments, and a harp, which has recently been added. The performer on this sweet-toned instrument is a lady, the only member of her sex in the Band. On the right was a fine array of glistening brass. The audience showed their appreciation in an unmistakable manner, but when the great "March King" emerged from the wings the applause was deafening. Sousa bowed in his inimitable manner, and taking up his position before an elaborate rostrum, raised his baton. In a moment the Band was all attention and the next moment had commenced the program, which is hereto appended. Each item was loudly re-demanded, and in no case were the delighted listeners denied. In addition to the band pieces, Miss Estelle Liebling sang with exquisite taste and expression two songs, Miss Maud Powell proved a rare and accomplished violinist, and Mr. Herbert L. Clarke executed a cornet solo in splendid style. The program was as follows:—Overture, "Maximilian Robespierre" (or, "The Last Days of the Reign of Terror") (Liszt); encored, "El Capitan"; valse brillante, "Sounds from the Hudson" (Clarke); encored, "Ah Cuidad," Mr. Herbert L. Clarke; suite, "At the King's Court" (new), (Sousa); (a) Her Ladyship the Countess (b) Her Grace the Duchess (c) Her Majesty the Queen, encored, "Dixie Land," encored "Hands across the sea"; "Nightingale song" from "Marriage of Jeannette" (Masse), Miss Estelle Liebling; flute obligato by Mr. Marshall Lufsky, encored, "Will you love me when the lilies are dead"; "Sunrise," from the Japanese Opera "Iris" (Mascagni), encored, "Washington Post"; American Character Sketches (Kroeger). (a) the Gamin (b) An Indian Lament (c) Voodoo Night Scene (d) The Dancing Darkey, encored, "Bedelia," encored, "Oh my, my my"; (a) Air of Louis XIII., "Amaryllis" (Ghys); (b) March, "The Diplomat" (new), (Sousa); encored, "Stars and Stripes," encored, "Liberty Bell" (Sousa); violin solo, "Zigeunerweisen" (Sarasate), Miss Maud Powell; encored: introduction to Third Act of "Lohengrin" (Wagner). Star-Spangled Banner—God Save the King.

SOUSA AND HIS BAND.

Mr. John Philip Sousa gave two performances with his popular military band, in the Town Hall, on Saturday, to very large audiences. The wonderful command of the American conductor, and the smartness and skill of his colleagues, are too well known to need description. The programme was of the usual popular kind, the purely instrumental items being varied by a vocalist and a violin solo. Miss Estelle Liebling, who possesses a wonderfully flexible soprano voice, the highest notes of which are somewhat lacking in tone, sang Masse's "Nightingale's Song" from the "Marriage of Jeannette," the flute obligato being well played by Mr. Marshall Lufsky, and as an encore "Will you love me when the lilies are dead?" Miss Maud Powell played a fantasia on "Faust," by Wieniawski, with excellent technique and feeling, though at times she seemed a little overweighted by the force of the orchestral accompaniment. As an encore, an air by Saint-Saens was played, accompanied only by the harp, which was very pleasing. Mr. Herbert L. Clarke played a cornet solo of his own composition, "Sounds from the Hudson," which gave great satisfaction to the audience. The programme proper contained only nine items:—Overture, "Maximilian Robespierre," or the Last Days of the Reign of Terror" (Liszt); a cornet solo; Suite (Sousa); the "Nightingale's Song"; Mascagni's "Sunrise," from the Japanese opera, "Iris"; American character sketches (Kroeger); "Sevillana" (Elgar) and "The Diplomat" (Sousa), a violin solo; and the overture to "The Merry Wives of Windsor." The instrumental performances were given with the precision and exactness of tone on the part of the players which are characteristic, and encores were accorded with the usual liberality. The old favourites were received with vociferous applause. Amongst them were "El Capitan," "The Washington Post," and "Down South." Two new items, "Bedelia," and "Oh! my," also met with the popular approval, and the whole programme appeared to give the utmost satisfaction to the audience.

Feb. 20.05
Hanley.
Staffordshire Sentinel

The Sousa Concerts.

It is unnecessary to attempt any analysis or description of the concerts which Mr. Sousa's Band gave in the Victoria Hall on Saturday afternoon and evening. The fame of the band has long been established, and it need only be said that the characteristic music was brilliantly rendered and was, judging by the enthusiasm that was elicited, thoroughly enjoyed. Mr. Sousa was extremely liberal in the matter of encores, and everybody was delighted. It might be to some extent "musical fireworks," but the real genius of this wonderful combination was also amply demonstrated in the more serious music. The Sousa music is original and dashing, like the American people themselves; it is in marked contrast to the calmness and polish of the best English bands, and it is extremely interesting that the best American band and one of the best of British bands (the Coldstream Guards at the Meakin to-night) should be playing in Hanley within a few days of one another. With all respect to Mr. Sousa, and notwithstanding deep gratitude for the musical treat with which he favoured Hanley on Saturday, we must confess a preference for British methods. That may be insular prejudice, but there it is. It was most unfortunate that the attendance at Saturday's concert was not larger. Madame Albani, Madame Clara Butt, the Carl Rosa Opera Company, and now Mr. Sousa have all suffered from inadequate patronage at the Victoria Hall. Why is this? It is not want of appreciation; it is chiefly due to the plethora of engagements and above all to the bad times. The chief fault lies with the prices, which have in all these cases been too high. It would surely be better and more profitable to have large audiences at smaller prices than to have small audiences at prices which can scarcely pay.

Reading Mercury. 2/8.05.

SOUSA AND HIS BAND AT READING.

Mr. John Philip Sousa and his celebrated American band paid a second visit to Reading on Friday evening, the 10th, and the Large Town Hall was crowded with a thoroughly enthusiastic and appreciative audience, who listened almost with fascination to the excellent programme provided. The number of players had been increased since the last visit, the most notable addition being that of a lady harpist. The well-nigh matchless band of men play in wonderful unity and precision, conducted by a musician who occupies an almost unrivalled position in the world of music, and is distinguished by a number of original mannerisms. The peculiar fascination about the concert was its dash and vivacity, even the encores being pre-arranged and conceded as soon as Mr. Sousa had gauged the volume of the applause. Many even of the extra pieces were encored, these comprising well-known marches, such as "El Capitan," "Washington Post," "Dixie," "Bedelia," etc., given with great freshness and perfection of tone. The programme opened with an overture by Liszt, which was splendidly given and formed a fitting commencement to a delightful programme. Two

new pieces composed by Sousa himself, entitled "At the King's Court" and "The Diplomat," drew forth rounds of applause, and although, perhaps, not quite eclipsing his former efforts they should prove exceedingly popular and entertaining. The only relief apart from the interval which the band had during the evening was the singing in the first half of Miss Estelle Liebling, a soprano, who rendered most effectively "The Nightingale song" from the "Marriage of Jeannette," and "Sunrise," from the Japanese opera "Iris," and a finely executed cornet solo by Mr. Herbert L. Clarke, and the playing in the second half of Miss Maud Powell, a clever violinist, who played two pieces with exquisite taste and precision, in which she exhibited a complete mastery over her instrument. Even in these items a portion of the band accompanied. The programme, which was carried through without a hitch, occupied over two hours. The concert was arranged under the direction of Mr. Philip Yorke, of 36, Gerrard-street, W., the local ticket arrangements being in the hands of Messrs. Attwell, Binfield and Co., of Friar-street, Reading.

Cheltenham Examiner.

SOUSA AND HIS BAND.
It is this instinct for rhythmic movement which is at the root of our delight in Mr. Sousa and his band. The exalted musician smiles indulgently at the way his simple-minded brother rushes off to hear Sousa and stays until the last moment when he gets there, but I verily believe a good military band would fetch me out of my coffin. How could one possibly remain cold and inert when Sousa's band struck up "El Capitan" or the "Washington Post"? The only drawback is that it wants a certain amount of perspective when one is not in one's coffin. In the foreground the blare of these mighty wind instruments is a little oppressive. Would it, I wonder, be unfair to put the shilling people in the front seats? Perhaps it would, but there are occasions in life when one would prefer to be modestly in the rear, and Sousa's band is emphatically one of them. We began with the "Reign of Terror," and an explosion which I suppose blew up the Tuileries, to which we had a couple of encores, "El Capitan" and "High School Cadets," all going on with the breathlessness which is so characteristic of America. Then we had a valse as a trumpet solo, called "Sounds from the Hudson," and an encore, "Ah, Cupid!" One of the most amusing things about Mr. Sousa, when one has grasped the subtleties of his conducting, is a study of the titles of his compositions. "At the King's Court" is very quaint. First comes "Her Ladyship the Countess," rather a frivolous person who indulges in a gay waltz. Then "Her Grace the Duchess" steps forward, a stately lady also waltzing, but with less verve. Finally, "Her Majesty the Queen" appears, with becoming pomp and circumstance. Her Majesty moves to a stately march, and at the end, as an encore, the band burst into "Dixie's Land," with a perfectly frantic part for the tambourine. How any tambourine stood the bangs inflicted by the performer I cannot imagine, and he must have taken a course of Sandow to be able to bang in that fashion. A second encore naturally followed, and the title "Liberty Bell" puzzled me vastly. Is Liberty Bell a connection of Peter Bell? At this point we had a little pause in the strife of sound, and Miss Estelle Liebling showed a flexible voice, with a curiously artificial throat production in Masse's "Nightingale's Song," accompanied by the band and a flute obligato. As an encore the lady pathetically enquired, "Will you love when the lilies are dead?" The first part ended with "Sunrise," from Mascagni's Japanese opera, "Iris." It may be Japanese, but it struck me as founded on reminiscences of "Tannhauser." "The Washington Post" was the encore. Then the band breathed for a few minutes off the platform, and my ears in the cessation of sound felt as though they had cotton wool in them. I wonder what is the effect of being constantly in the middle of a noise like that. But I must hurry through the second part. We had "Bedelia," from "The Orchid" I think it comes, with the most extraordinary variations, and "Oh, my!" with a softly subdued chorus which was charming. Sir Edward Elgar's stately "Sevillana" was followed by "Down South." "The Diplomat," a new composition of Sousa's, elicited "Stars and Stripes for ever," when all the able-bodied players came to the front of the platform, and blared their hardest at the unfortunate front seats. Our feelings were soothed with "Let's be lively," though I cannot say I detected any signs of depression, and Miss Maud Powell gave a couple of clever violin solos. Then, after Nicolai's overture to "The Merry Wives of Windsor," we finished up right joyously with the "Star-spangled Banner" and "God Save the King," standing up for both, and as a culminating point to my satisfaction, in connection with this last I became acquainted with a fact of which I was ignorant before, namely, that the Germans have borrowed the tune of "God Save the King" for their National Anthem. This information was conveyed to me by a learned young German Doctor who was present, hearing Sousa's band for the first time. By-the-bye, he did not say his countrymen had borrowed the tune, he simply said they had the same tune. But they must have borrowed it, because it was written by Dr. John Bull, whose portrait we saw in the Historical Portraits Exhibition last year, and Dr. John Bull must have been an Englishman, especially designed by Providence for the purpose of composing "God Save the King."

Concert Season.

SOUSA AGAIN.

On Thursday afternoon and evening many of the residents of Cheltenham who live without the half-mile radius from the Winter Garden went to the said Winter Garden to hear Sousa's band. Those who lived within the half-mile radius just stayed at home and listened. The band was as powerful and precise as ever, and, of course, was at its best in the conductor's own hustling marches. At the evening performance two novelties were presented, viz., "At the King's Court" and "The Diplomat" march. We should say it is very difficult to picture a present-day court in sound. "At the court of Charles II." would be easy; a "Cushion dance," the Marquis de Flamarens "Minuet," the "Haye dance," and there you are. But what particular musical feature has a countess or a duchess of the present day? The last movement, called "The Queen," begins with a beautiful short movement for the reeds which may or may not typify the graciousness of her Majesty, and fanfares here and there give pomp and circumstance to the piece, otherwise there is nothing to justify the title given, any more than it had been called "At the Circus."

The finest piece on the programme was the extract "Sunrise," from Mascagni's opera *Iris*. It is a magnificent tone poem, but the themes lacked the breadth and warmth which the strings give, especially when the latter play the sinuous melody in octaves. The concert included the "Robespierre" overture by Henry Litloff, a man of English birth and the founder of the Litloff edition of classical music. Typically American were the "Character sketches" by Kroeger, with their sandpaper, glockenspiel and crotalum *obbligati*. Elgar's "Scene Espagnol" and the overture to the "Merry Wives of Windsor," by Nicolai, were marvellously well played.

A difficult cornet solo was given with great fluency by Mr. Herbert L. Clarke, and he played "Ah! Cupid" as an encore. Miss Estelle Liebling charmed everybody with the "Nightingale Song," from Massé's *Marriage of Jeannette*, in which Mr. Lufsky contributed a flute *obbligato* in a very efficient manner. We have heard Wieniawski's "Faust" played by many first rank violinists, and we doubt whether any one of them has played it better than Miss Maud Powell did on this occasion. Her tone was grand and the harmonics absolutely perfect. During the evening, encores were freely given by the band. They consisted of all the old favourites. Even "Bedelia" made her appearance.

Wolverhampton Express 2/17.05.

Sousa's Band gave a second performance in the evening, when the programme was completely changed from that given at the *matinée*. There was a large audience. The band played with their customary skill, and so impressed the audience that almost every item was encored. Among the most popular renderings were the Sousa suite, "At the King's Court," comprising "Her Ladyship, The Countess," "Her Grace, the Duchess," and "Her Majesty, the Queen," dashed off with inimitable verve; "Sunrise," from Mascagni's opera *Iris*; Kroeger's "American Character Sketches," "Amaryllis" (Ghys), and Sousa's march "The Diplomat." The introduction to the third act of *Lohengrin* was also finely played. The encores were chiefly Sousa compositions.

Miss Estelle Liebling, the soprano vocalist, was again well received. She chose the "Nightingale Song" from Massé's *Marriage of Jeannette*, which she sang exceedingly well, and for which she was encored. Mr. Marshall Lufsky supplied the flute obligato. Miss Maud Powell, the violinist, gave a brilliant rendering of Sarasate's "Ligeunerweisen," a work which makes immense demands on the executant's skill. Miss Powell also was encored. As a cornet solo Mr. Herbert L. Clarke gave "Sounds from the Hudson" (Clarke) in such a manner that the audience insisted on a second piece.

SOUSA AT THE GRAND.—Sousa is the vogue, the fashion, the present craze of the musical world, and if his music and his orchestra were materially inferior to what would still attract crowds of enthusiasts in its own particular line: the rendering of famous marches and the like, there is nothing to excel the Sousa Band, and it is not surprising, therefore, that the Theatre was crowded from floor to ceiling Saturday afternoon. It was an additional including many who never, in the ordinary way, see the inside of a theatre. Some of the great conductor's personal magnetism seemed to communicate itself to the gathering and every number was once or twice encored. Needless to say the ensemble of the famous band was as perfect as ever, and the music was interpreted with a zest and joyous swing and verve which prove irresistible. Miss Estelle Liebling's delightful singing and Miss Maud Powell's refined and masterly violin solo were delightful variants of a marvellous afternoon.

The Star 2/7.05.

SOUSA FOR NOTHING!

CONCERT DOORS RUSHED AT FOREST-GATE.

There was an exciting scene last night at the Public Hall, Forest-gate. Sousa's band had been billed to perform there at eight o'clock, and seats were advertised at 5s., 3s., 2s., and 1s.

From half-past seven onward ticket-holders passed into the hall, while a gathering crowd of between 400 and 500 waited patiently to be admitted to the shilling seats.

Just before eight o'clock a door was opened, and a man on the inner side of it announced that only about 30 shilling seats were available!

All In—Pay or Not.

This angered the crowd. Up the staircase they poured, and, after a brief wait, forced the upper doors and—without paying at all—appropriated all the seats that were vacant in the hall—regardless of cost.

The five policemen brought to eject them could do nothing, for the crowd still thronged the staircase. It was, of course, impossible for the people who had tickets for the appropriated seats to get to them; their money is being returned this morning!

Sousa Starts Late.

Sousa is the soul of punctuality. He prides himself above all things on the "time" he keeps.

But there was such a wild time in the hall at eight o'clock and onward that he could not begin beating time to his band till nearly half-past eight o'clock!

Music then had the proverbial effect of soothing the "savage breasts."

No Wreckage.

A "Star" man who was at the hall to-day could find no trace of "wreckage." One of the doorkeepers "nearly had his hand sprained," and a couple of framed advertisements of the staircase were broken. That was all.

Wolverhampton
Express. Feb. 17. 02.

Wolverhampton
Evening News.
Feb. 17. 05.

Croydon Guardian.
Feb. 18. 05

SOUSA CONCERT.

FAMOUS BAND AT WOLVERHAMPTON

Sousa's Band has played itself into fame, or rather John Philip Sousa has conducted his band into fame. For Sousa and his band form a combination that is unique, quite unique in style, and scope, and power. Never before had such effects been heard in this country as delighted thousands when Sousa came to invade and enchant us with music that was as new to us as it was "taking" and melodious. And now Sousa is with us again, and the public are as ready as ever to give him a welcome. For whatever may be said in criticism it must be admitted the American band is excellent in its kind. It is a remarkable combination, and essentially one to be heard. Its visit to Wolverhampton on Thursday was not the first paid to this town but none the less was considerable interest manifested in it.

The band have assembled, and the audience await Sousa. A trim military figure emerges, and bows to the audience. It is Sousa. He steps

UPON HIS PEDESTAL.

one flicker of the light baton, and all the forces of melody, according to Sousa, are set free. The performance is eminently a dashing one, it is a pean of tureful triumph, a masterpiece of melodious speed. It is then one feels that the music of Sousa's Band is different from the music of other combinations, not so much in quality as in style. It throbs in the pulses and tingles in the veins, carrying all before it in its melodic course. And the daring innovations, so much deprecated by the musical archaeologist—how effective they are, and, remembering that we listen to a band unlike any other band in scope and aim, how abundantly they are justified. It may be the sweet and rhythmic ringing of little bells, or the audacious paper-grating, or the sonorous volume of some prodigious instrument, but effective and pleasing it undoubtedly is. It is all very American, all very slick, and all very melodious. For when this music, daring as though the aim were to capture the very

WING OF SOUND.

when this music is touched to life by these half-hundred instruments, there is a rolling swing, a sweet full vein of melody that is irresistible in its sweetness, in its flow.

Yet it is not that the band play only Sousa music, they play music of the best; but for all the strength, and often consummate skill, it is played in a Sousa-like way. Their playing of Liszt's "Les Preludes" was fine, was brilliant, was even beautiful. Also, it had the Sousa brightness, the Sousa individuality. There followed the "Fantasie Pastorale" of Singelee. Another swift rendering by the band, followed by a saxophone solo by Mr. J. H. B. Mooremans. This last was heartily appreciated, and Mr. Mooreman's performance was a revelation of what his instrument is capable of.

Then the suite, "Looking Upward," a pure and undiluted Sousa composition, crystallising and illustrating all the powers, all the characteristics of the band and the Sousa genius generally. Delightfully light and tuneful, and full of those daring artifices that are so shocking and so effective. The well-known and looked-for drum effects were as startling and admirable as ever. A splendid rendering of the "Invitation a la Valse" (Weber-Weingartner) was deservedly encored, and the audience were given the crash and swing of "The Washington Post." Grieg's "Parade of the Dwarfs," and Sousa's march, "The Diplomat," also formed part of the band's programme at the matinee.

A PLEASING VARIETY

was lent by Miss Estelle Liebling, a soprano with remarkable technique; and Miss Maud Powell, an able violinist. Miss Liebling was very successful in Isabella's air from "Pre aux Clercs," in which she was able fully to display her powers. For her violin solo, Miss Maud Powell selected Wieniawski's "Ballade and Polonaise," which she gave with much brilliancy and charm.

SOUSA'S BAND.

LAST NIGHT'S CONCERT AT WOLVERHAMPTON.

The favourable impression produced by the Sousa band on the occasion of its former visit to Wolverhampton has evidently not quite faded away, and the return visit, which took place yesterday, attracted large audiences to the Agricultural Hall.

A somewhat remarkable feature, however, of the evening concert was that while the popular seats were crowded, the front chairs were but meagrely occupied.

The programme was a characteristic one, the pieces selected affording the bandmen full opportunities of displaying their unique powers. The peculiar qualities of the Sousa Band have been too frequently commented upon to need further description here, but it may be remarked that the organisation is as strong, as skilful, as powerful as ever. The volume of tone given out by the band is at times almost overpowering in its intensity, but the balance is always true, and the rich sonority of the lower instruments is really magnificent.

The general blending is as perfect as the ear could wish, while in the matter of technique and interpretation the musicians attain a wonderful degree of proficiency.

The concert last night opened in characteristic Sousa style, commenced with the overture, "Maximillian Robespierre" (Litolff), a descriptive piece of the French Reign of Terror. It was powerfully performed, and the audience was delighted. Without parley Mr Sousa at once responded to the applause with the favourite march, "El Capitan," which was a piquant contribution.

Another splendid performance by the band was a new suite, "At the King's Court" (Sousa). This contained three numbers, the waltz movement being very pretty, while the final number, "Her Majesty the Queen," was as powerful as it was dignified. Being encored, the band played "In Dixie Land."

The excerpt "Sunrise," from the Japanese opera, "Iris" (Mascagni), was a skilful illustration of tone painting, and was enthusiastically cheered. It was followed by the "Washington Post," which was accorded the usual popular reception.

Among other things played in the course of the programme were "American Character Sketches," "The Diplomat," "Stars and Stripes for Ever," etc.

In each case the band fully maintained its reputation, which is quite enough to say.

Soloists.

The individual contributions were few. Mr Herbert L. Clarke, solo cornettist, gave a brilliant exhibition of his powers in "Sounds from the Hudson," and Miss Maud Powell played the well-known and intricate violin solo "Zigeunerweisen" (Sarasate) in a manner which proved her to be a thoroughly accomplished musician.

The vocalist was Miss Estelle Liebling, who sang the nightingale song from the "Marriage of Jeannette" (Masse). She possesses a soprano voice of good range and quality, and her effort was highly appreciated by the audience, and her encore, "Will you love when the lilies are dead?" was if anything more successful still.

It is scarcely necessary to say anything of the conductor, except that he was Mr Sousa.

Grand Theatre.

Sousa.

People poured from all parts of the borough to the Grand Theatre on Saturday to hear Sousa's band and to see Sousa. The theatre was crowded, and they were standing two deep at the back of the circle some time before the curtain went up, and "discovered" that remarkable company of musicians occupying the stage. Then Sousa himself appeared; and the coming of the famous conductor with his big frame and black beard was the signal for a prolonged display of enthusiasm. With scarcely a moment's delay the first ominously plaintive strains of the overture—"Maximillian Robespierre" (Litolff)—came floating to the audience. It afterwards seemed that from that moment, to the end, when the entire audience stood up to the "Star-Spangled Banner" and "God save the King," Sousa's band had been playing a stupendous crescendo movement with a terrific fortissimo passage at the close. That was what one's nerves said; but calm reflection and an inspection of the programme said that nothing of the sort had happened. But Sousa's band playing in characteristic fashion is a breeze that becomes a hurricane at the slightest provocation—and such a hurricane! Then in the matter of encores Sousa was most liberal after a habit of his. Although the programme contained nine items, no fewer than nineteen were played before the concert finished. And for this simple reason, that the encores had to be encored. The old favourites lay in wait in the blanks of the programme. For instance, one hears Sousa's new composition, "The Diplomat," the many fine qualities of which demand an encore. The encore is given; and it turns out to be that fine piece—"The Stars and Stripes for Ever." Well, there is nothing for it but to have another, and so one gets "Mahattan Beach." This is how nine items grew to nineteen. Sousa knows his audience. It is all very remarkable, and Saturday's audience were delighted. The band is certainly well worth hearing, and, incidentally, Sousa, with his amusing little mannerisms, is well worth seeing. The precision with which the band produce the most complicated effects is amazing. There is something almost uncanny about it, for it suggests a company of extremely clever human beings trying for all they are worth to turn themselves into a piece of exact mechanism. But whatever criticism may be levelled at Sousa's band by the lover of more classical music and of a more classical means of production, there can be no doubt that it is capable of giving a most astonishing and interesting performance. The pleasure of the afternoon was considerably enhanced by the cornet playing of Mr. Herbert L. Clarke, whose performance was extremely fine, the way in which he reached the high notes being exquisite. Miss Maud Powell gave a perfectly executed violin solo, "Zigeunerweisen" (Sarasate); and Miss Estelle Liebling, who has wonderful command of a pleasing voice of large compass, sang the "Nightingale Song" from "The Marriage of Jeannette" (Masse).

Shields Daily News. 3/15. 05

Mr Sousa, the celebrated composer and band master, denies that his real name is Samuel Ogden, and that his current appellation consists of his own initials and the letters U.S.A. His father, Antonio de Sousa, was a Portuguese who went to America in the forties. Mr Sousa adds that he never was and never will be born in Yorkshire.

Leicester Extra Special
Daily Mercury
Feb. 15. 05.

Leicester Daily Post
Feb. 16. 05.

Leicester Evening News
Feb. 16. 05.

SOUSA'S BAND IN LEICESTER.

The celebrated John Philip Sousa and his band paid a return visit to Leicester this afternoon. Fortunately, both for the public and for the reputation of the band, the management of the Palace consented to allow the use of their beautiful theatre for one afternoon, with the result that the band was heard to perfection, and those who went were enabled to sit in comfort. The celebrity of the band is due as much, perhaps, to the popular compositions of Mr. J. Sousa as to any merit the band itself possesses. At the same time it is a remarkably efficient combination, though we should dissent from the contention that it is unequalled. Many people who have heard the best English Military Bands will fail to perceive that they fall below the level of Sousa's band. There is no gainsaying the fact that the crowded audience found the afternoon a very enjoyable one, and they encored every item with much vigour. Much of this success is due to the admirable judgment Mr. Sousa displays in the arranging of the programme. There is plenty of variety, with, perhaps, just a trifle too much preference given to the rag-time compositions that have become so common. Litoff's overture "Maximillian Robespierre," descriptive of the rise of the people of France and the establishment of the First Republic, was finely played, as was Wagner's introduction to the third act of "Lohengrin." Other pieces new to Leicester were Sousa's latest suite of three dances, entitled "At the King's Court," and a march, "The Diplomat." As encore pieces the band gave the well-known Sousa marches, which were as much enjoyed as ever. The programme was diversified by a solo by Miss Estelle Liebling, who has a fine soprano voice, and Miss Mabel Powell, who played a violin solo of Sarasate's excellently.

The Staffordshire Chronicle
Feb. 18. 0.

SOUSA'S BAND.—Sousa, with his band, has made a third invasion into this country, and the remarkable combination is exciting the same keen interest that it did on the first occasion. Last (Friday) evening a performance was given in the Borough Hall by the band, and with their customary skill they so impressed the audience that almost every item was encored. Amongst the most popular renderings were the Sousa suite, "At the King's Court," comprising "Her Ladyship, The Countess," "Her Grace, the Duchess," and "Her Majesty, the Queen," dashed off with inimitable verve; "Sunrise," from Mascagni's opera "Iris"; Kroeger's "American Character Sketches"; "Amaryllis" (Ghys), and Sousa's march, "The Diplomat." The introduction to the third act of "Lohengrin" was also finely played. The encores were chiefly Sousa compositions. Miss Estelle Liebling, the soprano vocalist, was well received. She chose the "Nightingale Song" from Masse's "Marriage of Jeannette," which she sang exceedingly well, and for which she was encored. Mr. Marshall Lufsky supplied the flute obligato. Miss Maud Powell, the violinist, gave a brilliant rendering of Sarasate's "Ligeunerweisen," a work which makes immense demands on the executant's skill. Miss Powell also was encored. As a cornet solo Mr. Herbert L. Clarke gave "Sounds from the Hudson" (Clarke) in a such a manner that the audience insisted on a second piece. The visit of Sousa and his band was arranged by Messrs. E. F. Allen and Sons, of the Music Saloon, Eastgate Street, Stafford.

SOUSA'S BAND IN LEICESTER. PERFORMANCE AT THE PALACE.

The celebrated John Philip Sousa and his band paid a return visit to Leicester, yesterday afternoon, after an absence of two years, spent in adding to their already fine reputation in Europe. It was fortunate that the management of the Leicester Palace were willing to permit the use of their beautiful theatre, because the audience were enabled to sit in comfort, and the band was heard to greater advantage than on the last occasion on which they played in Leicester, when they performed at the Temperance Hall. The popularity of Sousa's Band is beyond all question, and it is doubtful whether another band could be found that would attract such an audience to the Palace as that which crowded the house to the doors yesterday. This does not mean, however, that there is no other military band to equal it, because most people capable of forming an accurate judgment would dissent from the statement that our best English military full bands are not able to give as effective and musicianly interpretation of the best works of the masters. Sousa's Band owes its popularity as much, perhaps, to the distinctive and brilliant marches of its conductor, as to its own capacity, but it is, nevertheless, a very efficient combination. The tone is excellent, the musicians are extremely capable, and there is a snap in the playing which shows good training. Mr. Sousa himself has added to the gaiety of nations by the manner in which he wields the baton. It is delightful to watch him as he displays the variety of ways of beating time. But he gets what he requires out of his band, and that justifies him.

The programme opened with Litoff's overture, "Maximillian Robespierre," which was played with great power. The reeds were beautiful, and the cornets were good. The large bass instruments, seen only in Sousa's Band, give great depth of tone, and they might be introduced into English orchestras with advantage. Sousa's new suite of three dances, entitled, "At the King's Court," followed. Then came Mascagni's "Sunrise," from the Japanese opera, "Iris," four American character sketches by Kroeger, "Amaryllis," a gavotte by Ghys, Sousa's new march, "The Diplomat," and the introduction to the third act of "Lohengrin." Each piece was encored again and again, and he gave his well-known marches, "Washington Post," "Stars and Stripes," "Manhattan Beach," "El Capitan," and the rest of them. Mr. Herbert L. Clarke, the solo cornettist, played a waltz of his own composition, "Sounds from the Hudson," in which he proved that on this instrument he has few equals.

The afternoon was pleasantly varied by a song by Miss Estelle Liebling. She has a flexible and sweet soprano, and her rendering of the "Nightingale Song," from Masse's "Marriage of Jeannette," displayed her at her best. She was warmly encored and sang, "Will you love when the lilies are dead." Miss Maud Powell, a violinist of more than average ability, played Sarasate's "Zigeunerweisen" very effectively, showing advanced technique, and much artistic perception.

Stage. Jan. 19. 05

SOUTHEND—EMPIRE (Managing Director, Mr. KURSAAL (Manager, Mr. J. T. Bacon).—Sousa and his Band had a great reception at the Kursaal on Sunday afternoon and evening, the immense building being packed at each performance with keenly appreciative audiences. The programme included The Vikings and Merry Wives overtures, the latter arranged by the conductor himself; Mr. Sousa's suite, "At the King's Court," and several of his best and most popular compositions, including "The Diplomat," his latest march. Miss Estelle Liebling gave a brilliant exhibition of vocalisation, and Miss Maud Powell played with much skill and force Saint Saen's Rondo Capriccio. Mr. H. Clarke contributed a cornet solo of his own composition. The orchestral accompaniments to the soloists were admirable, in that they really were accompaniments in their delicate moderation. Mr. Sousa expressed himself as delighted with his visit and with the appreciativeness of the audience. The company returned to London by special train after the performances. The encores were under the direction of Mr. Philip Sousa, the arrangements at the Kursaal being made by the management.

SOUSA'S CONCERT.

A GREAT PERFORMANCE AT THE
LEICESTER PALACE.

There was a brilliant gathering at the Leicester Palace yesterday at the flying matinee concert of Mr. John Philip Sousa and his famous American band. Those who had the privilege of being present in the beautiful theatre had two feelings—one of enchantment with the music provided, and the other of gratitude that such a delightful building was, thanks to Mr. Oswald Stoll, available for such an occasion.

Music appeals to people in various ways. To some the technique and the masterly interpretation had a fascination and charm, and the treatment and execution find their inmost selves, while to others music is a melodious interpretation of life and nature, love, passion, storm, tempest, the gaiety of life, the poetry of sound, the revelation of the weird, the tragic, and the unseen. The musicians play on their instruments, and the sounds, the harmonies, the developments, the rich colourings in turn play on the most complex instrument of all—the human heart and soul. Thoughts such as these a keen observer could not fail to notice dominated Mr. Sousa's audience, which filled every available corner in the Palace.

As far as the band itself is concerned the outstanding features were the magnificent rendering of "Sunrise" from the Japanese opera, "Iris," by Mascagni; the third movement in Sousa's new suite "At the King's Court," and the treatment of popular melodies that invested them with melodic charm hitherto unsuspected. Sousa's celebrated "Encore Marches" fairly took the audience by storm, and there were wreaths of smiles from grand circle, stalls, pit, and gallery. There was an "influence" abroad which could not be resisted. But there were also items of rare beauty and tenderness, including Masse's "Nightingale Song," by Miss Estelle Liebling, with a charming flute obligato by Mr. Marshall Lufsky.

Miss Maud Powell was a brilliant solo violinist, and the audience would not be satisfied without an encore, which was forthcoming in a delightful rendering of an Irish fantasia. Mr. Herbert L. Clarke (solo cornet) was equally successful, and at the close one was left wondering what was most enchanting where all was so fascinating and so full of delight. Sousa had indeed given a two hours' glimpse of fairyland with glowing colours, the singing of birds, the awakening of the mysterious in nature, and the brightest, loftiest, and merriest of human conceptions.

Staffordshire Advertiser
Feb. 18. 05

GRAHAM.
THE SOUSA BAND CONCERT.—The audience at the Sousa Band Concert, in the Borough Hall yesterday (Friday) evening was a fairly large one, and the popular composer-conductor had a cordial reception as he bowed gracefully to his patrons, stepped lightly on to his pedestal, and faced his band of 56 performers. The programme, which was entirely different from that presented on the last occasion of Mr. Sousa's visit, opened with a performance of the overture, "Maximillian Robespierre," (Litoff). This depicts in melody the last days of the Reign of Terror. Mr. Herbert L. Clarke, the chief instrumentalist of the band, distinguished himself in a cornet solo, playing the air of a valse composed by himself in brilliant style. The double tonguing and sustained notes at a high pitch were distinctly pleasing. The chief item in the first part of the programme was a new suite "At the King's Court," by Mr. Sousa. This was an attractive item, reflecting the individuality of the composer in a marked degree, and was enthusiastically received. The band also scored a great success in a new march by their conductor, entitled "The Diplomat." Without further particularizing, it may be said that all lovers of music appreciated the melodious blending which the rendering of the various items revealed. The applause was great at each turn, but the enthusiasm displayed was greater when the encores, which were frequent, took the shape of one of the better-known Sousa melodies—e.g., "The Washington Post," "The Star Spangled Banner," &c. The singing of Miss Estelle Liebling and the violin solos of Miss Maud Powell lent pleasing variety to an exceedingly fine programme.

Birmingham
Exp. Despatch - Feb. 27. 05.

Birmingham
Gazette & Express
2/21. 05.

Birmingham
Mail Feb 20. 05

KING SOUSA.

American Band Again Captures Birmingham.

Sousa was in great form yesterday, and his third visit to Birmingham was a tremendous success.

The great "March King" says that the band he now conducts is the finest he has yet combined, and at the two concerts given at the Town Hall the instrumentalists certainly gave a capital account of themselves. Sousa's music was the most popular, going with every bit of the swing that characterised his last visit, and the new "Diplomat" quick-step was received with acclamation.

The public have had every opportunity of growing tired of "El Capitan," "Stars and Stripes," "Manhattan Beach," "Hands Across the Sea," and so forth, but not only are those numbers as popular as ever, but the success of the "Diplomat" evinces an insatiable desire for more.

Apart from the music, Mr. Sousa was as interesting a study as on the occasion of his first visit to England, and he continues to charm and amuse folk to the fullest degree with his quaint mannerisms and Americanisms.

Another success yesterday was the first performance in Birmingham of his latest suite, "At the King's Court," in which he seeks to depict "Her Ladyship the Countess," "Her Grace the Duchess," and "Her Majesty the Queen." The "Looking Upward" suite has been heard before, and everybody who remembered it was on the look-out for the electrifying rolling of drums in the "Mars and Venus" section.

Miss Estelle Liebbling, a soprano who can sing D two or three times in an evening, and is reputed to be able to tackle F, has been with the Sousa combination since its first visit to these shores, and sang with her customary charm. The programme was reinforced by Miss Maud Powell, a brilliant violinist, and Mr. J. H. B. Moremann, saxophonist, and Mr. Herbert L. Clarke, cornetist.

Musical World. { Manchester
Birmingham. Journal.
2/25. 05

A busy musical week opened on Monday with a return visit from Sousa's Band, the famous conductor and his instrumentalists attracting crowded audiences to the Town Hall. A peculiarity of Sousa seems to be that he appeals to a class of auditors that patronise scarcely any other concert. The band seem to have improved since their last visit, and from the technical point of view are a wonderful body of executants. The bulk of the programme consisted of the well-known American marches which have so caught the public ear, but there were more imposing and dignified compositions, such, for example, as Liszt's Symphonic Poem 'Les Preludes,' and the same composer's 'Fourteenth Hungarian Rhapsody.' The band play so well as to provoke a wish to hear them in some of the recognised orchestral masterpieces. Mr. J. H. G. Moermann gave a clever solo on the saxophone—the 'Pastorale' by Singlee, Miss Estelle Liebbling, a soprano vocalist, contributed very acceptable solos, and Miss Maud Powell played a fantasia on 'Othello' with considerable skill.

A POPULAR IDOL.

"SOUSA AND HIS BAND" AGAIN IN BIRMINGHAM.

John Philip Sousa is still a popular idol. His hold upon the great mass of people who like with their music a dash of sensationalism, a spice of levity, is as close as ever.

But why should the American be so immense a success? The Hinemoa band that came from New Zealand to support a patriotic appeal received but little support in Birmingham; the Band of Rome, in many respects the superior to that of Sousa, enjoyed only moderate success; the "Kilties," rivalling Sousa's combination for variety, and managed by the same intrepid London agent, was a dismal failure; Sousa can come three times within a little of two years, and fill the Town Hall afternoon and night.

Probably the secret of the success is Sousa. It is "Sousa and his band," not Sousa's band. People like to see the "March King" go through his scheme of conductor-mannerisms, they like to see him managing an imaginary switch-board of tone and compass, apparently playing the drums himself, the tamborines and sand-paper himself, the clarinets and sousaphones.

When he swings his arms backwards and forwards like a cabman on a chilly night, the audience know that a Sousa march or a rag-time cake-walk is going to be played, so that everybody in the audience is desirous of marching or dancing too.

FAVOURITE ITEMS.

Moreover, they do not go to hear other than Sousa's music. The items that are most popular are those which do not appear on the programme. There are about eighteen items on the printed programme. The total performed is nearer forty, and the audience does not have to waste time in applause.

"You like it?" Sousa seems to say, "Here's another sample, of my own."

Yesterday he was quite in his accustomed form, and so was the band. That which was meant to be startling startled, the amusing element tickled everybody, the march rhythm set every foot tapping in unison.

But what does Sousa think of it? To the amusement-seeker seeing and hearing it for the first time, it is all very well, but it begins to pall just a little at the third concert, and is almost tame at the fourth. Yet Sousa has heard and seen it all for how long? All the more credit to his business capacity and application!

The feature of yesterday's visit was the first performance in Birmingham of two new Sousa works, "The Diplomat," march, and a suite entitled "At the King's Court," both of which have been launched with success. The voyage of popularity was not checked in this city.

SOUSA'S BAND IN BIRMINGHAM.

Mr. Sousa and his famous American organisation, who are paying a third visit to the city, gave a matinee in the Town Hall this afternoon, to be followed by a concert in the evening. Since the last visit eighteen months ago several changes have taken place in the rank and file. A harp has been added, and is employed with great effect. The opening item was Liszt's symphonic poem, "Les Preludes," magnificently orchestrated, in which the wonderful sonority and quality of the instruments employed stood out in various contrasts of pianissimi and fortissimi. The whole performance was one of the most artistic achievements attained by the Sousa Band. The first encore, immediately following the "Preludes," was the ever welcome "El Capitan," given in Sousa's striking manner. A solo on the saxophone is rare; it was therefore all the more pleasing to hear such a marvellous performer as Mr. J. H. B. Moermann, whose executive skill and beauty of tone in a fantasia Pastorale by Singlee came upon the listener as a revelation. In Sousa's own suite, "Looking up," containing four sections, descriptive matter and variety of effect were strongly realised. A climax was reached by a drum solo of remarkable gradation of light and shade. The programme also contained Weber's "Invitation a la Valse," arranged by Weingartner, Grieg's "Parade of the Dwarfs," a brilliant new march, "The Diplomat," and Liszt's Fourteenth Hungarian Rhapsody, the latter given with the true Magyar spirit and rhythmical changes. Encores, consisting of Sousa's marches, were readily given and accepted. As on former occasions, vocal interludes were given by Miss Estelle Liebbling, with great brilliance of vocalisation. Miss Maud Powell, the accomplished American violinist, played a Fantasia on "Othello" with much finish and executive skill.

Bolton Chronicle 2/28. 05

SOUSA IN BOLTON.

Sousa, "the March King," paid a welcome return visit to Bolton on Monday with his famous band, which rendered a splendid programme in its own inimitable fashion. The combination takes a foremost position amongst the best bands in the world, every member is an accomplished soloist, and the effects produced by their playing are remarkably fine. In the afternoon they were vociferously applauded by a moderate assembly, and in the evening the Hall was filled by an enthusiastic audience. The programmes submitted on each occasion were exceptionally good ones. In the afternoon the band items included Liszt's beautiful symphonic poem "Les Preludes"; a saxophone solo by Mr. J. H. B. Moermann, who played magnificently; Sousa's delightful suite "Looking upward," Nevin's "Episodes," Grieg's "Parade of the Dwarfs," Sousa's massive and telling march "Diplomat," and Liszt's "Fourteenth Hungarian Rhapsody." Every item was rendered in masterly fashion, and the strong personality of the much mimicked Sousa was brought out to the full. Encores were frequent, and embraced "El Capitan," "I ask no more," and "Dixie's Land." There was a delightful swing about the whole performance; novelties innumerable were introduced, and it was manifest everybody was charmed both with band and conductor. Miss Estelle Liebbling, a soprano who combines sweetness with a wonderful range, and Miss Maud Powell, a violinist of great skill, filled in the programme and both were recalled. In the evening there were similar scenes of enthusiasm, but all the more marked on account of the greater gathering. Mr. Herbert L. Clarke, a cornetist of exceptional ability, called forth an irrepressible encore for his own composition, "Sonata from the Hudson." Sousa's new suite, "At the King's Court," is a charming selection, and won much applause, as did also the "American character sketches" and every other item introduced. Amongst the various encores, all of which were given with ready goodwill, was the popular air "Blue Bell," rendered with various and novel effects, which won for the band unbounded enthusiasm. Miss Liebbling again sang with thrilling effect to flute obligato, and Miss Powell was wonderfully clever with her violin. Both entertainments, in fact, were fine all through, and Sousa's latest visit to Bolton must rank as his greatest musical triumph. The concert was given under the agency of Mr. Jas Vickers, Knowsley-street.

New York.
Musical Courier. Feb. 8. 05

Fourth European Tour, 1905.



SOUSA
.. AND ..
HIS
BAND.

Now Touring England.

MAUD POWELL, Violinist.
ESTELLE LIEBLING, Soprano.

LONDON OFFICE, . 36 Gerrard Street, W.

Sousa has left us for the time being and is gone on tour with his splendid band. He will give concerts at all the important cities in England, Scotland, Ireland and Wales. London now knows Sousa, too, as a composer of serious music, and at the several concerts devoted entirely to his

own works his suites, characteristic morceaux, and symphonic poems were a revelation to many of his listeners, who considered Sousa simply the "March King," and nothing else. At the closing concerts Maud Powell introduced a new violin fantasy on Sousa themes, transcribed and arranged by Max Liebling, which made an extraordinary success by virtue of its brilliancy and the deft musicianship with which some of the best known Sousa march themes have been ennobled and transformed in rhythm and harmony. In the manner in which Miss Powell performed the piece it must be considered on a par with the best fantasies in the concert literature of the violin.

THE Daily Express, of London, recently published an interview with John Philip Sousa, in which the celebrated American composer and bandmaster has some interesting things to say about the manner of his conducting, which has so often been

SOUSA ON HIMSELF. called "eccentric" and a "pose." In this connection it is not uninteresting to mention the fact that Safonoff, who is also noted for the variety

and oddity of his gestures while conducting, was a bandmaster in Russia before he began to lead symphony orchestras. And strangely enough, too, in an interview published here at about the same time as the appearance of the Sousa talk in the London paper, Safonoff gives almost the same reasons as the "March King" for the necessity of exuberant gesture in those conductors who really feel their music. Sousa says in the Daily Express:

During many years critics and others have discussed my methods of conducting from every point of view. The austere, goggle-eyed individual who has sawdust in his veins has fixed his gaze coldly upon me and said that my "Delsarte" was for effect only, while the man who had rich corpuscles racing through his anatomy has not hesitated to say that it was just right, and then proceeded to prove it.

For instance, while conducting the strongly marked rhythms of Spanish music, I have been said to suggest the sinuous movement of an Andalusian dancing girl. Now, that is just what I strive to do.

And why not?

Is it not the business of the conductor to convey to the public in its most dramatic form the central idea of a composition? And how can he convey that idea successfully if he does not enter heart and soul into the life and story of the music? How, otherwise, can he give to the performers of his band the spirit they require? When I am directing the alluring, passionate music of Spain and Hungary I feel the warm Southern blood tingling in my veins, and it is my aim to give that life blood to my musicians and my listeners.

Many and many a time some poor fellow with an angularity and awkwardness—which certainly among all well meaning people should be counted unpardonable sins—has seen fit to sneer at the theory I follow in conducting. The movements I make I cannot possibly repress, because at the time I am actually the thing that I am conducting, and naturally imagine my players and auditors are the same.

I have it said to me, "When you are conducting, Sousa, it seems natural, but in another it would appear incongruous."

One of the most laughable, yet perhaps one of the truest, things that has been said of me is that I resemble one of those strolling players who carry a drum on their backs, cymbals on their heads, a cornet in one hand and a concertina in the other—who is, in fact, a little band all to himself. That is what I am endeavoring to do all the time—to make my musicians and myself a one-man band.

Only, instead of having actual metallic wires to work the instruments, I strike after magnetic ones. I have to work so that I feel every one of my fifty-eight musicians is linked up with me by a cable of magnetism. Every man must be as intent upon and as sensitive to every movement of my baton, or my fingers, as I am myself. For my part—though I do not claim to be possessed of supernatural powers—I know precisely what every one of my musicians is doing every second or fraction of a second that I am conducting. I know this because every single member of my band is doing exactly what I make him do.

Thus, when I stretch out my hand in the direction of some player, I give him the music I feel, and as I beckon to him the music leaps back to me. Again, if I hold up my baton to still the brasses, they are stilled as instantaneously and effectively as though they were mechanical instruments from which, by the pressure of an electric button, I had cut off the current.

But the element which welds us all into one harmonious whole is sympathy—my sympathy for them and theirs for me. When that has been

established I have the force to make each man play according to Sousa.

How well Sousa managed to impress his purpose on the intelligent listener and hearer, is illustrated by the following passage taken from the notice in the London Sunday Times of Sousa's opening concert there last month:

Appreciation of Sousa.

THE Pall Mall Gazette, of London, of January 10, gives a long review of Mr. Sousa and the program of his first night in the English capital, with many complimentary criticisms, and asks: "How is it possible precisely to classify such a band as this, which will play any great work without strings, and which at the same time is able to attain and keep a distinct level of distinction? To a great extent it is done by the sheer personality of Sousa himself. He is a very remarkable conductor."

up. The public took the bait, of course, but it knows better now. And only the fervent press agent rubs his hands in unholy glee. His fee was well earned.

And then it is a sheer delight simply to watch Sousa. There are those to whom his histrionic methods are an offense, just as there are a good many people who cannot abide the "nods and winks and wreathed smiles" of M. de Pachmann at the piano. But in both cases, I fancy, the mannerisms are not mere affectations, but are expressions of temperament. Sousa is fulfilled with the joie de vivre, and his bizarre gestures—which are mostly employed in conducting his own pieces—indicate the reflex action of the music upon him, his personal captivation by its rhythmic swing.

Feb. 22. 05.

SOUSA'S BAND IN NOTTM.

Yesterday's Concerts

The fine military band, conducted by that eminent citizen of the United States, Mr. John Philip Sousa, gave two concerts in Nottingham yesterday at the Albert Hall, morning and evening, and the attendances broke all previous records. In the evening there was not even standing room. Mr. Sousa and his band are now fairly familiar to concert-goers in this city and neighbourhood, so we may take it that the public welcome was a recognition of merit. The combination is certainly a splendid one; and whilst Mr. Sousa's genial eccentricities of manner and little theatrical effects have probably a monetary value, his position in the musical world is being solidly built up by good work accomplished in the realm of genuine art. Some once doubted Mr. Sousa's right to consideration as a front rank conductor, whilst admitting his unique ability as an ingenious and effective arranger for his own band, and his facility in concocting ear-haunting rhythmic melodies. Of late, however, a position amongst the elect has been pretty unanimously accorded him, and he is therefore permitted, when he chooses, to descend from the pinnacle of classic art without running the risk of being called mountebank. The term has been customarily applied to all conductors, from Spohr to Mendelssohn, from Mendelssohn to—well, say that famous lunatic Jullien, and our own Sousa, the great Dan Godfrey—to all, in fact, who have dared to do anything out of the common. The Birmingham Festival band in Mendelssohn's time put down their instruments because that genius introduced the now familiar little baton in place of the fiddle bow. When Mr. Sousa first brought a row of trombonists to the front of his orchestra to play the melody in his march trios, critics held up their hands in horror. Mr. Sousa, now, first marshals four piccolo players to play an obbligato, and supplements these next time by cornets, flugel horns, and trombones; and every-one seems rather to like it.

Hopes were indulged in, and not vainly, that Mr. Sousa would allow his band to give a few more examples of their capacity in high-class work than had hitherto been the case on their visits to Nottingham, and the programme put forward yesterday afternoon was entirely satisfactory. It included as its principal features:—

Symphonic Poem .. "Les Preludes" ..	Liszt.
Suite "Looking Upward" ..	Sousa.
Invitation to the Waltz	Weber.
Parade of the Dwarfs	Grieg.
Hungarian Rhapsody (Fourteenth) ..	Liszt.

In addition, there were one or two pieces of a lighter character, whilst Mr. Sousa was very liberal in march encores, and both Miss Liebling and Miss Maud Powell gave extra pieces. Mr. Moeremans, the famous trombonist, was not present, but Mr. Moeremans played a saxophone solo admirably. Liszt's "Les Preludes" formed a noble introduction to the concert. In its performance Mr. Sousa and his band rose to the supreme height of a most moving tone poem. The composer, we are told, was stimulated to the composition of the work by a passage in which that great erratic but high-souled philosopher meditates upon life; and its strangely beautiful description of these in an entrancing manner. Love, the enchanted lawn of every life, the calm of rural life, the trumpet call of the unknown, the first solemn note of which is uttered by the great conception by a master mind. Mr. Sousa and his band brought to every mind.

It was almost a sacrilege to one's feelings that before the wave of emotion created by the mental pictures so vividly aroused, and by the triumphant finale, had subsided, the band dashed into a spirited march. Sousa, who is a humourist of the first rank, must, we think, have laughed in his sleeve over his own rendering of Weber's "Invitation." It was, to say the least, extravagant. The introduction was so deliberate as to lose its character, whilst the first eight-bar section was taken furioso. The pace elsewhere gave the clarionets an opportunity to show their mettle, but the effect on the whole was not in the least what it might have been; and the piece did not impress the audience. Miss Estelle Liebling gave an item from an opera by Herold, not often heard, "Jours de mon enfance," of the lavishly ornamental character, with flute obbligato, in which the voice challenges the instrument to a duel in technique. Miss Liebling proved herself capable of outrivalling even the most flexible of instrumentalists, and won uproarious applause. "Episodes," by Nevin, gave us two orchestral pictures—the first, Fontainebleau, in which the stateliness of the ancient regime was represented by a free treatment of the theme of Handel's Harmonious Blacksmith, whilst an excerpt from a poem by Walt Whitman, illustrated effectively, pictured a June night in Washington, with its negroes chanting their quaint songs. Miss Maud Powell played Ernst's "Othello" fantasia with superb accomplishment. On no previous occasion have the Sousa combination more distinguished themselves.

A programme of a less severe kind was placed before the crowded house of the evening. It included the new suite of Sousa's "At the King's Court"—a composition the three movements of which are characterised by quite remarkable grace; an "American Sketch" of the usual type; the overture to the "Merry Wives," and some other pieces, with a very plentiful allowance of encores. Miss Liebling warbled a nightingale song with flute obbligato, and Miss Maud Powell played Wieniawski's "Faust" fantasia wonderfully. Of its kind it is an unrivalled show piece, and gives some chance of distinction in the vein of pure sentiment as well as in the field where the goblins and sprites of technique have to be chased in their aerial flights. Paganini, Lolli, Ernst, and others laid a deadly burden on those violinists who have come after them. Miss Powell, who was encored, played a most dainty little piece by Boleff "Au bord d'une Source," the effect of which was doubly enhanced by the exceptionally gracious and artistic accompaniment of the harpist. The harp is a recent addition to Mr. Sousa's musical force, and is of the utmost value.

Nottingham
Ev News. Feb. 21. 05.

SOUSA IN NOTTINGHAM

The welcome to Sousa and his band at the Albert Hall this afternoon was of the most cordial character. The largest attendance which has ever gathered in an afternoon favoured the concert, and the music honoured the occasion. Mr. Sousa placed a programme before his audience of a nature to satisfy the most exacting lover of the highest forms of music. It included as principal features:—

Symphonic Poem .. "Les Preludes" ..	Liszt.
Suite "Looking Upward" ..	Sousa.
Invitation to the Waltz	Weber.
Parade of the Dwarfs	Grieg.
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SOUSA'S FAMOUS BAND IN
NOTTINGHAM.

Daily Guardian. Feb. 22. 05.

Sousa certainly deserved well of the Nottingham musical public in connection with his present visit, for the programmes which he had prepared were admirable at all points. It has occasionally happened upon the English tours of the "March King" that some have been found to cavil at the exceedingly "popular" flavour of the concerts, with their dominating march and ragtime rhythms. Such a reproach could not, however, be cast in the present instance, the list comprising quite a number of compositions of the highest class, the characteristic snatches sandwiched between the selections only imparting an additional piquancy which few of the hearers would willingly have lost. The absolute novelties from his own pen which the great bandmaster included were two in number, a suite entitled "At the King's Court," and a march "The Diplomat," although there were several other numbers by no means familiar to the ears of the ordinary concert goer.

The tone of the Sousa brass has lost none of the sonority and fire which have always been its distinguishing features, and there was almost a redundancy of richness in the opening piece, Liszt's wonderful "Les Preludes," in which the clarionets more than once seemed to be slightly overshadowed. However, the rendering as a whole was calculated to afford the most sincere pleasure. Liszt's intricate music was played with splendid facility and spontaneity, and the delicacy of expression which marked the softer passages was quite exceptional. This performance impressed one so favourably, in fact, that "El Capitan," following immediately upon an appreciative burst of applause, came rather as a shock to the nerves. However, the sharpness of the contrast served to display the readiness with which the Sousaists adapt themselves to the subject in hand, and the favourite old march found eager applauders. Mr. J. H. B. Moeremans, a member of the band, introduced a solo upon that sweet-toned instrument the saxophone, which he handled with magnificent adroitness, playing the most exacting passages with faultless accuracy, and making the final cadenza, with its prolonged shake, quite a revelation in its way. Sousa's Suite "Looking Upward," opens with "By the light of the Polar Star," in the dashing strains of which are suggested the hurrying beat of horses' hoofs, the jingle of the sleigh bells, and the crack of the whip, all mingled together in a melodious theme. The other side of the picture is shown in "Under the Southern Cross," a reposeful movement, which is followed by "Mars and Venus." The latter is made to stand out prominently by reason of the extraordinary side-drum solo which, twice swelling up in a rousing thrilling crescendo, and as many times quivering away into silence, forms a highly original climax to the work. This drum solo was, it should be said, superbly played, and the drummer deserved the recognition accorded to his effort. Miss Estelle Liebling, the accomplished soprano who enjoys the distinction of having sung at over 1,000 Sousa concerts in various parts of the world, revealed surprising technique in an air from Herold's "Pre Aux Clercs," which contains bar after bar of the most formidable vocal gymnastics. A flute obbligato accompanies the voice, and Miss Liebling achieved a triumph in her strikingly accurate imitations of the figures played by the instrument towards the end of this enormously difficult solo. The numerous section who look to a Sousa programme to furnish something bizarre found their tastes thoroughly suited in a remarkable arrangement of "Bedelia," embellished with all manner of eccentric instrumental devices, which the band played with great gusto. The new Sousa march, "The Diplomat," proved a brisk and spirited composition, and one of the encore selections enabled the cornets and trombones, lined up along the front of the platform, to give the audience the full benefit of their tone, a performance without which no Sousa concert is complete. Miss Maud Powell gave a very delightful rendering of Wieniawski's "Ballade et Polonaise," once more showing herself a violinist of considerable culture and exceptional executive power.

There was another large audience at the evening concert, when Mr. Sousa and his clever associates were again enthusiastically received. The programme included the new Sousa suite, "At the King's Court," which was much liked. The visit, it should be mentioned, was strangled by Messrs. Wilson, Peck, and Co.

Nottingham
Ev. Post. Feb 21. 05.

Bolton Ev. News.
Feb. 27. 05.

Yorkshire Teleg. & Star
Sheffield. Feb. 22. 05.

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Sousa certainly deserved well of the Nottingham musical public in connection with his present visit, for the programmes which he has prepared are admirable at all points. It has occasionally happened upon the English tours of the "March King" that some have been found to cavil at the exceedingly "popular" flavour of the concerts, with their dominating march and ragtime rhythms. Such a reproach could not, however, be cast in the present instance, the list comprising quite a number of compositions of the highest class, the characteristic snatches sandwiched between the selections only imparting an additional piquancy, which few of the hearers would willingly have lost. The absolute novelties from his own pen which the great bandmaster included were two in number, a suite entitled "At the King's Court," and a march "The Diplomat," although there were several other numbers by no means familiar to the ears of the ordinary concert goer.

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Sousa's Band in Bolton.

After an absence of nearly a year John Philip Sousa, the celebrated American bandmaster and composer, made a return visit, this afternoon, to the Victoria Hall with his famous band. There was a fair attendance. There are now 56 performers, with practically the same instrumentation as on former visits, with the exception that the conductor has added a harp to his forces. As before the soloists are Miss Maud Powell, the distinguished violinist, and Miss Estelle Liebling, soprano. The chief instrumentalist of the band is Mr. Herbert L. Clarke, cornetist. The band was formed Sept. 26th, 1892, and in the space of less than thirteen years it has gained for itself a reputation which is the envy of many concert and military bands. The United States Marine Band was conducted by Patrick Sarsfield Gilmore, and on his death in 1892 the baton was assumed by John P. Sousa, then aged 24. Under his conductorship the Marine Band was raised to the front rank of military bands. After a time, on the suggestion of David Blakely, the active manager of the Gilmore band, a new organization was formed, the band bearing the name of Sousa, whose magnetic personality as a conductor and the forcefulness of the marches he composed, have distinguished the band from every other. During the first ten years of its existence the Sousa Band gave nearly 5,000 concerts, playing in more than 600 different cities in the United States, Canada, England and the Continent. His style of conducting can only be described as

Sousaesque.

and while some conductors of the conventional school may scoff at what they term eccentricities, none can deny the results achieved. The programme this afternoon was a most acceptable and brilliant one. The first item was Liszt's Symphonic Poem, "Les Preludes," a piece which displayed to the full the capabilities of this harmonic organisation. Mr. J. H. B. Moeremans' saxophonist, gave the Fantasia Pastorale by Singalee, and then followed one of Sousa's own compositions, entitled "Looking Upward," and embracing three divisions, "By the light of the Polar Star," "Under the Southern Cross," and "Mars and Venus." Needless to say, the composition was warmly received. Miss Estelle Liebling showed the richness of her soprano voice in the air "Pre aux clercs" by Herold, Mr. Marshall Lufsky playing a flute obbligato. Weber-Weingartner's Invitation a la Valse concluded the first part. In the second part Nevin's Episodes—(a) "At Fontainebleau" and (b) "A June night in Washington," followed, after which Grieg's "Parade of the Dwarfs," and a new march by the conductor, entitled "The Diplomat," evoked continued applause. Miss Maud Powell, who is such a favourite at these concerts, gave a violin fantasia by Ernst entitled "D'Otello," for which she was encored. Liszt's Fourteenth Hungarian Rhapsody and the "Star Spangled Banner" concluded a brilliant afternoon's performance. This evening another favourite programme is announced, including a new suite by the conductor entitled "At the King's Court," and embracing the items described as "Her Ladyship the Countess," "Her Grace the Duchess," and "Her Majesty the Queen." Wagner's Introduction to the Third Act of Lohengrin will also be included.

SOUSA AND HIS BAND.

PERFORMANCES IN SHEFFIELD.

Again Sheffield is favoured with the presence of Sousa and his famous band of instrumentalists two concerts being given in the Albert Hall, one this afternoon and the other this evening. A visit of this combination is invariably looked forward to in any town with the greatest interest and enthusiasm, and the Sheffield people are never behindhand in demonstrating their appreciation of the stirring music which the March King provides. Sousa's own compositions, a number of which necessarily find a place in all his performances, have a charm and vigour peculiarly their own, and no wonder the audiences are carried away when the energetic composer-conductor mounts the rostrum and leads his orchestra into the intricacies of his wonderful marches or any other work.

To-day's concerts are under the direction of Mr. Philip Yorke, and include some of the masterpieces of the musical world from such composers as Liszt, Mascagni, Elgar, Nicolai, and Weber-Weingartner. All of the works drawn from these choice stores were magnificently interpreted, and in each number the orchestra demonstrated their undoubted talent for playing music of the highest order. Sousa's own compositions are mainly in the nature of the encores, which are such an essential feature of a Sousa concert, but beyond the well-known marches and descriptive items there is the performance of Sousa's latest suite, "At the King's Court." This is divided under three heads, the subject being treated in the most stately manner throughout. The "Diplomat," Sousa's most recent march, created great enthusiasm, and the whole reception accorded was of the heartiest description.

The applause at this afternoon's concert was unstinted, the efforts of the bandsmen meeting with unbounded enthusiasm, as also did the singing of Miss Estelle Liebling, the violin playing of Miss Maud Powell, and the saxophone contributions of Mr. J. H. B. Moermans.

The last performance takes place to-night, when some of the choicest items of the band's repertoire will be given.

Sheffield Independent 20.05

Sousa and his band are giving us only one day, but a day of two performances—three and eight o'clock on Wednesday. No American save Barnum, not even Buffalo Bill, has been so well advertised as Sousa, and none has so hugely merited the booming. You get to the full what is announced when you plank your fraction of a dollar for a seat in a Sousa show, and everything goes with the precision of mechanism. The band is said to be better than ever before. We shall hear the first performance in Sheffield of two new compositions by Sousa—the march, "The Diplomats," and the suite, "At the King's Court." The chief features of the afternoon programme will be Liszt's symphonic poem "Les Preludes," Grieg's "Parade of the Dwarfs," and Liszt's "Second Hungarian Rhapsody," with vocal, saxophone, and violin solos. Chief items in the evening programme are Litolff's overture, "Maximilian Robespierre"; the introduction to the third act of Wagner's "Lohengrin"; and Mascagni's "Sunrise," from the Japanese opera "Iris," in addition to cornet, violin, and vocal solos. The vocalist is Miss Estelle Liebling, the soprano who gave much pleasure on the last visit; Miss Maud Powell, who also won deserved plaudits on the last occasion, is the violinist; and the cornetist and saxophonist respectively are those eminent players, Herbert L. Clarke and J. H. B. Moermans.

Nottingham Daily Express.
Feb. 27. 05.

Messrs. Wilson, Peck, and Co., to whom the local musical public have been indebted for a good many delightful concerts, must have been highly gratified at the success which attended the visit of Sousa and his famous band, which they had arranged. Mr. Sousa and his organisation clearly increase in favouritism, for the audiences which assembled both afternoon and evening were "record audiences." In the evening there was not even standing room.

Feb. 23. 05
Sheffield Daily Independent.

SOUSA AT THE ALBERT HALL.

Wilson, Peck, and Co.'s
Concerts.

Yesterday, at the Albert Hall, under the management of Messrs. Wilson, Peck, and Co., Sousa's famed band gave a couple of concerts. Sheffield flatters Sousa. It yielded audiences that were large, that were easily moved to demonstrativeness, and which doubtless knew the few good things in the programmes. The hall was not crowded, there being vacant seats in the higher priced parts of the auditorium, but there were audiences that must have proved satisfactory. To our view, there was not quite the same degree of eccentricity in Sousa that we have noticed in the past. But there was still sufficient to make it quite as great a part of the entertainment to see the conductor as to hear his men. Occasionally he was statesque, but in some of his own marches he went through a series of exercises that would have done credit to the demonstrator in a school of athletics. There were in each programme nine items. What was really given was double this number. Sousa takes a few seconds of applause as indicative of a demand for an encore, and the encore is ready. In this respect there is no gammon. Nor does Sousa suffer from that superabundant modesty that would cause an average Britisher to shrink from giving an audience an overdose of one composer, and that composer himself. He realises that those who go to hear Sousa are pleased to hear Sousa's marches, as Sousa plays them. Yesterday afternoon's programme consisted of Liszt's symphonic poem "Les Preludes," with "El Capitan" as encore; Singelee's "Fantasie Pastorale" giving opportunity for Mr. Moermans to show the possibilities of the saxophone, the cello of the wind orchestra, as a solo instrument—encore, "I ask no more"; Sousa's suite, "Looking upward"—encore, "Dixie's Land"; Weber's Invitation a la Valse—encore, "Washington Post"; Neoni's "Episodes"—encore "Bedelia"; Grieg's "Parade of the Dwarfs," and Sousa's "The Diplomat," coupled, encore and double encore, "Stars and Stripes" and "Manhattan Beach," and Liszt's "Fourteenth Hungarian Rhapsody," the "Star Spangled Banner" and the National Anthem being played at the close. The best items of the whole were the Liszt selections. "The Diplomat" runs quite in the Sousa mould. It has abounding vim and a superabundance of light with very little shade. But pianissimo is not Sousa's favourite style. There are bound up in it one or two familiar melodic phrases which popularise the march. Mr. Moermans is to be complimented upon his finished solo playing. Miss Estelle Lieblich displayed her wide range of vocalism in Isabella's air from "Les Pre Aux Clercs," which we may be excused if we say owed most of its charm to the flute obligato which was finely played by Mr. Lufsky. The vocalist responded to an encore, singing an old style love song, written, we believe, for a tenor, "You'd better ask me." Miss Maud Powell contributed the most musical numbers of the afternoon. Wieniawski's "Ballade et Polonaise" and an encore Dvorak's "Humoresque." In the first-named she revealed all her wonted talent, clarity of tone, and perfection in technique. In the Dvorak item she was beautifully accompanied by the lady harpist. It is no exaggeration to say that the execution of these two ladies was infinitely superior to anything else heard in the afternoon.

At the evening concert, again, the violinist and harpist were most rapturously received, as they deserved to be. Miss Powell's solo was Wieniawski's "Fantasie on Gounod's 'Faust,'" and her encore—again accompanied by the artist—"Du bord d'un Ruissseau," by Boisdoffre. Perfection in every detail was attained by the soloist. Miss Lieblich and the flautist were again associated, but with less success than in the afternoon's selection, in Masse's "Nightingale Song" from "The Marriage of Jeannette"—encore, "Will you love when the lilies are dead." No cornet soloist pleases more thoroughly than Mr. Herbert L. Clarke. His rendering of his own composition, "Valse Brillante," was a triumph in tonguing and breath management, and his encore, "Ah, Cupid," was another exacting and amazingly well played number. The band played:—Overture, "Maximilian Robespierre," Litoff—encore, "El Capitan"; suite, "At the King's Court," Sousa—encore and double encore, "Dixie's Land" and "Hands Across the Sea"; "Sunrise," from the Japanese opera "Iris," Mascagni—encore, "Washington Post"; American character sketches, Kroeger—encore and double encore, "Bedelia" and "Oh, My My," Scene Espagnol, "Sevillana," Elgar; and march, "The Diplomat," Sousa—encore and double encore, "Stars and Stripes for Ever" and "Manhattan Beach"; and overture, "The Merry Wives of Windsor," Nicolai. From a Sousa point of view all these were splendidly played. There was the usual marvellous precision born of years of association, and there was the same danger to the tympanum of the listener, especially in the marches and in Mascagni's "Iris" music. The new work "At the King's Court" is an ambitious essay which appears to fall short of its intent. Sousa is March King: he must not hope to hold sway in other spheres. We had almost overlooked the drummers. They are among the most skilled of the fifty or sixty artists under Sousa's baton.

Liverpool.
Weekly Mercury.
January 7. 05.

ARRIVAL OF THE BALTIC.

SOUSA'S BAND.

The Baltic, the biggest liner afloat, arrived at the Prince's Landing-stage yesterday morning, in somewhat muggy weather. There was a very large number of people on board, among them being the Right Hon. the Earl of Suffolk and the Right Hon. the Countess of Suffolk, the party including also Major Colin Campbell and Mrs. Campbell. The Earl of Suffolk recently married Miss Leiter, the sister of Lady Curzon, and this is practically their wedding tour. Sousa and his band also arrived by the Baltic.

Feb. 25. 05
Buxton Adv.

Mr. J. C. J. Snellman, Miss E. J. Holmes.

SOUSA'S BAND.

The grand concert given by Sousa and his band in the Opera House on Thursday afternoon was by no means as well patronised as it ought to have been. Those who were wise enough to be of the audience were rewarded with a musical treat quite unique in character. Sousa himself is a distinct personality: alert, powerful, and enthusiastic, he seems thoroughly in touch with each member of his band, and the result is a precision of time, tune, and modulation which is a positive treat. The overture "Maximilian Robespierre" (Sitolf), "The Introduction to Third Act of Lohengrin" (Wagner), and "Sunrise," from the Japanese opera "Iris" (Mascagni), perhaps most discovered Sousa's wonderful power and the great capabilities of his band. In the overture the interpretation of "The Marseillaise" made one understand what might be the power of that wonderful air on an excitable people like the French, in the days of the terror. In the "Valse Brillante" (Clarke), Mr. Herbert Clarke delighted the audience by his wonderful solo on the cornet; purity of tone and brilliancy of execution were its distinguishing features.

The new suite, "At the King's Court" (Sousa), was included in the programme. This is a composition wonderfully descriptive of varying degrees of dignity: first, Her Ladyship the Countess; then, Her Grace the Duchess; and, lastly, the culmination of dignity, Her Majesty the Queen.

Sousa's new march, "The Diplomat," went with a splendid swing, and was enthusiastically applauded. The "American Character Sketches" were much enjoyed, and in response to an unmistakable encore, Sousa unbent, and gave in quick succession a number of old favourites, including "El Capitan," "Dixie Land," "The Stars and Stripes," "Bedelia," etc.

Miss Estelle Lieblich sang "The Nightingale Song" from "Marriage of Jeannette" (Masse) most charmingly. She possesses a well-trained and most flexible voice, and enunciates so clearly that one could hear every word most distinctly. The flute obligato was beautifully played by Mr. Marshall Sutsky.

Miss Maud Powell, who is not unknown to Buxton audiences, played the violin solo, "Zigeunerweisen" (Sarasate), with great power and expression.

"The Star-Spangled Banner" and "God Save the King" brought to a close a concert which ought to have been much more extensively patronised than it was.

Sunday Gazette & Telegraph
Colorado Springs.
Feb. 19. 05

John Philip Sousa eclipsed his former London triumphs at Queen's hall January 9. His composition "At the King's Court," was received with an enthusiasm seldom equaled by a London audience. This was its first English performance.

Sheffield Telegraph. Feb. 23.05

Macclesfield
Feb. 25.05
Courier & Herald.

CONCERTS AT THE ALBERT HALL.

Sousa is on tour again. A little less of the mountebank about him; a little more of the musician; among his players a few new faces, and an added instrument or two. But in all essentials the same Sousa and the same band. Discipline in excelsis as heretofore; the conduct of the concert, as well as the conducting ordered with the smooth precision and novel tricks which make a Sousa concert rather more of an entertaining show than a musical diversion. The elegant posturing of the chief, the vagaries of his baton, and the beaming complaisant submission to a voracious public, bent upon encores—these are what the audience expect for their money, and Sousa, as alert in business as in music, recognises that these elements of his popularity cannot be foregone. Not that a Sousa concert is made up of these externals to the exclusion of more legitimate claims on a presumably musical audience. Nor even that they predominate. The American band is a superb body of instrumentalists directed by a keen musical intelligence, and where so much in music nowadays is slipshod and ill-managed, it is satisfying to sit for two hours and enjoy not only the perfection of concert stage-management, but also appreciate the fine musicianship of the organisation and its director.

The two concerts given in the Albert Hall yesterday proved that the Sousa Band is not content to stand still. The tricks and antics of the conductor, to which, on past occasions, exception has been taken, and which, perhaps, have been by many unduly magnified, show some modification. He now gives us during a concert many serious moments, when he conclusively demonstrates his ability as a fine conductor. This was observable in the first item of the afternoon concert, Liszt's symphonic poem, "Les Préludes." The first, it was also the finest performance of the day. To the superb sonority of the band as a whole, and the flawless execution of the players, were superadded a right feeling for the exquisite poetry of the work on the part of the conductor, which, despite the loss of the proper orchestral tone-colouring inevitable in an "arrangement," yet bestowed upon the composition a novel and not inconsiderable beauty. The entrancing theme was faultlessly played by the horns; the work of the clarinets, a fine section, was brilliant in the extreme, and the martial closing portions were overwhelming in their richness and volume. At the close there was an ovation, and the expected encore materialised in "El Capitan" March. Here was another Sousa, the familiar March-King, with all the aforementioned tricks and trimmings. But we prefer to remember yesterday's visit of Sousa and his band by their memorable performance of the Liszt music, and we fancy that by such sound musicians the compliment will be appreciated.

So far as regards the rest of the concert, history repeated itself. There was a familiar composition by Sousa, "Looking Upward," further hearing of which does not lessen its inherent dullness. As an exercise in military band tone-colour it is distinctly clever; as music it has no value. Its outstanding incident was a wonderful drum roll performed by that supreme artist in percussion, who so often, in dramatic parlance, literally takes the centre of the stage. There was a new Sousa march, "The Diplomat," a swinging study in rhythm and accents and a string of Sousa encores—"El Capitan"; "Washington Post" (rapturously greeted), "Dixie Land"; "Bedelia" (a set of variations on the popular song); "Manhattan Beach"; and "Stars and Stripes for Ever," this last, with its nerve-shattering "frontal attack" of brass and piccolo players—sixteen of them, all in a row. There was also played Grieg's "Parade of the Dwarfs," a study in instrumental grotesques, and two pleasing pieces by the lamented Ethelbert Nevin.

There yet remain two band pieces to be spoken of. One was Liszt's Hungarian Rhapsody No. 14, and the other Weingartner's ingenious transcription of Weber's "Invitation to the Waltz." The former was very finely played, and fittingly terminated the concert which had begun so well with a Liszt item. The other piece deserves more than passing mention. Anyone familiar with Weber's popular piano-forte solo will be aware that the themes, being written mainly on tonic and dominant harmony, are freely interchangeable, and can be effectively combined. This Felix Weingartner has done, and so artistically that, though musical tinkering is as a rule to be deprecated, it is both pleasing and artistic. In the closing portion four themes are played simultaneously. Mr. Sousa took the work so fast as to blur the detail, but the arrangement with its melodious opening and closing solos for

Mr. J. H. B. Moeremans played a florid fantasia pastorale by Singelee on the saxophone with phenomenal execution. On being encored a waltz with the suggestive title, "I ask no more" was played, possibly as a delicate hint to the audience in the matter of encores. Miss Estelle Liebling's vocal agility was exemplified in Herold's meretricious Isabella's air from "Le Pro Aux Clercs." Mr. Marshall Lufsky's flute obligato and Miss Liebling's clever singing, combined, delighted the audience, who asked for a repetition. The vocalist elected to respond for the two, and sang the well-known, quaint Irish song, "You'd better ask me"—a song wholly unsuited with a military band accompaniment. The concert was lifted to a high artistic level by the refined, scholarly violin playing of Miss Maud Powell, who comes back with her art developed, and a technique beyond reproach. Ernst's "Fantaisie d'Otello" was her solo.

At the evening concert there was a moderately good audience. Litolf's vividly descriptive overture, "Maximilian Robespierre," gave the audience a series of thrills at the start. A new suite by Sousa, entitled "At the King's Court," was played, and apparently thoroughly enjoyed. It is in three sections, respectively entitled "Her Ladyship the Countess," "Her Grace the Duchess," "Her Majesty the Queen." One of the best things of the concert was Mascagni's "Sunrise," from the Japanese Opera "Iris." Nicolai's "Merry Wives of Windsor" Overture terminated the concert.

Kroeger's American sketches were to the taste of the audience, and there was the usual allowance of encores including the popular idols. One Sousa concert is very much like another. Last night's was largely a replica of that in the afternoon, save that in the latter there was not a cornet solo. In the evening Mr. Herbert L. Clarke supplied the deficiency, playing his own "Sounds from the Hudson." Miss Liebling sang another brilliant aria, the "Nightingale Song," from Massé's "Marriage of Jeannette," and Miss Powell's high attainments were further displayed in Sarasate's "Zigeunerweisen." All the soloists were encored. The concert was under the local management of Messrs. Wilson, Peck, and Co.

Sousa, who was in Sheffield yesterday with his famous band, has a pretty little way of testing the sincerity of encores. The applause which broke out in storms after each wonderful performance, he acknowledged with graceful bows, and then tripped lightly down the few steps leading from the platform to the rooms behind. If the applause continued until he reached the bottom, as it always did, he just swung round without a pause, and lightly tripped up again. His re-appearance, almost as soon as he had disappeared, was always acknowledged by additional violence in the applause storm. With a familiar little nod in the direction of the audience he resumed his place on his own particular little red platform, and the band was off again into another whirl of music almost before his admirers knew he was back. The precision, the coolness, the finish of the whole performance were remarkable.

Newcastle Chronicle. 1/8.05

Mr Sousa and his band have been attracting large crowds to the Queen's Hall during the past eight or nine days, and it is said that so stirring have been the performances that some of the listeners have gone almost frantic with enthusiasm. Some of the austere critics, too, are showing a disposition to take Sousa seriously, allowing that he is in the possession of gifts which, under different circumstances, might have earned him the respect of musicians who regard their art as something more than merely a medium for attaining a passing popularity. This more indulgent attitude has in some measure been brought about by Mr. Sousa's suite "At the King's Court." This work is pronounced to be the best thing he has written for a long time, special praise being bestowed on the final movement entitled "Her Majesty the Queen," which is full of rhythmic and melodic charm and originality. His programmes are much of the same character as of yore, and here is the same alacrity in accepting encores.

Who would have thought it—that the great Sousa and his famous Band would visit an unpretentious provincial town like Macclesfield! Yet, so it is; this world-renowned musician and conductor, with his little army of accomplished musicians, gave their splendid performance in the Volunteer Drill Hall on Thursday night, delighting one of the largest concert audiences that ever assembled within its walls.

The following was the skeleton of the programme—we say skeleton advisedly, because it was prepared anticipatory of encores, which were heartily given and as heartily responded to, these additional pieces including the well-known "Washington Post" (Sousa's own composition), and other popular favourites:—

Overture "The Merry Wives of Windsor" (Nicolai)
Valse Brillante..... "Sounds from the Hudson" (Clarke).

Mr. Herbert L. Clarke.

Suite "At the King's Court" (Sousa)
"Nightingale Song" from "Marriage of Jeannette" (Masse)

Miss Estelle Liebling.

Flute Obligato by Mr. Marshall Lufsky.

"Sunrise," from the Japanese Opera "Iris" (Mascagni).

Episode... "A June Night in Washington" (Nevin).

Air of Louis XIII. "Amaryllis" (Ghys).

March..... "The Diplomat" (new) (Sousa).

Fantaisie..... "d'Otella" (Ernst).

Miss Maud Powell.

Introduction to Third Act of "Lohengrin" (Wagner)

And what shall we say of this unique entertainment? To say that it is faultless is but truthfully to repeat an oft told tale and to remark upon the courtesy and ability of the Conductor would be wasting time and space. There is only one Sousa and Sousa's band is his own—he made it for himself—and it is quite worthy of him and his well-won reputation. They gave the town an unprecedented musical treat—all who were present admit that, and all who were unable to be present must regret that they have missed a great opportunity.

Sousa is accustomed to the enthusiastic appreciation of the public—and he deserves it—but nowhere, we feel sure, has he met with a more enthusiastic reception than that given him on Thursday night; and he acknowledged it by the graceful and ready compliance with its every demand. Sousa's "form" as a conductor has been commended upon and caricatured until the public are quite familiar with it in a sense but only in a sense—it must be seen to be appreciated; how the very soul of the man is centred in his work, and how his big broad band works as one man in compliance with his every gesture and attitude—for Sousa's gestures and attitudes are as interesting to the public as they are important to the band.

Sousa, moreover, gave a valuable lesson to local concert goers which we hope will not be forgotten—that of punctuality and smartness throughout. There was no rush, yet not a moment was lost, and the pleasure and the interest of the large audience was maintained from the opening of the programme to its close.

MUSIC.

THE PIRATES AND THE LAW.

MUSIC publishers in the Midlands have cause to be thankful for the sentence of seven years' imprisonment passed last week at Birmingham on one Evans, who has long been at the head of the piracy business in that part of the country. Needless to say, the sentence was not in respect of his depredations under this head, but on account of offences which the law regards more seriously. The result, however, will be none the less satisfactory to the unfortunate music dealers who have suffered so long at this rascal's hands. Again and again efforts were made to seize his stock and smash up his operations, but almost invariably he contrived to defeat this object. It is indeed a striking illustration of the utter inefficacy of the existing law that though known to the police as one of the worst characters in the city, and known also to be carrying on his illicit business in the premises which he occupied, yet it was found well-nigh impossible to put a stop to his operations. For though the right of search might be obtained, this does not carry with it, absurd as the thing seems, authority to effect forcible entry. Consequently, with his scouts posted in all directions, Evans always obtained due warning when a raid was contemplated, and by simply bolting his door was able to laugh at his enemies. As an illustration of the character of the man, it is stated that he appeared at an upper window on one occasion when the police were seeking admission below, and threatened to shoot the first man who tried to force the door. Eventually, however, stratagem succeeded where force had failed. During Evans's temporary absence the police obtained admission to the pirate's lair, there to discover in addition to several hundred thousands of copies of illegally printed music the proceeds of numerous burglaries in which he had been implicated.

In a word the man was a "crook," in American parlance, of the most dangerous description, yet, so far as his piracy business went, the existing law was almost powerless to touch him. And Evans is only one of many similar rogues pursuing the same game up and down the country. Some of the experiences of those engaged in the business of hunting down these rascals would provide the material for more than one exciting romance. Nor are humorous incidents wanting at times. Quite recently, for instance, one such attended a big seizure brought off in South London. The usual difficulty of obtaining admission without forcing the door presented itself at the outset, and for a time the prospects of success seemed highly doubtful. Then inspection of the rear of the premises disclosed a possible solution of the problem, and, in the end, while the garrison were kept employed in the other part of the building by a make-believe frontal attack, the whole of the "swag" was actually removed through the agency of a useful sky-light without any of the besieged realising that their defences had been even penetrated. This sort of thing has its amusing aspect, but, of course, it possesses a more serious side for those unfortunate individuals whose property is the subject of these Homeric conflicts, and one may well believe that the latter are anxiously awaiting some indication of the course which events are likely to take in this regard during the coming Session. Nothing is yet known as to the intentions of the Government in the matter, though the hope is still entertained that opportunity may be found to pass the brief and absolutely non-contentious measure which is all that is required to set matters straight. And this is more especially the earnest hope of those interested since the publishers have decided that it is idle attempting anything further in the shape of private legislation after their experiences last Session.

There is another consideration, moreover, which should not be overlooked, and which may conceivably weigh even more with the Imperial authorities than the arguments which have been previously addressed to them. This is the fact, which there is reason to believe has recently been brought to the attention of Lord Lansdowne, that British composers are not the only ones who suffer from the defect in our existing law. Take the case of Mr. Sousa, whose marches enjoy such enviable popularity. The Sousa concerts given here are to a large extent a means to an end. While they are attractive in themselves, they serve at the same time a second purpose by extending the fame and the sale of Mr. Sousa's compositions. One can realise without difficulty, therefore, that eminent composer's feelings when confronted with the unpleasant fact that, practically speaking, the law of copyright is non-existent so far as he is concerned in this country. M. Margis, whose "Valse Bleue" has enjoyed such prodigious favour during recent years, is another who has suffered grievously at the hands of the brigands whom our law protects, while more recently so distinguished a representative of French music as M. Messager has similarly had his charming "Véronique" music plundered right and left. If, in these circumstances, it should prove that very pointed representations have been made to our Foreign Office on the subject, this could hardly be wondered at; and certainly there would be not the slightest occasion to regret the circumstance if it should help in any way to the amendment of a law which ought long since to have been rectified in the interests of our own fellow-subjects.

London Telegraph. Feb 27. 05.

MR. SOUSA ON PIRATED MUSIC.

Mr. John Philip Sousa, writing on the question of musical copyright, recalls that the British Government participated in the Berne Conferences of 1885 and 1887, and the International Copyright Convention which resulted was adopted in full by English Orders in Council. As far as Great Britain is concerned this international copyright agreement has proved a delusion and snare, because no foreign author or composer is protected in his rights here.

"To the best of my belief, music piracy does not exist in any country where there is an international copyright law in force, except Great Britain. Certainly it has been unknown in the United States since 1891, and when a British subject has complied with the copyright laws of my country he is immediately clothed with clearly defined legal rights which are protected for him by the strong arm of the American law. I know that my compositions, after having been entered for copyright in Germany, France, Belgium, &c., are not stolen, and only in Great Britain do I fail to receive the complete protection for my music, which was clearly the intent of the Berne Convention and the subsequent copyright agreement with the United States. Reciprocity is of no value if it does not reciprocate.

"I have before me a pirated edition of my latest composition, which was printed and hawked about the streets of London within a few days of the authorised publication of this march, at a price at which my publishers could not afford to print it. And this has been the case with all my compositions in Great Britain for several years.

"If, subsequently, Great Britain discovered that her laws were too lax to give the foreign composer the protection guaranteed him, I submit that it then became incumbent upon his Majesty's Government to enact such legislation as would protect the foreign composer in his rights under the Berne Convention."

THE WORLD'S MOST FAMOUS CONDUCTOR.

A Chat with Mr. John Philip Sousa.

It is only when you seek to enjoy half-an-hour's peaceful conversation with Mr. Sousa that you realise what an extraordinarily busy man he is. It had been appointed that I should meet him (writes a representative) one morning at a quarter-past eleven, but this pleasure was denied me. Fate decreed that the world-famous March King should conduct an important rehearsal. Then at three a concert claimed him. The concert ought to have been over at five, but an autocratic audience held a different view. They insisted on encore after encore, until eventually I began to fear that the band would blow itself out, and that Mr. Sousa would collapse. We had the "Washington Post," "Stars and Stripes for Ever," "Hands Across the Sea," "Bedelia," "The Diplomat," and a dozen other lively and popular airs, and still the people wanted more. At about 5.30, however, the band played us out. At eight the indefatigable Mr. Sousa was booked for another concert.

"You must be down-right exhausted," I exclaimed, when Mr. Sousa greeted me in his dressing-room.

"Do I look it?" he demanded.

I had to confess that he didn't.

"This is no novelty to me," he continued. "I've been giving concerts for five-and-twenty years now. Moreover, while I have not a drop of Anglo-Saxon blood in my veins, I have the Anglo-Saxon love of athletics. A morning never passes but what I exercise my muscles. I ride on horseback, and up to three years ago I played baseball; the consequence is that although I'm fifty I'm probably as strong as the average man of thirty. This hasn't been a tiring afternoon to me. Why, on the last night of my visit to Berlin a year or two back, the audience were so enthusiastic that forty-two numbers were required to pacify them. They were acquainted with the names of my pieces, and yelled them out. The 'Washington Post,' pronounced in a guttural voice 'Vashington Pust,' appealed to them immensely.

"When I was on the Continent I had to explain the meaning of the title 'Washington Post.' The impression was that it referred to a mail coach, and there were posters displayed depicting a coach in connection with my band. The work is named after the newspaper the *Washington Post*, and its origin was this. The proprietors of the *Post* got up a competition amongst the school children for the best essay, and the affair 'caught on' to such an extent that a huge out-door meeting was organised. The proprietors asked me if I would attend this function with my band, and I consented; subsequently they requested me to write a piece in honour of the event, and the 'Washington Post' was the result."

Although Mr. John Philip Sousa's face has beamed upon us from innumerable placards during the last few months, he must not be confounded with the American hustler. One of the most modest and charming of men, in manner he is exceedingly quiet. Yet his energy is boundless. One year he gave from ten to twelve concerts weekly for forty-eight consecutive weeks.

"How do you hit upon your ideas?" was my next question.

"I dig down deep until I discover the nugget," the genius from across the seas replied, "but for a complete answer to your question you ought to consult an authority outside this world. Beyond saying that I get into the spirit of a theme, and that after a while it comes, I am unable to enlighten you. Inspiration? Yes, I'm a firm believer in it. Nobody can compose on all occasions. Music

that lives, music that is worth hearing twice, is a product that grows out of inspiration."

"What countries has your band toured, Mr. Sousa?"

"Great Britain and Ireland, Canada, Prince Edward's Island, France, Germany, Austria, Bohemia, Belgium, Poland, Holland, Denmark, Russia, the United States of America, and—the Isle of Man."

"Do your audiences differ?"

"No, music is a universal tongue. The emotions are pretty evenly distributed throughout the globe. In one's travels one meets the first-class rascal, the fellow with glue in his veins, the fellow who loves the humorous, the fellow who carps continually—these folk are to be encountered in every land. No nation has a monopoly of vice or virtue."

"How did you come to be a musician?"

"I am the only member of our family who has been identified with the profession, yet when I was an infant I felt that I'd be a musician. Some individuals may doubt this; nevertheless, I've been in harness for thirty-nine years. I commenced to play in public when I was eleven. I was a violinist then.



MR. JOHN PHILIP SOUSA.

(Photo: Vining.)

To-day I'm as ambitious as ever. Should the public ever become tired of me I'll just crawl off and dwell on the fine time I've had. I'll retire with a kindly heart, and whatever occurs I'll not be disappointed. One oughtn't to forget that he who gains success gains it through the endorsement of his fellow men."

"To what do you attribute your gigantic success?"

"That is an interesting question. When I started my band I was surprised when visiting a town for the first time to find crowded houses awaiting me. I suppose that something gets into the air, and that something sows its seed in the brain of the world, and the world says: 'We'll go and see this fellow.' Let me add that in my opinion honesty of purpose is essential to success."

"What was your salary when you first began as a boy?"

"My first money engagement brought six shillings a night—and such a night. I worked like an Indian coolie for it. My very first appearance was at a government asylum for the insane. The principal expressed a desire that I should perform at his annual concert. On the day of the concert I participated in a baseball match, and when I returned home my mother was ill and the servants were out. I tried to find a white shirt and failed, and there was I stranded in my filthy baseball clothes. Declared I to myself, 'I'll get out of this concert,' so I called on the principal.

"I can't play," I murmured.

"What's the matter?"

"I haven't a shirt."

"Go to my wife," said the head of the asylum. "She'll lend you one of mine."

"I obeyed orders, and the lady presented me with a shirt the bosom of which reached down to my knees. Not only this, the collar was so large that I had to take it in with a safety pin. However, I rigged myself out at length, and walked on to the stage. When I reached the first variation the safety pin got loose, and the bosom of my shirt bulged out away in front of me. At this I broke down and quitted the stage. This was not the end of the business. On the termination of the concert the principal approached my teacher, who was present, and said:

"It's been an excellent concert. Invite the little men to supper."

"The 'little men' marched in to supper, and so did I; but, with fire in his eye, my teacher said to me:

"You've made a nice mess of it. Don't you dare to eat anything."

"Picture my plight. Not having had anything to eat for hours I was starving. They offered me delicious creams, and tempting cakes, but not one could I touch."

As we parted company, I inquired of Mr. Sousa if he is ever nervous when performing in public.

"Not nervous," he replied, "but intensely anxious. I breathe easier when a concert is over."

London Telegraph.
Feb. 28. 05.

Mr. John Philip Sousa has commissioned Mr. Dan Godfrey, of Bournemouth, to make a special arrangement for his band of Mr. Edward German's "Welsh Rhapsody." There will be parts for four flutes, four saxophones, alto and bass clarinets and flugel horn, oboe, cor anglais, and harp, in addition to the usual instruments of a military band. The work, as "translated," will be produced in Queen's Hall about Eastertide, when also will be played Mr. Godfrey's arrangement of Richard Strauss's "Till Eulenspiegel."

Mr. Henry J. Wood is dispensing with the conductor's baton, particularly at rehearsals. The use of the hands, he says, is certainly more expressive—you can get more delicate shade.

Times.
Macclesfield. Feb. 24.

The one and only Sousa delighted a crowded audience, represented by the best known families in Macclesfield and the District, at the Drill Hall last night, with his matchless music. It was one of the largest audiences of the season gathered to hear this brilliant American combination of musicians, and judging by the frequent and enthusiastic applause, those who patronised the concert were gratified at the music and its interpretation. Sousa's brilliant instrumentalists were in fine form, and perhaps never gave more satisfaction. Sousa himself was the very embodiment of enthusiasm and alacrity, and his musicians responded to his wishes in a quiet, interestingly keen way. Sousa is a commanding figure in the centre of his combination of brass and reed instruments, dominating the movements with his charming personality, but there is very little of the American about him. He is a great man, but he is modest, in sympathy with every instrument in the band, and full of vigour in the fine and full passages of his world-renowned orchestra. The programme included the following items:—

Overture, "The Merry Wives of Windsor" (Nicolai), (transcribed for Military Band from the original orchestra score by John Philip Sousa).

Waltz, "Brilliant," "Sounds from the Hudson" (Clarke) Mr. Herbert L. Clarke.

Suite, "At the King's Court" (New) (Sousa), (a) Her Ladyship the Countess; (b) Her Grace the Duchess; (c) Her Majesty the Queen.

"Nightingale Song" from "Marriage of Jeannette" (Masse) Miss Estelle Liebling. Flute obligato by Mr. Marshall Lufsky.

"Sunrise," from the Japanese Opera, "Iris" (Mascagni).

Episode, "A June Night in Washington" (Nevin).

(a) Air of Louis XIII. ("Amaryllis" (Ghys), (b) March "The Diplomat" (New) (Sousa).

Fantasia, "d'Otello" (Ernst) Miss Maud Powell.

Introduction to Third Act of "Lohengrin" (Wagner).

God Save the King.

This long and interesting programme was supplemented by some well-known American compositions, including the famous march, "The Washington Post," the interpretation of which conveyed a great sense of wild and uncontrollable abandon. The audience were simply delighted with the rendering, the item being played with the required fire and spirit, and perhaps to save time the conductor started another encore piece without delay, a composition in which the American conductor-composer utilised "Stars and Stripes Forward" with good judgment. Then came the novelty of the evening, Sousa's new march, "The Diplomat," was one of the most effective pieces of the programme. It is full of marvellous arrangement, and is undoubtedly one of the most striking of the brilliant composer's productions, and the audience once more testified their approval in most unmistakeable terms. All through the piece one can detect the swing and the rhythm of the "Washington Post," and the spirited movements of Sousa gave it that fine concentration of effort, which roused the audience to the wildest enthusiasm. They could not keep still in their seats, and passage after passage of the great composer's masterpiece were greeted with loud applause and cries of "bravo Sousa." It is safe to say that the Drill Hall has never before resounded with such melody. It was full of music from end to end, and from floor to roof, and Sousa has demonstrated in an unmistakeable manner how much we are behind the Americans in inspiring march music.

The vocalist, Miss Estelle Liebling, in the "Nightingale song," was much appreciated, and the very fine flute obligato was played with admirable taste and refinement by Mr. Marshall Lufsky. Later in the programme, Miss Maud Powell greatly impressed her audience with a striking interpretation of the Fantasia "d'Otello," (Ernst), and only retired after repeated calls. The last musical item was an introduction to the Third Act of "Lohengrin" (Wagner), and the familiar music was thoroughly enjoyed, and at 10.15 the large audience rose en masse, whilst the great and inimitable Sousa led his brilliant orchestra through the noble and inspiring strains of the "National Anthem." It was a sight never to be forgotten, and as the music died away, Sousa made his final bow to an audience who dispersed with one theme only on their lips. Sousa is a marvellous musician.

Bolton Chronicle. Feb. 28.05

SOUSA IN BOLTON.

Sousa, "the March King," paid a welcome return visit to Bolton on Monday with his famous band, which rendered a splendid programme in its own inimitable fashion. The combination takes a foremost position amongst the best bands in the world, every member is an accomplished soloist, and the effects produced by their playing are remarkably fine. In the afternoon they were vociferously applauded by a moderate assembly, and in the evening the Hall was filled by an enthusiastic audience. The programmes submitted on each occasion were exceptionally good ones. In the afternoon the band items included Liszt's beautiful symphonic poem "Les Preludes"; a saxophone solo by Mr. J. H. B. Moeremans, who played magnificently; Sousa's delightful suite "Looking upward," Nevin's "Episodes," Grieg's "Parade of the Dwarfs," Sousa's massive and telling march "Diplomat," and Liszt's "Fourteenth Hungarian Rhapsody." Every item was rendered in masterly fashion, and the strong personality of the much mimicked Sousa was brought out to the full. Encores were frequent, and embraced "El Capitan," "I ask no more," and "Dixie's Land." There was a delightful swing about the whole performance; novelties innumerable were introduced, and it was manifest everybody was charmed both with band and conductor. Miss Estelle Liebling, a soprano who combines sweetness with a wonderful range, and Miss Maud Powell, a violinist of great skill, filled in the programme and both were recalled. In the evening there were similar scenes of enthusiasm, but all the more marked on account of the greater gathering. Mr. Herbert L. Clarke, a cornetist of exceptional ability, called forth an irresistible encore for his own composition, "Sounds from the Hudson." Sousa's new suite, "At the King's Court," is a charming selection, and won much applause, as did also the "American character sketches" and every other item introduced. Amongst the various encores, all of which were given with ready goodwill, was the popular air "Blue Bell," rendered with various and novel effects, which won for the band unbounded enthusiasm. Miss Liebling again sang with thrilling effect to flute obligato, and Miss Powell was wonderfully clever with her violin. Both entertainments, in fact, were fine all through, and Sousa's latest visit to Bolton must rank as his greatest musical triumph. The concert was given under the agency of Mr. Jas. Vickers, Knowsley-street.

Sousa's Band in Bolton.

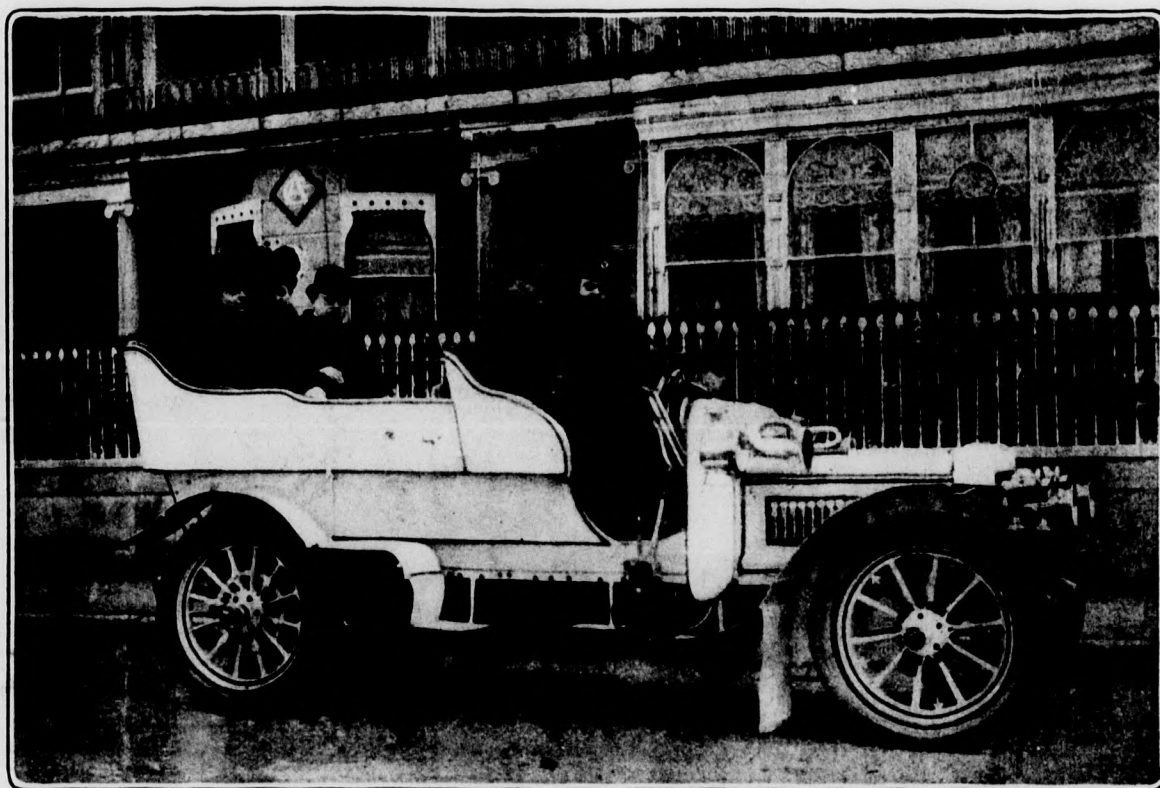
After an absence of nearly a year John Philip Sousa, the celebrated American bandmaster and composer, made a return visit, this afternoon, to the Victoria Hall with his famous band. There was a fair attendance. There are now 56 performers, with practically the same instrumentation as on former visits, with the exception that the conductor has added a harp to his forces. As before the soloists are Miss Maud Powell, the distinguished violinist, and Miss Estelle Liebling, soprano. The chief instrumentalist of the band is Mr. Herbert L. Clarke, cornetist. The band was formed Sept. 26th, 1892, and in the space of less than thirteen years it has gained for itself a reputation which is the envy of many concert and military bands. The United States Marine Band was conducted by Patrick Sarsfield Gilmore, and on his death in 1892 the baton was assumed by John P. Sousa, then aged 24. Under his conductorship the Marine Band was raised to the front rank of military bands. After a time, on the suggestion of David Blakely, the active manager of the Gilmore band, a new organization was formed, the band bearing the name of Sousa, whose magnetic personality as a conductor and the forcefulness of the marches he composed, have distinguished the band from every other. During the first ten years of its existence the Sousa Band gave nearly 5,000 concerts, playing in more than 600 different cities in the United States, Canada, England and the Continent. His style of conducting can only be described as

Sousaesque,

and while some conductors of the conventional school may scoff at what they term eccentricities, none can deny the results achieved. The programme this afternoon was a most acceptable and brilliant one. The first item was Liszt's Symphonic Poem, "Les Preludes," a piece which displayed to the full the capabilities of this harmonic organisation. Mr. J. H. B. Moeremans's saxophonist, gave the Fantasia Pastorale by Singalee, and then followed one of Sousa's own compositions, entitled "Looking Upward," and embracing three divisions, "By the light of the Polar Star," "Under the Southern Cross," and "Mars and Venus." Needless to say, the composition was warmly received. Miss Estelle Liebling showed the richness of her soprano voice in the air "Pre aux clerics" by Herold, Mr. Marshall Lufsky playing a flute obligato. Weber-Weingartner's Invitation a la valse concluded the first part. In the second part Nevin's Episodes—(a) "At Fontainebleau" and (b) "A June night in Washington," followed, after which Grieg's "Parade of the Dwarfs," and a new march by the conductor, entitled "The Diplomat," evoked continued applause. Miss Maud Powell, who is such a favourite at these concerts, gave a violin fantasia by Ernst entitled "d'Otello," for which she was encored. Liszt's Fourteenth Hungarian Rhapsody and the "Star Spangled Banner" concluded a brilliant afternoon's performance. This evening another favourite programme is announced, including a new suite by the conductor entitled "At the King's Court," and embracing the items described as "Her Ladyship the Countess," "Her Grace the Duchess," and "Her Majesty the Queen." Wagner's Introduction to the Third Act of Lohengrin will also be included.

The Sketch. March 1. 05

*Chester Curant.
March 1. 05*



THE MARCH KING AS A MOTORIST: MR. SOUSA AT WORTHING DURING HIS PROVINCIAL TOUR.

Photograph by Tuft.

SOUSA.—The celebrated "march king" and his popular band visited Chester for the third time on Friday, and gave two concerts in the Music Hall. Neither in the afternoon nor evening was the Hall crowded, but the popular seats were well filled, and the reception of the talented composer was as cordial as ever. Sousa's band, of course, made their name by the playing of exhilarating marches, but on Friday they again shewed their ability to successfully tackle music of a higher classical standard. In the symphonic poem by Liszt, entitled "Les Preludes," and in the same composer's Hungarian rhapsody they exhibited faultless execution combined with delicacy of expression, and were loudly applauded. The audience thoroughly enjoyed the suite by Sousa, (a) "By the Light of the Polar Star," (b) "Under the Southern Cross," and (c) "Mars and Venus." The effect of the latter, in particular, was most striking, and one could almost have imagined that he was witnessing the warlike incidents that the music realistically describes. Among other numbers that roused the audience to enthusiasm were Sousa's new march, "The Diplomat," "The Stars and Stripes," the familiar "Washington Post," "Bedelia," and "El Capitan." In each the wonderful swing and dash of the band were most pronounced. Miss Estelle Liebbling was again the vocalist, and she was heard to charming effect in an operatic air with flute obligato by Mr. Marshall Lufsky. Miss Maud Powell, as on the occasion of her former visit, delighted the audience by her skilful command of the violin, being heard to great advantage in the fantastic "d'Otello." Another pleasing feature was a saxophone solo by Mr. J. H. B. Moermans.

X Bolton Evening News. Feb. 2 8.05

An Evening with Sousa.

With the exception that many of the higher priced seats remained empty on Monday evening, there was a capital audience to welcome for the second time during the day John Philip Sousa and his band, which, composed of the leading musicians of various nationalities, has justified the description of a living organ. It was essentially a working-class audience that sat in the Victoria Hall last night and richly enjoyed the smallest morsel to the greatest masterpiece. Certainly Bolton society do not patronise Sousa, and why? But what the audience may have lacked in numbers was amply compensated for by the enthusiastic reception accorded the band, and the unstinted approbation with which every item in a varied programme were received. Not only in the playing of the 56 instrumentalists, but in Mr. Sousa himself is to be found a magnetic attraction, and the attention of the audience appeared to be divided between the music and detecting the peculiarities of manner of "the March King." He believes that

It Is the Business

of the conductor to convey to the public in its most dramatic form the central idea of a composition, and how he asks, can he convey that idea successfully if he does not enter heart and soul into the life and story of the music? How, otherwise, can he give to the performers of his band the spirit they require? And have not the results achieved justified Mr. Sousa's theory. It is impossible to suppress a smile, however, at some of his attitudes, but there is no denying that he enters heart and soul into the spirit of the composition under treatment, and endeavours to give all the assistance he can to a brilliant combination of artistes who require very little conducting. Now and again you see Sousa drop his baton in hand, but the body is swaying to and fro, indicating the rhythm; a simple swinging of the arms gives the correct value time, the dexterous movements of a chapely left hand are full of expression, and in many other ways, Sousa is an intensely

Interesting Man to Watch.

Those movements, he pleads, he cannot repress, but what seems natural to him would in another appear incongruous. One of the most laughable, yet perhaps one of the truest things that has been said of him is that he resembles one of those strolling players who carry a drum on their backs, cymbals on their heads, cornet in one hand and a concertina in the other—who is, in fact, a little band all to himself. "That," says Sousa, "is what I am endeavouring to do all the time—to make musicians and myself a one-man band." There were two items in the programme rendered with such efficiency and promptitude last evening which stood out above all others; we refer to the overture, Maximilian Robespierre" (or "The last days of the Reign of Terror"), by Litolf, and the overture to "The Merry Wives of Windsor." The former overture would certainly not tickle the popular fancy, but it was full of ingenious, weird orchestration, and though the full forces were requisitioned the pure resonance of the band was demonstrated, and there was a total absence of harshness which is so often association with full bands.

The "Merry Wives" Overture,

rich in harmony and charming in its conception, was very brilliantly rendered. The new Sousa march, "The Diplomat," is just as inspiring as any of the previous products of the same pen, whilst much interest was attached to the new suite in orchestral form "At the King's Court," which represents the introduction of her Ladyship the Countess in light and dainty manner, the more stately entry of her Grace the Duchess, and the dignified appearance of Her Majesty the Queen. There were other items equally pleasing, but they made very little call upon the resources of the instrumentalists; they were purely to satisfy the popular taste. It was impossible to refrain a feeling of disappointment that Wagner's introduction to the third act of "Lohengrin" was not performed as announced. Miss Estelle Liebbling, an American soprano, who has just achieved the remarkable record of having sung at 1,000 Sousa Concerts, sang the "Nightingale Song," from "Marriage of Jeanette" (Massé), the lilting air of which was admirably adapted to her voice. On her higher ranges she displayed a really remarkable control of a sweet organ, and Mr. Marshall Lufsky's

Flute Obligato

contributed to her success. Miss Maud Powell, the distinguished violinist, is so firmly established as a British favourite since the retirement of Lady Halle that the fact of American nationality is hardly remembered here. Her thousand pounds Guarnerius violin, which she recently acquired, demonstrated its qualities perfectly in Miss Powell's hands in Sarasate's "Zigeunerweisen," her rendering of which was practically note-perfect and marked by considerable technical resources. Mr. Herbert L. Clarke was deservedly recalled for a charming rendition of his own composition, "Sounds from the Hudson," a dreamy valse with a haunting theme for which he had to respond with "Ah Cupid." Good expression, perfect tonal qualities and very clever "tongue work" were the features of his playing. Mr. Clarke is a bandmaster of established position in America, but preferred the engagement with Sousa to the dignities and emoluments of his own combination. The peculiar virtue of the band in graduating its tonal volume was shown in the accompaniments they played to the singer and violinist. From a musical standpoint the concert was a

Oldham Daily Standard.
Feb. 27. 05

Oldham
Feb.

SOUSA AND HIS BAND

PERFORMANCES IN OLDHAM

The first visit to Oldham of Mr. John Philip Sousa, the noted composer and conductor, with his military band, is not likely to be soon forgotten by those who were fortunate enough to attend Unity Hall on Sunday afternoon and evening. On both occasions, it is hardly necessary to say, the hall was crowded in every part. The programme was very happily arranged, so that almost every conceivable movement was displayed, for one of the marvels of the band is the singular combination of instruments which it comprises—some, indeed, which by the majority of people have never before been heard. The effect was most striking and impressive. This was especially the case where the band, for instance, accompanied the soprano vocalist Miss Estelle Liebling, and again in the performance of Sousa's arrangement of the popular "Bluebell," and which in one of its movements was given with all the richness of tone of a magnificent organ. It is difficult to convey an adequate idea of the beauty with which the various items were given. One of the most impressive was undoubtedly that with which the programme was opened, namely, Litoff's overture "Maximilian Robespierre," (or the last days of the Reign of Terror). If ever there were human passions and emotions represented by music, it is surely so in this magnificent composition. One needed to be no artiste to recognise the various phases of the stirring times which it represents. They were impressed on the mind in a very vivid manner. One could imagine first of all the sweet calm which prevailed—the calm before the storm, the gradual approach of the storm, the tumult of the populace, and then the climax—the crash, the downfall of Royalty, and revolution rampant. The wailing of the people, the thunder and booming of the guns, and, lastly, the dawn of hope are all depicted in graphic form, the onward sweep of the victors being fitly represented by the strains of the "Marseillaise." It is a composition that perhaps no other band could have played with more power or more dramatic effect. The finish was the signal for an outburst of applause, in response to which the band played "Il Capitano." Another fine performance was Clarke's Valse brillante "Sounds from the Hudson," by Mr. Herbert L. Clarke, their cornettist, accompanied by the band. He was also rapturously applauded and responded with "Ad Cupid," which was equally pleasing. It was indeed a night of encores, of which there were no fewer than eight in all. Sousa's new suite, "At the King's Court," was noticeable for the beautiful and varied movements, and the introduction of unusual effects, one being a peculiarly liquid sound as from silver-toned triangles, and another of the singing birds. He had to respond with the popular "Dixie Land," which was highly appreciated. "The nightingale song" from "Marriage of Jeanette" (Masse), was sung by Estelle Liebling in a charming manner to the flute obligato of Mr. Marshall Lupsky, and band accompaniment. She responded to a recall with "Will you love when the lilies are dead?" Mascagni's "Sunrise" from the Japanese opera "Iris," was another fine piece of music, played with exquisite taste and power, the introduction of tambourines and other instruments being most effective, while the fullness of the band was heard to perfection. As a response to the demand of the audience, Sousa's noted march, "The Washington Post," was rendered, and it may be easily imagined

with what gusto the famous composer's work was performed. It was a triumph of its own. His new march, "The Diplomat," is a particularly fine composition, and is characteristic of the man. His heart and soul were in the performance, and it will be surprising if this march does not become equally popular with his previous works. "The Star and Stripes," which was given as the encore, was played with great power. Kroeger's "American Sketches" was another attractive combination, but the last number, "The dancing darkey," was peculiarly novel in its musical effects, representing in parts as clearly as it is possible to conceive, a rasp and rhythm of a sand dance. This was indeed so realistically depicted, if we may use the term, that anyone might have been excused from imagining that an actual sand-dance was being performed on the platform. It was a perfect musical illusion, and was loudly appreciated. In response came the performance of "Bluebell" to which we have already referred. The other numbers were Elgar's Scene Espagnol "Sevillana," a very fine bit of instrumentation, and Nicolai's overture to "The Merry Wives of Windsor," transcribed for military band by Sousa. Wieniawski's violin fantasia, "Faust," by Miss Maud Powell, with band accompaniment, was also a clever performance. The concert closed with "The Star-spangled Banner" and "God save the King."

Musical World.
March 4. 05

Sousa at the Manchester Free Trade Hall

Mr. Sousa opened his campaign in Manchester on Tuesday, giving two concerts in the afternoon and evening. The sleight-of-hand display was excellent, and the concerts were certainly breezy. But—eight Sousa marches! We must confess that we like Sousa marches; still, to have them thrown at one is somewhat disconcerting: we were almost afraid to wink for fear of the consequences. Is not this encore business carried too far? The concert was like an extravaganza, all fun, except, of course, the part in it played by the ladies. Miss Maud Powell's violin-playing is always excellent, and her rendering of Saint-Saëns's "Rondo Capriccioso" was quite up to her usual standard. The singing of Miss Liebling, too, was excellent; and we must not omit Mr. Clarke's cornet-playing of his own work, "Sounds from the Hudson." It was a clever composition, cleverly rendered. He plays his instrument, not by sheer force, but artistically; he introduced a most original and beautiful cadenza in the lower register. Mr. Moeremans, on Tuesday afternoon, played with great taste a beautiful saxophone solo. The possibilities of this band are far greater than have been displayed during this visit. It is a good band. Mr. Sousa might give us an opportunity of hearing its full capabilities if he visits us again, which we sincerely hope he will do. The renderings of Elgar's "Sevillana" and Nicolai's "Merry Wives of Windsor" Overture were not very good; the tempo of the latter was altogether too fast.

SOUSA IN OLDHAM.

The visit of the famous American conductor, Mr. J. P. Sousa, and his band aroused great interest in Oldham, and the two concerts which were given on Sunday at the Unity Hall were attended by crowded audiences. The popular success was unmistakable. Every item in the programme of both concerts was re-demanded, and only in the case of the final item in each case was an encore denied. The Sousa encores are famous as himself, and they are part of his system, which is a peculiar system. His poses as a conductor are unusual, but it cannot be said that he is violent or extravagant; on the contrary, his method is more reposeful than that of the average conductor of the old school. When Sousa is conducting his band the attention of the audience seems to be entirely centred on himself, and his various gestures are so expressive that he seems to focus the music and act as a medium, through which his audience enjoys that music. Perhaps it is scarcely a correct expression of one's feelings to say that one enjoys the music; it is rather that one experiences it. It is a strange experience, and a fortnight of it twice a day would probably convert a musician to Sousaism or kill him. But, assuming that one can like the Sousa style, one can easily indulge in superlatives over the performance of his splendid combination of players. Probably no military band existing could boast soloists of such ability in all parts. In the afternoon Mr. J. H. B. Moeremans played a beautiful saxophone solo, and at the evening concert Mr. Herbert L. Clarke simply electrified his hearers by his wonderful manipulation of the cornet in a valse brillante of his own composition, in which he reaches high E flat. Miss Maud Powell was delightful in her violin solos, and Miss Estelle Liebling sang at each concert with flute obligato a grand opera air, which were both given in very finished style, though the band was too heavy in accompaniment. The most wonderful side of the concerts was the peculiar effects produced, musical trick gymnastics they might be called. For instance, the air "Good-bye, my Bluebell" was made the theme of one of the Sousa encores, and was worked out by full band and then by almost every instrument in solo. Every solo was beautifully played, and amongst the solo instruments were oboe, horn, euphonium, bombardon, and the drums! Tympani in Sousa's band is a great man, or, rather, three men, for it takes three men to look after the drums of many sizes, zylophone, and the score or so of other instruments with which Sousa produces his most weird effects. They are all three experts, and the roll which was played on the side drums in the afternoon will not be forgotten by those who heard it. The attack and precision of the band are admirable, and, whilst they can put forth an enormous volume of sound, they also proved that they can play as softly and tenderly as the music demands. Messrs. Williams Bros. and Co., of King-street, had charge of the local arrangements for securing the visit of the band.

X
Hardford Daily Times.
Feb. 17. 05.

Manchester Guardian
March 2. 05.

HOW SOUSA CONDUCTS.

March King Explains His Method of Controlling His Musicians.

[London Daily Express, January 14.]

To ask that I should write of how I conduct my band is a little hurtful to my estimate of the modesty of a public man, inasmuch as I must strew the personal pronoun with a lavish hand throughout this column. Still, as this is none of my seeking, I trust that I may be forgiven if there are any inter alia paragraphs, especially as my instructions do not permit of my being anything but brutally frank.

When I went to Germany one of the critics likened my band to a "living organ." Now, to my thinking, that was a discerning critic, because the effect I am always striving after is "homogeneity."

During many years critics and others have discussed my methods of conducting from every point of view. The austere, goggle-eyed individual who has sawdust in his veins has fixed his gaze coldly upon me and said that my "Delsarte" was for effect only, while the man who had rich corpuscles racing through his anatomy has not hesitated to say that it was just right, and then proceeded to prove it.

For instance, while conducting the strongly-marked rhythms of Spanish music, I have been said to suggest the sinuous movement of an Andalusian dancing girl. Now, that is just what I strive to do.

And why not?

The Conductor's Business.

Is it not the business of the conductor to convey to the public in its most dramatic form the central idea of a composition? And how can he convey that idea successfully if he does not enter heart and soul into the life and story of the music? How, otherwise, can he give to the performers of his band the spirit they require? When I am directing the alluring, passionate music of Spain and Hungary I feel the warm Southern blood tingling in my veins, and it is my aim to give that life blood to my musicians and my listeners.

Many and many a time some poor fellow with an angularity and awkwardness—which certainly among all well-meaning people should be counted unpardonable sins—has seen fit to sneer at the theory I follow in conducting. The movements I make I cannot possibly repress, because at the time I am actually the thing that I am conducting, and naturally imagine my players and auditors are the same.

I have it said to me, "When you are conducting, Sousa, it seems natural, but in another it would appear incongruous."

One of the most laughable, yet perhaps one of the truest, things that has been said of me is that I resemble one of those strolling players who carry a drum on their backs, cymbals on their heads, a cornet in one hand and a concertina in the other—who is, in fact, a little band all to himself. That is what I am endeavouring to do all the time—to make my musicians and myself a one-man band.

Magnetic Wires.

Only, instead of having actual metallic wires to work the instruments, I strike after magnetic ones. I have to work so that I feel every one of my fifty-eight musicians is linked up with me by a cable of magnetism. Every man must be as intent upon and as sensitive to every movement of my baton, or my fingers, as I am myself. For my part—though I do not claim to be possessed of supernatural powers—I know precisely what every one of my musicians is doing every second or fraction of a second that I am conducting. I know this because every single member of my band is doing exactly what I make him do.

Thus, when I stretch out my hand in the direction of some player I give him the music I feel, and as I beckon to him the music leaps back to me. Again, if I hold up my baton to still the brasses, they are stilled as instantaneously and effectively as though they were mechanical instruments from which, by the pressure of an electric button, I had cut off the current.

It will be seen that to get together a band which is so utterly a part of myself is not an easy matter. I ransack the earth for the exact musicians I require. I will pay almost any money to get the right man in the right place, and nationality is of no account.

One may get a clever man, a really fine musician, who does not fit, and that one man is ruinous to my band. He sticks out as prominently and as painfully as "a sore thumb." Nor can he be made part of the whole without the exercise of great patience and kindness, if ever; and when he does not fit—he goes. My main idea is to give each performer the conviction that his efforts are indispensable to the success of the band. As a matter of fact, they are.

Success of Sympathy.

But the element which welds us all into one harmonious whole is sympathy—my sympathy for them and theirs for me. When that has been established I have the force to make each man play according to Sousa.

The vital necessity for the qualities of inspiration, reality, and magnetism were brought home to me when I was a school boy fiddling at college functions. I saw speakers who came forward, and who—well, just spoke so many words. Then would come an orator, a man who acted the part, who lived the part, who was the part because he believed it, and so swept the people off their feet.

Now this inspiration is even more necessary to the conductor than to the orator.

It is just the same with the composition of music. Millions of pieces have been written, but none of them lived or will live unless they have genuine inspiration at the back of them. Of all my marches that have succeeded, "The Stars and Stripes Forever" easily holds first place in the hearts of the public, and if ever there was a piece of music born of real inspiration it is this self-same march.

I was returning to America in 1896 from a tour through Europe, and I was dreadfully homesick. I paced the deck of the Teutonic while strain after strain of a march unfolded itself to me and ever as I hummed it mentally and came to the notes in the first strain the words "Death to the enemy, death to the enemy," would spring to my mind, and they have never departed from me.

And now to epitomise the principle upon which I conduct I must indulge in paradox. It is that by the utter effacement of self I force my personality upon the public through my band.

PIRATED MUSIC.

To the Editor of the Manchester Guardian.

Sir,—I should like to invite your attention to the international aspects of the question of music piracy. The British Government participated in the Berne Conferences of 1885 and 1887, and the International Copyright Convention which resulted was adopted in full by English Orders in Council, which were intended to afford foreign authors and composers protection for their works in Great Britain in return for reciprocal advantages for British authors and composers in the other countries parties to the said agreement. To the best of my belief, music piracy does not exist in any country where there is an international copyright law in force except Great Britain. Certainly it has been unknown in the United States since 1891, and when a British subject has complied with the copyright laws of my country he is immediately clothed with clearly defined legal rights which are protected for him by the strong arm of the American law. I know that my compositions, after having been entered for copyright in Germany, France, Belgium, &c., are not stolen, and only in Great Britain do I fail to receive the complete protection for my music which was clearly the intent of the Berne Convention and the consequent copyright agreement with the United States. Reciprocity is of no value if it does not reciprocate!

I have before me a pirated edition of my latest composition which was printed and hawked about the streets of London within a few days of the authorised publication of this march at a price at which my publishers could not afford to print it. And this has been the case with all my compositions in Great Britain for several years. It has had the effect of practically stopping the sale of my genuine publications, thus depriving me of the substantial income from that source that the popularity of my music in this country gives me every reason to expect. I am informed that the opposition of one of the lawmakers of this country has heretofore prevented the enactment of proper legislation to remedy this evil. Whatever reason this gentleman may have for refusing the British composer the legitimate return for the work of his brain I certainly deny his right to say that the American composer must come under the same ban, when the international copyright treaty guarantees to the American composer the same protection in Great Britain that he enjoys at home.—Yours, &c.,

JOHN PHILIP SOUSA.

February 27, 1905.

To the Editor of the Manchester Guardian.

Sir,—As a Frenchman who has reason to remember many courtesies received in your country I was astonished upon arriving in London the other day to find pirated editions of my opera "Veronique" being sold at every street corner, and to be told upon inquiry of my publishers that I have no possible redress and no means of protecting my copyright. The fullest protection is given to English composers in France, and I am sure His Majesty's Government have only to recognise this fact to appreciate the grave international consequences of this open theft of our property.—Yours, &c.,

A. MESSAGER.

De Keyser's Royal Hotel, Victoria Embankment, London, E.C., February 28, 1905.

Manchester Courier.
March 1.05.

Manchester
Daily Dispatch
March 1.05

MR. JOHN PHILIP SOUSA.

AN APPRECIATION.

The Americans' love of the sensational is proverbial. Small wonder then that they idolise John Philip Sousa, who will, during the course of an average concert of two hours' duration, provide one with as many distinct sensations as there are stars and stripes in the American flag. But Sousa can—and, indeed, usually does—provide something more than mere sensation; he affords experience, and the musician who has never experienced Sousa and his band can hardly boast a complete life. The so-called musical purist is fond of complaining that the famous Sousa band is an over-rated body, but we are not so sure that these same purists are not inclined to err on the other side, and unfairly under-rate the musical virtues and worth of perhaps the most remarkable band of its kind which has ever visited this country. For that is certainly what the "March King's" band really is. Not only does it include in its ranks some individual performers of wind-instruments of quite exceptional facility, as was amply evidenced by such exhibitions as the cornet solo played by Mr. Herbert L. Clarke, and the flute playing of Mr. Marshall Lufsky last night—but the absolute musical timbre and tone of each particular instrument in the band is of an irreproachable kind, such as one rarely meets with even in the great concert orchestras of the world. This latter fact, and also the unique composition of the band itself, combine to afford astonishingly effective and original results in tone colouring, such for instance as were heard in the excerpt entitled "Sunrise," from Mascagni's opera "Iris," which was played yesterday.

Then, too, Sousa, with all his mannerisms and characteristic gestures, is undeniably a clever conductor. One may smile at that whiplike action with which he lashes his orchestral forces into a veritable musical frenzy, or again be irresistibly tickled by that gentle, insinuating flick of the hand towards the heavy brass battalion, as though to say "Kindly oblige me, gentlemen, with a thunder-clap." All this may be vastly amusing, and assuredly the subject of such mirth will be no whit offended at the undisguised merriment his methods afford. But it is also only right that one should recognise the fact that, when all is said and done, Sousa is a conductor by right, and not by accident. He has obviously that natural personal magnetism which is essential for the successful direction of a large body of instrumentalists, and he not only always knows what he wants, but he knows how to convey his wishes unmistakably to his players. All this was abundantly evidenced in everything the band played last night, whether it was in Hartman's pretentious overture, "The Vikings," or one of the famous Sousa marches. We admit all the eccentricities of Sousa's methods as a conductor, which have been the fruitful source of inspiration to endless pantomimists in days gone by. We admit, too, how irredeemably frivolous—from a strictly musical point of view—were some of the most popular items in last night's programme—and we confess we find it hard to forgive the ignominious uses to which, at times, some of the nobler and more dignified brass instruments in the band were put to yesterday, notably in the "Blue-Bell" effusion, which must surely have caused that respecter of instruments, Hector Berlioz, to turn in his grave. But after one has made all these admissions, there is something left which may afford genuine interest, and even pleasure, to a musician of discernment in such a series of brilliant performances as those given last night. The rendering, for example, of the Overture to Nicolai's "Merry Wives of Windsor" was in every respect thoroughly enjoyable, the "ensemble" and balance of tone throughout being admirable, and worthy of any first-class concert orchestra. Of the more irresponsible items on the programme we liked Kroeger's "American Character Sketches" best. Nothing, however, came amiss to the large audience which filled the Free Trade Hall last night, and triple encores were the order of the evening.

Quite in keeping with the clever work done by the band throughout the concert was the violin playing of Miss Maud Powell and the singing of Miss Estelle Liebling.

Performances will be given this afternoon at three o'clock and this evening at eight.

MUSICAL GYMNASTICS.

An Impression of Sousa and His Band.

Mr. Sousa and his band are with us once again, and yesterday afternoon and evening made the welkin—and one's ears—fairly ring. Not one whit of the famous conductor's ardour has abated. Now, waving his arms aloft like the man in the swimming-bath who has got out of his depth; then, indulging in Sandow-developer-like exercises. At one moment a step to the rear, followed by a succession of vicious backward prods with the baton; at the next, Mr. Sousa is again at the front of his little dais, and brandishes his arms over his men as if he would embrace them one and all. One must, to some extent, be accustomed to these little vagaries to know that an upward climb of an imaginary ladder means crescendo, and that the diminuendo is designated by the return to earth. Sometimes Mr. Sousa seems to be preparing for a somersault, and at others the finicking movements of his left hand remind one of an old-world dancing master teaching the minuet.

It must be conceded that when such pieces as "Les Preludes" of Liszt and Weber's "Invitation a la Valse" are being played Mr. Sousa entirely abandons his gymnastic feats, and descends to the mere level of an ordinary conductor. And yet not quite an ordinary conductor. Mr. Sousa, if he knows how to draw a forte equal in strength to the roar of an 11-inch Japanese gun, can also procure a pianissimo as delicate and refined as the *froufrou* of a lady's silk dress. The rendering of Weber's waltz—orchestrated by Weingartner—was, in every sense of the word, delightful, and almost equally good was the performance of Liszt's fourteenth Hungarian Rhapsody, though the concluding Vivace section was taken too quickly, and, as a consequence, lost in clearness.

It is, however, when the players revel in the boisterous mirth of Mr. Sousa's marches that they appear to the greatest advantage. There were only six of these works at yesterday afternoon's concert, and all but one of these were given as encores.

One of the most pleasing features of the entertainment was the saxophone solo, played by Mr. J. H. B. Moeremans. Miss Maud Powell gave a rendering marked by purity of intonation and unimpeachable technique, of Ernst's "Otello" Fantasia for the violin, and Miss Estelle Liebling was very successful in her singing of an aria from Herold's opera, "Pre aux Clercs." The accompaniments to these solos were most artistically played by the orchestra, and made one wish that they could sometimes be heard in music more worthy of their skill and that of their undoubtedly clever conductor. S. B.

Dublin Ev. Telegraph 3/6.05

THE PAVILION, KINGSTOWN.

Sousa, the American "March King," is returning to Ireland with his great band which created such a popular furore here a year ago. This band of sixty performers excels not only in the rendition of high-class music, but also renders the stirring music of the conductor-composer and other characteristic American melodies with special dash and spirit. Sousa brings with him Miss Maud Powell, said to be one of the greatest of all women violinists; Miss Estelle Liebling, a brilliant young coloratura soprano, and Mr. Herbert Clark, a remarkable cornetist, who, it is said, rejoices in the distinction of being the highest paid bandsman in the world, and who is retained as Mr. Sousa's chief assistant. The Sousa Band will be heard at the Pavilion, Kingstown, on the 14th inst, at 8 p.m. Mr. Sousa will play a number of his new compositions, notably a march "The Diplomat," and a new suite entitled "At the King's Court."

Manchester Courier
Feb. 28.05

I for one am not surprised at Mr. J. P. Sousa's protest against the persistence of music piracy, for it happens that I have just been offered a copy of his "El Capitan" for two-pence. The pirate publisher does not attach his name to the edition, but he adds insult to injury by reproducing a photograph of the aggrieved composer on the title page. The method adopted by the London pirates now is not to sell in the streets, but by house-to-house visitation, preceded by price-lists, "to be called" and "dropped in letter-boxes."

Manchester March 1.
Guardian. 05.

Manchester Dispatch March 1. 05.

MR. SOUSA AND HIS BAND IN MANCHESTER.

Mr. Sousa and his band were in the "pink of condition" yesterday afternoon, when they gave the first of a series of four concerts in Manchester. One is forced to borrow from the language of sport because the most lasting impression produced on a listener by the band is one of overpowering physical fitness. It is probably the finest team of musical athletes that has ever been got together; they are strong men, delighted to run a race in, which they know they can outlast the most powerful listener, and one never hears them play without wishing that there were some such contrivance as a aural cyclometer or spirometer which should demonstrate beyond the possibility of dispute that one or more musical records had been broken. It is annoying to feel that one has seen a record broken and have nothing to prove it. And let no one suppose that this breaking of records is an easy matter. It is no small achievement for a band to make indifference impossible. You may not like it, but it is certain to have some effect on you. Either you leave the room if your ears are very sensitive, or if you are an ordinary man you abandon yourself to the spell. Willy-nilly you become a musical recidivist. You want to beat time with your feet, and you feel your face relaxing with the delight of a musical savage in great tempests of sound and corybantic rhythms. Nor are these effects produced by sheer unmusical means. The quality of the brass is marvellously good, and the wood makes a splendid apology for the absence of strings. Mr. Sousa is not one of the great conductors of the world, but he is certainly one of its finest bandmasters. Every gesture has its significance, and most significant of all is that professional Lord High Executioner's stroke of his bat at the end of a piece.

Mr. Sousa is of the school of Marsyas, not of Apollo, the school of Phrygian wind and brass, not of percussion. But he makes one partial concession and allows a violin solo. Miss Maud Powell, who played yesterday, is a violinist with an exceptional gift of temperament and still more exceptional powers of execution. There was also some remarkable playing on the saxophone.

In the evening Mr. Sousa and his band gave another concert in a well-filled house. Two more concerts will be given this afternoon and to-night.

Wellington Journal
Shrewsbury News March 4. 05

SOUSA'S BAND AT SHREWSBURY.—The great reputation enjoyed by Sousa and his band had of course preceded their visit to Shrewsbury on Saturday, so that it was not surprising that every seat in the Theatre was occupied during the performance which was given in the afternoon. The world-renowned conductor and composer directed the 50 instrumentalists, who gave characteristic renderings of some of the best of the marches composed by Sousa himself; and, in the classical pieces, the overture, "The Merry Wives of Windsor" (Nicolai), and the introduction to the third act of "Lohengrin" (Wagner), they exhibited great power, resource, and taste. Miss Estelle Liebling sang the "Nightingale Song" with thrilling effect, and the audience were charmed in an equal degree by Miss Maud Powell's playing on the violin of the fantasia, "d'Otello" (Ernst).

SOUSA IMPRESSIONS.



Shrewsbury Chronicle
March 3. 05.

SOUSA'S BAND AT SHREWSBURY.—The Shrewsbury Theatre was filled in every part on Saturday afternoon last, when the famous American composer and conductor, John Philip Sousa, with his band, paid a flying visit to the town. It can hardly be disputed that the immense popularity of the band lies chiefly in the personality of its conductor; but still its playing, especially in pieces of Sousa's own composition, was exceedingly good, notwithstanding disadvantages with regard to the size of the building. Such favourites as "The Washington Post" and "The Stars and Stripes for Ever," which were given as encores, aroused the enthusiasm of the large audience to a great pitch, and in these the band undoubtedly showed to greatest advantage. Several new pieces were also finely played. The only vocalist was Miss Estelle Liebling, and the limited opportunity afforded of hearing her left an indelible impression on the mind. Her "Nightingale Song" was given with exquisite taste and feeling; and, although one is inclined to question the advisability of the choice on such an occasion her successful treatment of the difficulties of a French song certainly appealed to the audience, who heartily encored the item. In response Miss Liebling gave a sympathetic rendering of "Will you love when the lilies are dead?" Miss Maud Powell, violinist, effectively played the Fantasia "d'Otello," but she did not respond to the loud applause which the piece elicited. Mr. Herbert L. Clarke's cornet solo was also a much appreciated contribution.

London Telegraph. 3/305.

MUSICAL COPYRIGHT.

"A crying disgrace to the country" was the description applied to the position of musical copyright in England by Mr. W. J. Galloway, M.P., who presided over the seventeenth annual dinner of the Musical Instrument Trades' Protection Association at the Hotel Great Central last night. As long as there was, he said, a section of the community which believed that its just rights were not protected by the State, so long would there be a menacing danger to the community. It threatened the proud boast of an Englishman that "what is his own is his own"; that what a man was in lawful possession of the State would enable him to enjoy. If that were true of material things, it was ten thousand times more true of the product of men's brains. The letters of Sousa and Messager were pathetic reading; in England alone they found that their rights were unprotected; and the Foreign Office remained quiescent while a flagrant breach of international obligations was committed. The argument of their opponents was that the price of music was too high, and their rights were not to be protected unless they made the price such as Parliament thought fair. It was as reasonable as to suggest that the House of Commons should fix the price of all articles, raw or manufactured. They had been unfortunate in the ballot this session, but he felt that the Government could not be so blind to its responsibilities as not to take up the matter.

Subsequently, proposing the health of the chairman, Mr. Bamberger referred to the London County Council's Building Acts Amendment Bill, and asserted that if carried it would clear out the whole of the music trade from London.

Northern Daily Telegraph.

Blackburn March 3.05.

SOUSA AND HIS BAND AT BLACKBURN.

TWO CONCERTS IN THE EXCHANGE

John Philip Sousa and his famous band gave a concert in the Blackburn Exchange Hall yesterday afternoon. Unfortunately the attendance was not large. The programme left nothing to be desired, and the several items were rendered in characteristic fashion by the band. The concert opened with Liszt's symphonic poem "Les Preludes," of which a magnificent interpretation was given, and Sousa responded to the encore with one of his best-known marches—"El Capitan." Mr S. H. B. Moeremans was encored for a saxophone solo—a lovely Fantasia Pastorale of Singelee, and this was followed by the rendering by the band of one of the March King's latest compositions—a suite entitled "Looking Upward," a representation of a sleigh-ride on a starry night.

Miss Estelle Liebling, who possesses a soprano voice of remarkable power and range, sang Isabella's air from "Pre aux clerics" (Herold).

The items in the second portion of the programme included a new march of Sousa's, "The Diplomat," and the fourteenth Hungarian rhapsody of Liszt, while Miss Maud Powell, a violinist of exceptional talent, played Wieniawski's "Ballade et Polonaise."

The band gave another concert last evening. There was a rather better attendance than in the afternoon, but there were still many empty benches. In the programme were many compositions of the conductor himself, including a new suite entitled "At the King's Court," and the new march, "The Diplomat," both of which items were received with hearty applause. The band also played Hartman's overture, "The Vikings," a selection from the Japanese opera "Iris," and a series of American character sketches of Kroeger, while in response to the applause of the audience a characteristic series of encores were given. Mr Herbert Clarke, a brilliant cornet soloist, brought down the house with his rendering of a valse brillante, "Sounds from the Hudson," and Miss Maud Powell added to her reputation as a violinist by her playing of a rondo capriccioso of Saint-Saens. The vocalist, as at the afternoon concert, was Miss Estelle Liebling, who sang the Nightingale air from "The Marriage of Jeannette."

Northern Daily Telegraph.

Blackburn 3.2.05.

SOUSA AND HIS BAND AT BLACKBURN.

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Miss Estelle Siebling, who possesses a soprano voice of remarkable power and range, sang Isabella's air from "Pre aux clerics" (Herold).

The items in the second portion of the programme included a new march of Sousa's, "The diplomat" and the fourteenth Hungarian rhapsody of Liszt, while Miss Maud Powell, a violinist of exceptional talent, played Wieniawski's "Ballade et Polonaise." There is another concert this evening at eight o'clock.

PROPOSED CITY ORCHESTRA.

Councillor Thewlis is not alone in his advocacy of a higher level of musical and artistic excellence in the performances of some of the bands engaged to play in the Manchester city parks on summer evenings. But with Mr. Thewlis the matter has become more than a mere aspiration. He is prepared with a scheme which he thinks will materially assist the desired end. On Wednesday he took advantage of the meeting of the City Council to faintly adumbrate his plan. It is nothing more nor less than the formation of a municipal orchestra, and in these days of municipalisation one hesitates to draw the line even at a municipal orchestra. Indeed, the principle of the thing may almost be said to be already recognised in one or other of the various musical enterprises of the Corporation, and only the question of degree remains to be discussed.

Mr. Thewlis' position as the representative of the Corporation on the Royal Manchester College of Music, not to speak of his own personal interest in musical pursuits, has brought him into close association with the musical life of the city. It was he who introduced the deputation of professional musicians to the Parks Committee of the Corporation, the other day, to ask for a greater share of engagements than heretofore.

As Mr. Thewlis pointed out to a "Courier" representative, yesterday, the Corporation spends something like £3,000 a year on music in the city parks and open spaces in the summer months, and if it is worth while spending so much it is worth while endeavouring to ensure that some real educational results shall be obtained for the expenditure. Much of the music now given he stigmatises as of "quite a secondary character," and he sees no difficulty in the way of providing an orchestra "that will discourse music of the very highest quality, without any additional burden being cast on the rates, or, at all events, an infinitesimal extra cost."

"We have in Manchester," he says, "the Hallé Orchestra—probably the finest in Europe. A considerable number of the members of that band are fully occupied in winter, but they have little or nothing to do in summer time, and some of them would assuredly be glad to form the nucleus of a municipal orchestra." There are, he points out, other highly capable musicians in the city who are not members of the Hallé Orchestra, and he thinks there would be no lack of high class material to draw upon. The cost, he suggests—or, at any rate, the major portion of it—could be provided by the sale of programmes and the proceeds of a small charge for the use of chairs in the neighbourhood of the band stand.

The Hallé Orchestra, as Mr. Thewlis points out, can only be heard by a comparatively small number of people. "If you could discourse to the masses music of practically the same quality," he adds, "what an enormous influence it would have!"

"It is urged," says Mr. Thewlis, "that the general public do not care about classical music; but a band such as I have in mind would not play highly classical music alone. While it would be able on occasion to interpret the works of Tchaikowsky and other classical composers, it would also be able to render the productions of Sousa and other more popular authors, but it would do so in a style vastly different from what we have now."

Music Piracy.

The Musical World. 3/4.05.

Music Piracy

THE piracy of music is becoming a national scandal, calculated to bring into derision the fair fame of England. Our jurists have declared that there is no wrong without a remedy under English law. Common sense excludes from that pronouncement many moral wrongs, but Englishmen have now to confess to the stranger within their gates that he may suffer a legal wrong, and fail of a legal remedy in our courts—an admission highly disagreeable to our national pride. Still, we have no reply to make to (for example) such a complaint as that of M. André Messager, who writes:—

"As a Frenchman who has reason to remember many courtesies received in your country, I was astonished upon arriving in London the other day to find pirated editions of my opera, 'Veronique,' being sold at every street corner, and to be told upon inquiry of my publishers that I have no possible redress and no means of protecting my copyright. The fullest protection is given to English composers in France, and I am sure his Majesty's Government have only to recognise this fact to appreciate the grave international consequences of this open theft of our property."

Mr. J. P. Sousa, of the Sousa Band fame, and himself the composer of march music, writes to the daily press in similar terms. He recalls the fact that the British Government participated in the Berne Conferences of 1885 and 1887, and the International Copyright Convention which resulted was adopted in full by English Orders in Council. Mr. Sousa says he knows that his compositions, after having been entered for copyright in Germany, France, Belgium, etc., are not stolen, and only in Great Britain does he fail to receive the complete protection for his music which was clearly the intent of the Berne Convention and the subsequent copyright agreement with the United States. A pirated edition of his latest composition was

printed and hawked about the streets of London within a few days of the authorised publication being issued, and at a price at which his publishers could not afford to print it. And this has been the case with all his compositions in Great Britain for several years. Mr. Sousa understands that it is the opposition of one of our law-makers that has blocked legislation designed to remedy this evil; and he hits hard in declaring that, whatever reason this gentleman may have for refusing the British composer the legitimate return for the work of his brain, he denies his right to say that the American composer must come under the same ban, when the International Treaty guarantees to the latter the same protection that he enjoys at home.

Perhaps from the foregoing complaints a useful hint may be taken: that is to say, if the French and the American Ambassadors would lodge a diplomatic complaint, Mr. Balfour might succeed in forcing a satisfactory Bill through Parliament.

SOUSA ON HIMSELF.

Ein Musikalischer Schwätzer.

The New York Mus. Courier recently republished an interview with John Philip Sousa, in which the celebrated American composer and bandmaster has some interesting things to say about the manner of his conducting, which has so often been called "eccentric" and a "pose". Sousa says in part:

During many years critics and others have discussed my methods of conducting from every point of view. The austere, goggle-eyed individual who has sawdust in his veins has fixed his gaze coldly upon me and said that my "Delsarte" was for effect only, while the man who had rich corpuscles racing through his anatomy has not hesitated to say that it was just right, and then proceeded to prove it.

For instance, while conducting the strongly marked rhythms of Spanish music, I have been said to suggest the sinuous movement of an Andalusian dancing girl. Now, that is just what I strive to do.

And why not?

Is it not the business of the conductor to convey to the public in its most dramatic form the central idea of a composition? And how can he convey that idea successfully if he does not enter heart and soul into the life and story of the music? How, otherwise, can he give to the performers of his band the spirit

they require? When I am directing the alluring, passionate music of Spain and Hungary I feel the warm Southern blood tingling in my veins, and it is my aim to give that life blood to my musicians and my listeners.

Many and many a time some poor fellow with an angularity and awkwardness—which certainly among all well meaning people should be counted unpardonable sins—has seen fit to sneer at the theory I follow in conducting. The movements I make I cannot possibly repress, because at the time I am actually the thing that I am conducting, and naturally imagine my players and auditors are the same.

I have it said to me, "When you are conducting, Sousa, it seems natural, but in another it would appear incongruous."

One of the most laughable, yet perhaps one of the truest, things that has been said of me is that I resemble one of those strolling players who carry a drum on their backs, cymbals on their heads, a cornet in one hand and a concertina in the other—who is, in fact, a little band all to himself. That is what I am endeavoring to do all the time—to make my musicians and myself a one-man band.

Only, instead of having actual metallic wires to work the instruments, I strike after magnetic ones. I have to work so that I feel every one of my fifty-eight musicians is linked up with me by a cable of magnetism. Every man must be as intent upon and as sensitive to every movement of my baton, or my fingers, as I am myself. For my part—though I do not claim to be possessed of supernatural powers—I know precisely what every one of my musicians is doing every second or fraction of a second that I am conducting. I know this because every single member of my band is doing exactly what I make him do.

Thus, when I stretch out my hand in the direction of some player, I give him the music I feel, and as I beckon to him the music leaps back to me. Again, if I hold up my baton to still the brasses, they are stilled as instantaneously and effectively as though they were mechanical instruments from which, by the pressure of an electric button, I had cut off the current.

But the element which welds us all into one harmonious whole is sympathy—my sympathy for them and theirs for me. When that has been established I have the force to make each man play—according to Sousa.

Glasgow Weekly Herald 2/25.05.

"RAG TIME" STORIES.

Mr J. P. Sousa tells some amusing stories of incidents he has witnessed on his world-wide tours.

"I remember," he says, "a funny thing happening when I first introduced a ragtime march, with sandpaper and sticks and all the rest of it. The hall was crowded; but after the piece there was a momentary silence—still as death. Then suddenly, right from the gods, there came an exclamation of awe and amazement ringing through the hall, 'Gosh!' The effect was astonishing and irresistible. The audience yelled itself hoarse with laughter, and I got an ovation that curled my hair."

"I remember, in another hall about the same time, there was a whitewasher perched on a high ladder, touching up a statue. When we began to play it so took his breath away that

he tumbled off his board and nearly broke his neck.

"It is surprising how the ragtime measure goes down in foreign countries," says the March King. "In Germany, for instance, I have seen officers of the Imperial Guards—six-footers, with all the dignity of the Emperor William—so stirred to enthusiasm that they have taken their little ladies on one side and done a cake-walk with them in the public gardens."

MILITARY BAND CLASSIFICATION

SOUSA'S BAND

INSTRUMENTATION.

Flutes and Piccoli	4
Oboe and Cor Anglais	3
E flat Clarinet	1
B flat Clarinets	14
Tenor Clarinet	1
Bass	1
Bassoons	2
Saxophones	4
Cornets	4
Trumpets	2
Flugel Horn	1
French Horns	4
Baritone	1
Euphonium	1
Trombones	3
E flat Bombardons	2
B flat	1
BB flat Monstre	1
Tympani	1
Drums and Percussion	1

The above is a well-organised combination, the balance being excellent. All that is possible for a military band to perform is possible to this band—the works of Wagner, Tchaikowsky, Dvorak, Berlioz, etc., as well as those of the great musicians of the older school—Schubert, Beethoven, and Brahms. What a striking contrast might not be produced if Mr. Sousa would take the trouble to rehearse (say) the Andante from the C minor Beethoven Symphony, and Wagner's 'Entrance of the Gods into Valhalla' ('Rheingold'), and thus make up a programme selected from any of the composers above mentioned. The possibilities of military band music are not nearly exhausted, nor indeed exploited. Such a programme would, necessarily, demand great refinement in performance, but there is no reason why a military band should be noisy. With such a combination as the above, all the composers mentioned become available. If boldness be required, it may be found in Wagner, Tchaikowsky, and Berlioz in sufficient amount to suit anybody: witness Berlioz's 'Benvenuto Cellini' or 'Carnaval Romaine,' and Tchaikowsky's '1812.' What more could be desired? If it be a question of showing off all the brass, why not Wagner's 'Invocation to Battle' from 'Rienzi'? In short, there is no limit to the possibilities of a band like this; they have the full range.

One good point that Mr. Sousa makes is to substitute an E flat flute for the first E flat clarinet, thus avoiding the shrillness of

tone attending the performance of this part in general; also, he is able to maintain a fine pp. to the highest register. Splendid effects might be produced from the great body of clarinets in this band. If, as we have suggested in another column, the saxophones and bassoons were coupled with the clarinets to impart distinctiveness of tone, a very good transcription could be made of some of the less difficult string suites. The instrument known as the "Sousaphone" is neither more nor less than a contra bass, with an abnormal bell. The percussion includes everything known to the orchestra.

Blackpool March 4. 05.
Blackburn Weekly Telegraph

The attendance at the two concerts given at the Exchange Hall on Thursday by Sousa's famous band were of Blackburn's characteristic dimensions. By this time one has got beyond expecting that any special attraction in the musical world which comes to Blackburn will be appreciated at its proper value, and if any thought of this nature still lingered it was speedily dispelled on entering the hall on Thursday, for at both concerts the audience was very far from being commensurate with the renown of the "March King" and his band. However, Sousa made the most of his opportunities, and in his own inimitable manner soon created a warmth of enthusiasm which would have done credit to much larger gatherings. The programme on each occasion left nothing to be desired, although there was not the same predominance of Sousa's own compositions as was the case on the previous visit. The afternoon concert commenced with Liszt's symphonic poem "Les Preludes," of which the band gave a magnificent rendering, which evoked an immediate encore, to which Sousa responded in characteristic fashion, giving one of his best-known and most popular marches, "El Capitan." Another interesting item was a new suite entitled "Looking Upward"—a tone picture of a sleigh ride upon a starry night—one of Sousa's latest compositions.

Other interesting items in the afternoon programme were the new march "The Diplomat" (Sousa) and Liszt's fourteenth Hungarian rhapsody. In the evening the most important pieces were the overture "The Vikings" (Hartman), Sousa's new suite "At the King's Court," a selection from the Japanese opera "Iris," and Nicolai's overture "The Merry Wives of Windsor." The vocalist at both concerts was Miss Estelle Liebling, who possesses a soprano voice of wonderful range and power. In the afternoon she sang Isabella's air from "Pre Aux Clercs" (Herold), and in the evening the nightingale song from "The Marriage of Jeannette." Miss Maud Powell, a violinist of quite exceptional talents, gave a solo at each concert, her afternoon selection being Wieniawski's "Ballade et Polonaise," while in the evening she played a rondo capriccioso of Saint Saens.

Blackburn Times 3/4.05

Mr. John Philip Sousa and his, in some respects, unique band, on Thursday paid Blackburn a visit, and gave two performances. I attended both. In the afternoon, Mr. Sousa's combination, all round, compared with his former visit in 1903, rose in my estimation a hundred per cent. The performance was really good, frequently reaching a high and classical standard. The selections for the band were many stages beyond that of the march. In fact, with the exception of Mr. Sousa's new march, "The Diplomat," in the afternoon, marches were only interpolated as encores, and as such were quite acceptable. But in the evening, I am sorry to say, the class of music provided per programme, coupled with the numerous encore pieces, resulted in too much of a sameness, and that, too, almost without exception, was of such a boisterous element as to be all but intolerable in a room like the Exchange Hall. The relief afforded to the entire audience was palpable by the really beautiful and accomplished rendition of Miss Estelle Liebling. Both afternoon and evening her selections were accompanied by the band, and added flute obligato. Also, in the same evening, Miss Maud Powell's clever violin performance was appreciated. Both of these sterling artists were, encored with considerable warmth.

Rochdale Times
 March 4. 05.

SOUSA'S VISIT TO ROCHDALE

The visit of Sousa and his famous band to Rochdale was about as awkwardly timed as it was possible for it to be so, and for two o'clock on Friday afternoon there was a wonderfully good audience at the Town Hall. The back seats were crowded, and the firsts and seconds were very fairly patronised. The success of the concert was unmistakable, for though it lasted less than two hours, and consisted of only nine items, five of these were encores, and there might possibly have been more had time permitted. The characteristic Sousa style was most pronounced in all the band items, and too much cannot be said of the individual merits of the players who compose the fine combination. Every man of them seems to be more or less of a soloist, but the distinctive feature in this particular section of the band's performance was the magnificent cornet playing of Mr. H. L. Clark, who rendered a value brilliant of his own composition in a way that roused the audience to a pitch of enthusiasm, and simply compelled an encore. In its general work the band again displayed the remarkable effects which are so well remembered from the last visit: the attack and precision were wonderful, and the volume of sound in the "forte" passages—which were conspicuous by their frequency—was absolutely bewildering, and made one instinctively desire to have a tightly closed door between oneself and the sound waves. It was indeed a significant fact that yesterday in one of the loudest passages the two large arc lamps which light up the hall suddenly flickered and became dark. Whether this had any connection with the music we do not presume to say, but Mr. Sousa smiled grimly when he noticed the incident. While the Sousa style to unaccustomed ears is apt to be somewhat painful, the correctness of the harmony was beyond question, and in several instances the combination gave convincing evidence of the fact that when they desire they can play as softly and sweetly as the occasion demands. The audience yesterday thoroughly entered into the spirit of the thing, and demanded several encores, which were readily responded to. Mr. Sousa conducted in his own particular style, and was throughout the centre of attraction. Miss Estelle Liebling delighted the audience with a fine rendering of the "Nightingale song" from "Marriage of Jeannette" (Masse), in which she gave a clever display of vocal gymnastics, and a feature of which was the flute obligato of Mr. Marshall Lufsky, and Miss Maud Powell played the violin solo "Kigenerweisen" (Saragata) in splendid style, displaying splendid execution and fine power over her instrument. She was awarded a spontaneous encore, to which she responded with an air, beautifully played, and admirably accompanied by the band.

The Stage 3/16.05

Sousa appeared in a new rôle at an interesting ceremony which took place last Sunday at Christchurch, East Sheen, during the usual afternoon choral service, when Mr. and Mrs. Percy W. Healey's infant son was christened, the sponsors being Messrs. John Philip Sousa (represented by Mr. Roland Caroe), who was unable to be present, and Harry R. Wilkinson and Mrs. Nicholson, the boy being christened Robert Leicester Sousa Warburton.

Rochdale Observer
 March 4. 05.

SOUSA AND HIS BAND.

CONCERT IN ROCHDALE YESTERDAY.

Mr. J. P. Sousa and his famous band visited Rochdale yesterday afternoon, and gave a concert in the Town Hall before an audience which, after the huge crowds usually assembling at his performances, must have been a surprise if not a disappointment to him. But the hour at which the concert was fixed—two o'clock—was most inconvenient; moreover the prices of admission were too high, and to these causes alone can the small attendance be attributed.

It has become customary not to take the performances by Mr. Sousa's band seriously, and the popular conductor himself is largely responsible for this. He believes, and with a great show of reason, that the majority of concert-goers do not attend a concert to be regaled with music of a severely classical form, but that they want entertainment, amusement, something to lift them out of the monotony of their lives and leave them invigorated and refreshed. But while he succeeds in achieving this it is not at the expense of the high standard of his concerts. Excerpts from the best composers find a place in his programmes in abundance, and he reserves his famous marches for the inevitable encores. By this means all sections of his audiences are pleased. He has undoubtedly reduced popular concert giving to a fine art, and with the magnificent band at his disposal there are few things in music he cannot accomplish.

Yesterday's programme was full of variety; it included the overture "The merry wives of Windsor," a transcription by Mr. Sousa of Nicolai's fine composition; the suite "At the King's Court," a descriptive piece, and a new march, "The diplomat," by Mr. Sousa; the introduction to the third act of "Lohengrin" (Wagner); a typical American piece; "Sunrise," from Mascagni's Japanese opera "Iris," and one or two minor pieces. These were all rendered with the spirit and "go" usually associated with the band. The performers were completely controlled by the conductor, who, with his fantastic and characteristic waves of the arms and baton, directed them at will. Under his beat they worked up a grand fortissimo or were subdued to an equally fine pianissimo; in fact, Mr. Sousa controlled them as a good organist does the instrument on which he is playing. The encores were not as numerous as usual, but they were as popular as ever, comprising the well-worn "El Capitan" and "Washington Post" marches, "Dixie land" and "Stars and stripes" fantasia.

Assisting the band were Miss Estelle Liebling, who sang the "Nightingale song" from "Marriage of Jeannette" (Masse), with her customary success, and Miss Maud Powell, who played Ernst's fantasia "d'Otello" with purity of intonation and excellent technique. The other soloist was Mr. Herbert L. Clarke, and his cornet solo, "Sounds from the Hudson," was one of the most enjoyable features of the concert.

Blackburn Telegraph 3/16.05

SOUSA'S CHOICE.

When Mr Sousa and his band were recently in Bradford a story was circulated that the famous conductor was really a Yorkshireman, that his name was Sam Ogden, and that the name "Sousa" was formed by adding the letters U.S.A. to his initials. Asked to confirm or deny the story, Sousa writes to a correspondent that he never was and never will be born in Yorkshire. His father, Antonio de Sousa, went to America from Portugal in the early forties, and he was born in Washington. And if ever he had to be born anew he would select the same place and the same parents.

Cheshire Daily Echo.
Stockport. March 4. 05.

Huddersfield Daily Chronicle
March 7. 05

SOUSA AND HIS BAND.

BRILLIANT PERFORMANCE AT THE STOCKPORT ARMOURY.

Sousa, the magician of the baton, was at the Stockport Armoury last evening. His famous band was also there, but it was hard to say whether the vast audience which filled the great hall from one end to the other was not more occupied with the graceful animated figure and the poetic motions of the conductor than with the band, although on several occasions the magnificent work of the instrumentalists raised them to a high pitch of enthusiasm. There is loss of the mountebank and more of the musician about Sousa since we last saw him at the Armoury. He is a subdued Sousa, but still an even greater artist than before. To see him conducting is to be impressed with the poetry of motion, the rhythm of movement. The pose is magnificent; the undulations of arms, the gentle movement of the hand, the vigorous thrust and the parry, and the slightest inclination of the finger, are part and parcel of his art. Despite his eccentricities Sousa is a great conductor. Sousa is also a great hustler. He gave his band no breathing time. He and his men were like the works of a clock. With one piece ended Sousa simply stepped from his raised position, faced the audience and bowed, then stepped back again, and the band was off again, and so it continued right through the evening with the break of a short interval. It was a unanimous opinion when it was all over that a finer performance of instrumental music has never been given in Stockport. Every member of the band was a complete master of his instrument, and Sousa was the master of all. There was most complete unanimity between the conductor and the band. Every movement was responded to from one part or other. At times the great hall was filled with such a crash of instruments and volume of sound that it seemed as if the walls would fall; at others the sweetest harmony that could reach the ears appeared to have been fanned into the room on a gentle breeze. The programme was as follows:—

- Overture....."Maximilian Robespierre".....Litolff.
(or The Last Days of the Reign of Terror).
Valse Brillante....."Sounds from the Hudson".....Clarke.
Mr Herbert L. Clarke.
Suite....."At the King's Court" (new).....Sousa.
(a) Her Ladyship the Countess. (b) Her Grace the Duchess. (c) Her Majesty the Queen.
"Nightingale Song" from "Marriage of Jeannette"
Miss Estelle Liebling.
(Flute obligato by Mr Marshall Lufsky).
"Sunrise," from the Japanese opera, "Iris".....Mascagni.
American character sketches.....Kroeger.
(a) The Gamin. (b) An Indian Lament. (c)
Voodoo Night Scene. (d) The Dancing Dorky.
Air of Louis XIII....."Amaryllis".....Ghys.
March....."The Diplomat" (new).....Sousa.
Violin Solo....."Zigeunerweisen".....Sarasate.
Miss Maud Powell.
Introduction to Third Act of "Lohengrin".....Wagner.

Every piece was brilliantly executed, and encores were demanded and given in every case. Among the latter were some of the most popular of compositions, including of course "The Washington Post," which received a great ovation, also "Oh, my, my, my," "Manhattan Beach," "She's my bluebell," "Will you love when the lilies are dead," and "Hands across the sea." Miss Estelle Liebling sang the "Nightingale song," from Moss's "Marriage of Jeannette," and showed the beautiful range of an almost faultless voice. The violin solos by Miss Maud Powell also displayed brilliant technique and touch. Altogether it was a musical evening in the highest acceptance of the term, and the audience were convinced that the reputation of Sousa and his band was fully justified by the performance.

SOUSA AND HIS BAND IN HUDDERSFIELD.

Mr. John Philip Sousa, the "March King," and his famous band, assisted by Miss Estelle Liebling (soprano) and Miss Maud Powell (violin), paid a third visit to Huddersfield on Monday, when concerts were given in the Town Hall, afternoon and evening, and were moderately attended by the public.

Mr. Sousa still thirsts for effect, and gets it too—though we do not go so far as to say that the effect is always artistic. And contrasts—his programmes are crammed full of them. Some are exceedingly clever, and it would seem as though only this famous conductor could have conceived how to obtain them. He is the Yankee Wagner. One of the features about Mr. Sousa's great combination is the huge number of different instruments employed. That is a novelty, but that all should be almost always playing at the same time seems to be a distinct weakness. For instance, in the new march, "The Diplomat," the trombones pretty well have the lead all the way through. There were five of them, in the afternoon, with a couple of euphoniums to help them, to say nothing of the saxophones—and all the while these are making the pace, the harp is playing and the oboes are playing, not in unison, but, presumably, parts of their own. It would be difficult to gauge the effect of these accompaniments, because there was no earthly chance of hearing them. That being the case, and considering their weakness as compared with five trombones and a couple of euphoniums, those instruments might well have been taking a rest. We refer, of course, to the double forte passages. Again—in the Weber-Weingartner Invitation Valse there were some ludicrous effects. There was positively no need for the tambourine being used to imitate a clog-dance. It rather spoilt an otherwise excellent rendering of a very beautiful waltz. The descriptive music of Liszt's symphonic poem, "Les Preludes," was exceedingly well played, the effects secured by Mr. Sousa being quite in consonance with the spirit of the theme. As an encore a spirited rendering of Sousa's finest march, "El Capitan," was given as only Sousa's band could play it. The Soumarian suite, "Looking upward," which took the fancy of Huddersfield people on the occasion of the last visit, was again on the programme, and in its many peculiar and changing sentiments the band simply revelled. The three pieces comprising the suite, "By the light of the Polar star," "Under the Southern Cross," and "Mars and Venus," were full of striking contrasts, and quite a feature was the drum "patrol" which was very cleverly played to the last named piece. The work of the clarionets all through was magnificent. Nevin's "At Fontainebleau," and "A June night in Washington," were exceedingly well rendered, whilst Grieg's peculiar "Parade of dwarfs," with its rolling chromatics, was very generously treated. "The Diplomat" march was encored, the band responding with "Stars and Stripes." At the coda, four piccolos stepped to the front of the platform, and played variations, and they were subsequently joined by five cornets (E flat and B flat), a couple of flugel horns, and five trombones, who did not forget to let the audience hear the well-known tune of the march. This was again encored, and the response was "Let's be lively"—and it was lively. Then we had Liszt's 14th Hungarian Rhapsody, very finely played. There is no mistaking the abilities of every individual member of this magnificent band. It is something different to a general orchestra, and it is not a brass band—though there is rather too much brass in it. It is a band to be heard and admired—something new, something different to the ordinary run of things. Mr. Sousa has the combination completely under control, and the members are submissive to his every whim.

Miss Estelle Liebling, who has a soprano voice of exquisite quality, and great range and flexibility, sang deliciously Isabella's air from Herold's "Fre aux Clercs," with a cleverly played flute obligato by Mr. Marshall Lufsky. The band accompaniments were rather too heavy at the start, but toned down a little afterwards. The duo cadenza at the finish between the vocalist and the flute was exceptionally fine, Miss Liebling imitating the tone of the flute almost exactly. She was loudly encored, and replied with "Maid of the meadow," a nice song, sympathetically sung. That accomplished violinist, Miss Maud Powell, played brilliantly Wieniawski's "Ballade de Polonaise," her double and treble stopping and harmonies being almost perfect, whilst the pizzicato passages were played with clearness and crispness. As an encore she gave a beautiful and inspiring rendering of an air by Bach.

Mr. J. H. B. Moeremans showed how great are the possibilities of the saxophone as a solo instrument by his splendid playing of Singalee's "Fantasie Pastorale." It was most artistic, as also was his encore piece, "I ask no more."

The afternoon's programme, with a few alterations, was repeated in the evening, and encores were frequent.

Huddersfield
Daily Examiner. March 6. 05

SOUSA AND HIS BAND AT THE TOWN HALL.

This afternoon, Mr. John Philip Sousa and his American band gave the first of two concerts at the Town Hall, before a very small audience. With punctuality the programme was opened with Liszt's symphonic poem, "Les Preludes," which the composer was led to write by a passage from Lamartine's "Meditations Poetiques," in which life is described as but a series of preludes to that unknown song whose initial solemn note is death. In the minds of many people the chief merits of Sousa and his band are supposed to be business-like smartness and big effects; but the performance of "Les Preludes" showed that depth of expression, poetic feeling, and high finish hold a most important place in the estimation of the conductor and his band. These features were associated with splendid richness and variety of tone colouring from both reed and brass instruments and perfectly clear and refined execution. An appreciative encore was immediately responded to with a smart and tuneful rendering of Sousa's well-known "El Capitan" march. Mr. J. H. B. Moeremans played on the saxophone a "Fantasie Pastorale" by Singalee with beautiful tone over a very wide range, free and facile execution, and great rhythmic charm. In response to an encore he played the air of the song, "I ask no more," with much neatness and nice feeling. Sousa's descriptive suite, "Looking Upward," which is in three sections—"By the Light of the Polar Star" (descriptive of a sleigh ride in gallop measure), "Under the Southern Cross," and "Mars and Venus"—was given with remarkable brilliancy, gracefulness, and expression. The clarionets were particularly rich and the euphonium solo very finely played in the second movement, the military music of the third movement was given with fine tone and smartness by the brass instruments, the oboe solo was nicely played, the battle effects were beautiful as well as realistic, and the long roll coming and going on the side drums was marvellously effective. In response to a persistent encore the band played the "Dixie Land" march. Many more interesting pieces were equally well played.

The Australasian Bandsman. December 15. 04.

An Australian's Impressions of Sousa.

For the BANDSMAN.

"BY ONE OF CODE'S."

WHEN the curtain rose at the Broadway Theatre, Denver, on Sunday last, and Sousa's famous band was seen by me for the first time, expectations, hopes and anticipations seemed to unite in an intense longing for the first note.

Americans who had heard Sousa gave such extraordinarily diverse opinions that I knew not what to expect. Would his playing of the better class music be atrocious? Could it be true that his rendering was nothing more or less than exaggerated light and shade, with grotesque antics on the part of the conductor? Thoughts like these flashed through my brain as I eagerly waited—waited with that feeling that only a bandsman can understand.

The applause that followed the entrance of the band had hardly died away when it recommenced with renewed vigor at the appearance of Sousa himself. Bowing low in recognition, first to the right and left, and then to the centre of the somewhat small audience, with a single turn he was on the rostrum; the baton was raised, and with a magnificent volume of sound the first note was played. Full, rich, without a trace of harshness or the predominance of a single instrument; I was a convert of the great band-master on the instant.

The opening piece was Weber's "My Country, 'tis of Thee," with the tune so familiar to Australians as the National Anthem, and I can truly say I never heard that fine air better played. In vain I look for the faults. That conductor, in his perfect-fitting, refined-looking uniform, with the rhythmic motion in his beating, a spectacular gymnast! Never! And 'twas the same with the other complaints of carping critics. All seemed to have been inspired by jealousy or resentment.

A saxophone solo by Mr. J. Moermans was a splendid exhibition of execution and musical feeling, and the inevitable encore brought out the saxophone quartet in a part song.

Excerpts from the words of the operas were on the program, after the fashion of leading orchestral performances, and although Wagner's "Die Walkure" took me rather beyond my depth, yet with the previous unquestionable standard of the

famous Marshall-Hall orchestra of Melbourne to serve as a guide I think I can truthfully say Sousa is not only the march king but a correct and artistic renderer of classical works.

The march king. Undoubtedly. The first encore he gave was "The Stars and Stripes for Ever," and although I expect to hear many champion bands within the next few months I cannot imagine one giving a finer display in this line. After the first time through, the three piccolos walk to the front of the stage, and a rattling good variation on the trio is played. Then the cornets, cornet-trumpets, trumpet, flugel horn and five trombones take up positions on either side of the wood wind, forming a line which reaches clear across the footlights. Two euphonium players have trombones in readiness for this item. The vim, fire and ease which characterise his march playing are unapproachable.

It is unnecessary to refer to his responses to encores, perhaps. Yet it will bear repeating. The applause has not had time to cease when the great man is up, the baton has descended and the volume of sound again pours forth. No waiting for stragglers, no tapping on music desk. System long practised has brought perfection in this respect, and the same feature characterises the whole performance. Every man knows what he has to do and does it, and does it well and surely. Be it the bass drum with his catchy after-the-beat notes or the indispensable solo part for the flute—the imitation of staccatos on the violin by the oboe or the clog representation by the side-drummer—all is done just when it is wanted.

Mr. Herbert J. Clarke in the cornet solo, "Valse Brillante," was disappointing. He had to strain for the upper notes, and almost failed in reaching them, and in the whole solo there was not a single passage worthy of a world's performer. Two or three bars of triple-tonguing and a slurred semi-quaver variation represented the whole of the difficulties in the piece, and, I repeat, it was indeed disappointing.

I must not overlook the storm scene, and the march in "William Tell" overture. Golden Gate Park Band (San Francisco), Newcastle, Fanciulli's American Band, Code's. Elitch's (Denver), and very many others have given this, and certainly due allowance must be made in a brass band for lack of material for the production of tone color, but none that I had heard previously equalled Sunday's rendering, and I have tried to be unprejudiced.

In Wagner's processional, from "Parsifal," hidden bells are utilized to good effect. When variations on "Nearer my

God to Thee" are given as an encore to another number the bells are again brought into use, this time with a positively atrocious result, being struck in conjunction with chords with effects the reserve of harmonious.

I was sorry I was unable to hear Mr. Arthur Pryor, the "Paganini of the trombone." He has a band of his own, I believe, in the Eastern States.

Miss Estelle Liebling, a soprano; and Miss Jessie Straus, a violinist, are accompanying Sousa in his tour.

Denver Col., 12/10/04.

*Liverpool Daily Post
and Mercury. 9. 05.*

SOUSA'S BAND IN LIVERPOOL.

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

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

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

Huddersfield Daily Examiner
March 7. 05.

SOUSA AND HIS BAND AT THE TOWN HALL.

On Monday afternoon, Mr. John Philip Sousa and his American band gave the first of two concerts at the Town Hall, before a very small audience. With punctuality the programme was opened with Liszt's symphonic poem, "Les Preludes," which the composer was led to write by a passage from Lamartine's "Meditations Poetiques," in which life is described as but a series of preludes to that unknown song whose initial solemn note is death. In the minds of many people the chief merits of Sousa and his band are supposed to be business-like smartness and big effects; but the performance of "Les Preludes" showed that depth of expression, poetic feeling, and high finish hold a most important place in the estimation of the conductor and his band. These features were associated with splendid richness and variety of tone colouring from both reed and brass instruments and perfectly clear and refined execution. An appreciative encore was immediately responded to with a smart and tuneful rendering of Sousa's well-known "El Capitan" march. Mr. J. H. B. Moeremans played on the saxophone a Fantasia Pastorale by Singoles with beautiful tone over a very wide range, free and facile execution, and great rhythmic charm. In response to an encore he played the air of the song, "I ask no more," with much neatness and nice feeling. Sousa's descriptive suite, "Looking Upward," which is in three sections—"By the Light of the Polar Star" (descriptive of a sleigh ride in gallop measure), "Under the Southern Cross," and "Mars and Venus"—was given with remarkable brilliancy, gracefulness, and expression. The clarionets were particularly rich and the euphonium solo very finely played in the second movement, the military music of the third movement was given with fine tone and smartness by the brass instruments, the oboe solo was nicely played, the battle effects were tuneful as well as realistic, and the long roll coming and going on the side drums was marvellously effective. In response to a persistent encore the band played the "Dixie Land" march. Weingartner's arrangement of Weber's "Invitation à la Valse" was delightfully executed, but lost something of its gracefulness by being taken too quickly. Another encore led to a brisk and buoyant performance of the well-worn "Washington Post." Nevin's episodes, "At Fontainebleau" (a charming old-fashioned gavotte) and "A June Night in Washington" (with its negro melody), were beautifully played, especially by the clarionets and the solo horn and saxophone. The colour and quaint character of Grieg's "Parade of the Dwarfs" were very effectively realised with finely finished execution. This was followed by Sousa's new march, "The Diplomat," which has a strong family likeness to his best and most popular marches, and it was played with splendid tone and spirit. An encore resulted in a smart and expressive rendering of the conductor's march "Stars and Stripes for Ever," with a variation by four piccolo on the trios and the repetition of a part with them and all the cornet and trombone players brought to the front. Another encore led to the playing of the march, "Let's be Lively." Liszt's Hungarian Rhapsody, No. 14, was given with fine tone colouring and depth of expression in the slow movement and brilliancy of execution in the second movement. To a rather too full body of tone at times from the band accompaniments, and a nicely-played flute obbligato by Mr. Marshall Lufsky, Miss Estelle Liebling sang Isabella's air from "Le Pré aux Clères" with much brightness and facile vocalisation, and she responded to an encore by singing "Maid of the Meadow" very cleverly and artistically. Miss Maud Powell played a violin solo with admirable tone and technique, finish and breadth, and gave an air by Bach very expressively, in response to an enthusiastic encore.

In the evening there was a much better attendance, but there was a large number of vacant seats. The band opened the concert with Hartman's overture, "The Vikings," a solid musically composition of great expressive power, written with good balance for the various sections of the band. It was played with grand tone, breadth, and clearness, and fine appreciation of its strenuous expression. In response to an enthusiastic encore "El Capitan" march was rendered with rare dash. "Sounds from the Hudson," a solo cornet valse brillante with very full and varied accompaniment, was cleverly and expressively played by Mr. Herbert Clarke (the composer) and the band. In response to an encore "Ah! Cupid," a gracefully written melodious song, was beautifully played by the soloist and most tastefully accompanied. This was followed by a new suite by the conductor, entitled "At the King's Court," which is in three sections, respectively named "Her Ladyship the Countess," "Her Grace the Duchess," and "Her Majesty the Queen." The first movement is exceedingly bright and lively; the second is an elegant, smooth, and expressive waltz of much variety (which ought to be a great hall room favourite), and the third movement, opening with a big fanfare, is of a majestic processional march character. A really splendid performance of this fine composition was given by every section of the band, especially of the exceedingly well-written last movement. In response to a well-merited enthusiastic encore the "Dixie Land" march was played. Another hearty recall resulted in the performance of the conductor's "Imperial Edward" march with first-rate effect. "Sunrise," from Mascagni's Japanese opera, "Iris," was given with gorgeous richness, glowing warmth, and grand breadth. The inevitable "Washington Post" was given in response to an encore. In a series of American sketches, entitled "The Gamlin," "An Indian Lament," "Voodoo Night Scene," and "The Dancing Darkey" (Kroeger), there was much variety of broad colour effects cleverly obtained, and the solo of the "Indian Lament" was beautifully played. In response to an encore, the popular song, "Blue Bell," with many variations, some of a grotesque character, and nearly all unconventional, was most cleverly and effectively played by the solo instruments, and tastefully accompanied. Elgar's "Scene Espagnol," "Sevillana," was gracefully, smoothly, and clearly executed. The conductor's new march, "The Diplomat," was again performed, and "Stars and Stripes for Ever" was given in response to an encore, and that leading to a persistent demand for more, "Manhattan Beach" was played very effectively. Nicolai's overture, "The Merry Wives of Windsor," as transcribed from the original orchestral score by Mr. Sousa, was performed with great beauty of tone, perfect unity and intonation, and admirable expression, and the clarionets were played with particular refinement and oneness. The "Nightingale Air" from "The Marriage of Jeannette" (Mazé) was sung by Miss Estelle Liebling with extraordinary facility and purity of vocalisation, and the flute obbligato was played by Mr. Marshall Lufsky with a refined mellow tone which blended beautifully with the voice; but the band accompaniments were occasionally a little too full in tone for the more delicate vocal passages. Miss Liebling responded to a very cordial encore by singing artistically "Will you love when the lilies are dead?" Miss Maud Powell, accompanied by a portion of the band, played on the violin a Rondo Capriccioso by Saint-Saëns with refinement of tone, execution, and expression. To harp accompaniment she played (con cordini) "At the Brook" beautifully. Both concerts (which were conducted by Mr. Sousa with his well-known fanciful individuality) were closed by the band playing "God save the King."

Halifax Tr. Courier
March 7. 05.

SOUSA IN HALIFAX.

A certain atmosphere of pleasurable excitement has been created by the second visit of Sousa and his Band to Halifax. They appeared this afternoon at the Victoria Hall, and do so again to-night. Occasions like these are rare with us in Halifax, and the spell of them far too brief when they are upon us. Sousa, who has been dubbed the "March King" through the length and breadth of the States, is a conductor of the most peculiar resources. He has trained his band not exactly to his thought, but also to his gesture, in which much of the art of conducting lies. With Sousa the thing becomes also his own and personal art.

The programme of this afternoon was chosen with a rare insight into the character of a general English audience. Sousa held himself in the background; but the multitude of encores brought him forward in many a March mood, and we practically heard him in many of his most "renowned compositions" dished up for us hot. It is in these pieces that Mr. Sousa, as a conductor, remembers his own enthusiastic nature, and with infinite deliberation performs a series of graceful and admirable gyrations, not only with his baton, but also with his lithe body and with his dancing feet, so that in the end one really is in doubt as to whether one were listening to genuine music or to an amalgam of music, good playing, and a marvellous magnetism on the part of the conductor. Sousa is on this occasion accompanied by Miss Estelle Liebling, who has a brilliant soprano voice.

To-night's performance begins at 8.

INTERVIEWED THIS AFTERNOON.

A "Courier" reporter, who sought Sousa this afternoon for a little chat, found him comfortably ensconced at the White Swan Hotel. Asked if he would consent to say a few words to Halifax people through the medium of the "Courier" he very readily consented, with true American affability, telling the reporter "to come right here (motioning to a big easy chair) and fire away." Over a cup of best Ceylon coffee and one of the best American cigars, he said it was his third British tour, and that it was limited to three months' duration.

"I am glad," he went on, "to pay another visit to your so-called little town. I remember that what your audience lacked in largeness (and I have no serious complaint to make in this respect) they made up for in enthusiasm."

Our representative pointed out to him that the Victoria Hall was a very large place to fill, and being so large he might really have a good attendance without it appearing so. The manner of Sousa's conducting is, of course, to the English people a great feature in connection with his concerts, and the reporter reminded him of the controversy now going on regarding the use or utility of the baton, and asked his opinion on the matter.

"Well," he replied, in unmistakable "American," it is, after all, all a matter of expediency. It is all a matter of conveying to the musicians what you require, and, of course, that which the conductor thinks answers the best he has the perfect right to use. I invariably rehearse without a wood baton. The hand is a baton, but the long white line of a wood baton is, I should imagine, best followed by the instrumentalists."

"So much for the value or otherwise of the baton. Now what about the music, which, as it were, the baton at least helps to interpret? As head of your famous instrumentalists, what shall we say of music which is glibly styled popular?" was the next question.

"There is no more abused term," said Sousa, "than the word 'popular' as applied to music. To the average mind, and very often to the professional musician 'popular' music means only the light order of compositions—vulgar, some would call them. In reality there is nothing so misleading or incorrect as this view. Take the 'Tannhauser' overture and the 'William Tell' overture—what other compositions have enjoyed greater vogue or popularity? No; my theory is that any melody with sufficient intrinsic merit to catch the popular taste, and capable of being harmonised to strict rules, is worthy of consideration."

Our reporter, in further conversation, gathered that Sousa understands and can manipulate every instrument in "the band," and that he is no mean player upon the violin. He is a prolific composer of musical pieces, which prompted the Pressman to ask how many he had composed altogether.

"Ah," was the reply, "that question will take a little time to answer, as I have composed so many."

As the hour of Sousa's performance was near at hand, the interview had at this stage to come to a close.

Carlisle.
East Cumberland News.
March 11. 05.

SOUSA'S BAND AT CARLISLE.

Sousa's Band paid their first visit to Carlisle yesterday and, as elsewhere, created much enthusiasm by their performances, which were given in the Drill Hall in the afternoon and evening. The band is the most remarkable musical combination which has yet come from across the Atlantic. It is indeed almost unique; in the size and peculiarity of some of the brass instruments, in the volume of sound the band produces, and even in the method of conducting it—for Sousa in wielding the baton affords a curious study in gesture. Yesterday the most popular items were the marches of Sousa himself, including "El Capitan," "The Washington Post," and "Stars and Stripes," which were given with a rousing swing. Some American descriptive pieces were also played in a style which the band has made all its own. Of more serious music the band gave impressive renderings of the overture to "Robespierre," a selection from Mascagni's "Iris," and the introduction to the third act of Wagner's "Lohengrin." Accompanying Mr. Sousa in his tour are two exceptionally clever lady artists—Miss Maud Powell, a violinist of surprising skill, and Miss Estelle Liebling, a soprano with such a high range as enables her to sing to a flute obligato in a manner that makes it difficult to distinguish between her notes and those of the flute.

Carlisle March 31. 05
Express & Examiner

SOUSA'S BAND IN CARLISLE.

Yesterday (Friday) Sousa's famous band of between fifty and sixty performers visited this city to give two concerts in the Drill Hall. This is the third visit which the well-known American composer and conductor has made to this country, and although this was the first time he has visited Carlisle, his reputation had preceded him, as the Drill Hall yesterday afternoon was well filled, especially in the more highly priced portions, by an enthusiastic audience, who accorded Mr. Sousa and his men a hearty welcome. The band, whose members wear a neat dark-blue uniform, is constituted on military lines, and consists of reeds and brass with the addition of drums and harps and a zimbalon, which is effectively used in some of the pieces of the repertory. From constant practice under their founder and conductor, the men have acquired an excellent ensemble, and play with great dash and power. In the forte passages a fine body of sound is emitted, and although in a building like the Drill Hall a want of delicacy may sometimes be detected, the band plays with good taste and refinement, and is quick to respond to the indications of the conductor.

The programme in the afternoon opened with Liszt's symphonic poem "Les Preludes," and closed with the same composer's Hungarian Rhapsody (No. 14). These compositions put the capacity and resources of the band to a rare test, and the great difficulties of the music were surmounted with ease and certainty, while the conductor obtained some fine effects. Weingartner's elaborate arrangement of Weber's "Invitation to the waltz" was brilliantly played, though the waltz movement lacked charm. Among the other pieces a suite entitled "Looking Upward" by Mr. Sousa was effective, and a remarkable effect was produced at the close by the roll of the drums, beginning pianissimo, rising to fortissimo, and then dying away again into silence. A new march by the "March King," as Sousa has been dubbed by his admirers, was a popular feature of the programme. It is called "The Diplomat," and is marked by the tunefulness and well-marked rhythm which distinguish the composer's style. It was enthusiastically encored, and as an encore the band gave "The Stars and Stripes for Ever," in which a sensational finale is reached by seven trumpets, five trombones, and four piccolos coming to the front of the platform and giving the air while the rest of the band thunder out the accompaniment behind. Miss Estelle Liebling sang the well-known air from "Le Pré aux Clercs" with great facility, and was supported by a cleverly played flute obligato. Miss Maud Powell, the solo violinist, displayed a good style and pleasant, though not very powerful, tone in one of Wieniawski's effective compositions.

At the concert in the evening the hall was crowded with an enthusiastic audience, and encores were numerous. In acknowledgment the band played some of the composer's most famous marches, including "The Stars and Stripes for Ever," "El Capitan," and the "Washington Post." Kroeger's "American Character Sketches" are a striking example of music of the popular type. The "Voodoo Night Scene" gives a vivid impression of the mystery and romance of its subject, and "The Dancing Darkey" is exhilarating in its joyous character. "Sunrise," from the Japanese opera "Iris," and the introduction to the third act of "Lohengrin" were the other band selections. In his suite "At the King's Court" Mr. Sousa has attempted an amusing kind of characterisation. Thus in the three parts of the suite there are musically presented and defined "her ladyship the Countess" (a rather flippant individual), "her grace the Duchess" (typified in a more stately melody), and "Her Majesty the Queen" (grandiose and imperious); but one prefers Mr. Sousa's marches. Mr. Herbert L. Clarke's cornet solo, "Sounds from the Hudson" displayed clever execution, and Miss Estelle Liebling's display of vocal gymnastics in the "Nightingale Song" from Massé's "Marriage of Jeanette" was a very successful number. With the flute obligato, played with fine appreciation and restraint by Mr. Marshall Lufsky, a very pretty effect was produced. The other soloist was Miss Maud Powell, whose accomplished rendering of Sarasate's "Zigeunerweisen" was equally successful.

Bradford.
Yorkshire Daily Observer.
March 9. 05.

SOUSA IN BRADFORD.

Sousa and his famous band visited Bradford yesterday for the third time, and gave a couple of concerts at St. George's Hall. At the evening concert there was a moderately good audience, though the area seats were the only ones that were more than tolerably filled. There is no denying that Sousa's band deserves its reputation. It is a fine military band—it is excellently balanced, possesses instruments that give it an unusually rich tone and permit of numerous effective combinations not within the power of the ordinary band, and is composed of performers who, whether as soloists or ensemble players, have reached the highest attainable skill. For machine-like precision and brilliantly-wrought polish, such performances as were given last night could scarcely, one would imagine, be equalled—certainly not surpassed by any military band whatsoever. Beyond question Sousa's band is capable of much; it is a pity that so much of its time is wasted on Sousa's music. What is the secret of the vogue of the Sousa marches—"El Capitan," "Stars and Stripes," "Washington Post," "Manhattan Beach," and the rest? They were all played last night, together with a new one called "The Diplomat." Put one of them beside, say the march in "William Tell," or the Raczky March as orchestrated by Berlioz, or many other marches that might be named, and many things will appear, but Sousa will not shine in the comparison. Devoid of anything worthy of the name of melody, his marches tickle the ear and set the blood tingling—and it must be admitted that they have that effect sometimes, even against one's better judgment, purely because the music makes an overwhelming appeal to the sense of rhythm, which of all the musical senses is the most elemental and the easiest aroused. A Sousa march, with its "rag-time" rhythms and insistent beat of drum and cymbals, is the music of barbarism developed and glorified—the apotheosis of the tom-tom. In addition to the marches, which were all given as encores, there was in the programme a suite, entitled "At the King's Court," in which the composer's ambition has taken a higher flight. In the three movements he has tried his hand at portraiture, and produced "Her Ladyship the Countess," "Her Grace the Duchess," and "Her Majesty the Queen," but his Court dames are obviously parvenues, and have none of the repose of the Vere de Veres. Perhaps the Queen may be excepted. In that section there is one rather graceful theme for the wood-wind, and another sonorous one for the brass, but furious syncopated rhythms are Sousa's King Charles's head, and he must get them in somehow. Of the things that were not Sousa's, the best were Liszt's "Maximilien Robespierre" Overture—a composition that bears a strong likeness to Tchaikowski's "1812," without the Greek hymn and the lyric interludes to give relief to the dominant storm and stress—a piece of gorgeous tone painting from Mascagni's Japanese opera "Iris," and the introduction to the Third Act of "Lohengrin." These were worth hearing, and they were played splendidly. Miss Maud Powell is an accomplished violinist, and her rendering of Sarasate's piquant "Zigeunerweisen," as well as of the little melody for the muted strings that was played as an encore, was both artistic and skilful. Miss Estelle Liebling, who has a sweet and flexible soprano voice, sang Massé's "Nightingale Song" with fine effect.

Observer Budget Bradford
3/11.05

SOUSA AT ST. GEORGE'S HALL.

Sousa and his famous band visited Bradford on Wednesday for the third time, and gave a couple of concerts at St. George's Hall. At the evening concert there was a moderately good audience, though the area seats were the only ones that were more than tolerably filled. There is no denying that Sousa's band deserves its reputation. It is a fine military band—it is excellently balanced, possesses instruments that give it an unusually rich tone and permit of numerous effective combinations not within the power of the ordinary band, and is composed of performers who, whether as soloists or ensemble players, have reached the highest attainable skill.

Bradford
Daily Argus. 3.8.05.

Halifax Guardian.
March 11. 05.

SOUSA'S BAND IN BRADFORD.

This afternoon Sousa and his world-renowned American band paid another visit to St. George's Hall, where they went through a long and interesting musical programme. This is the march king's third British tour. He is supported by Miss Maud Powell, violinist, and Miss Estelle Liebling, soprano vocalist, who both were very highly appreciated. The band played many new pieces. "The Diplomat" march, and the "Suite at the King's Court" in three movements, were new to Bradford. Sousa conducted in his own inimitable style, and cornet and saxophone solos were rendered by Mr. Clarke and Mr. Moorem. This evening another performance will be given, when a large audience is expected to hear this famous band.

Barnes & Wortlake Herald.
March 11. 05.

An interesting little ceremony took place at Christ Church, East Sheen, last Sunday, during the usual afternoon choral service, when Mr. and Mrs. Percy W. Healey's infant son was christened by the Rev. A. Humphrey Townsend, M.A., the sponsors being Messrs. John Philip Sousa, who was unable to be present (represented by Mr. Roland Case), and Harry Robert Wilkinson and Mrs. Nicholson, the child being christened Robert Leicester Sousa Warburton.

Halifax Ex. Courier.
March 8. 05.

THE SOUSA CONCERT LAST NIGHT.

Halifax has been surfeited with music in the park, where bands have been listened to at trifling cost to the individual. This has made the promotion of similar concerts in a public hall, even if of a superior nature, a very risky business. Thus Sousa, the lion of America, gets, so far as numbers go, the cold shoulder in Halifax. He had only fair audiences yesterday afternoon and evening. Were he here to-night, which he unfortunately is not, the influence of those who were present would suffice to send enough round to pack the Victoria Hall. Last night's performance was one that will long live in the memory. Mr. Sousa began sharp on time, and kept things going smartly, never permitting so much as a minute's break between the conclusion of one item and opening the next. Again and again the audience filled the interval with the heartiest applause, for it had risen to heights of pleasure seldom attained in local music circles. They must have been impressed with the fact that the band was under the king of conductors—a master mind, brimful of genius and enthusiasm, with the happy knack of communicating much of his own feeling to his 53 performers, each one an able artiste. No doubt there is much in Mr. Sousa's manner that calls for some sort of gentle amusement; but Sousa is never ridiculous. He is alert, ready, and at all times thoughtful for every possible effect which his band of wind-instruments can produce. It is true that he now and again adopts daring innovations by introducing work reduced to brass which rightly ought to be taken up by strings, but even in these cases he manages very often to produce a delicate effect very rare in brass combinations. Take, for example, the playing of "In Dixie Land." The opening melody is one of great and singular tenderness, and one would have thought that a brass and wind band would scarcely be able to overcome the delicacies of this initial tune; as a matter of fact this was his great triumph of the evening. "Blue Bell," given as another encore, was a wonderful item—like the first named, quite a revelation. Till yesterday, indeed, a good many of us can vouch for it we never heard these played as they may be. "At the King's Court," Mr. Sousa's new composition, was another of the many treats. The work has three divisions: "Her Ladyship, the Countess," "Her Grace, the Duchess," and "Her Majesty, the Queen." Inasmuch as Mr. Sousa knows very well how to express himself in a certain form of music, it was interesting to note that the Countess was treated by him somewhat with a sense of humour; he seemed to feel that, though the Countess was quite high in the social scale—there were others; therefore the Countess became practically a frivolous young thing, very charming, and full of little phrases of sentiment that did more justice to her heart than her head. The Duchess is introduced by a more solemn prelude, though finally she herself is twined into the "interstices of the wazy." The Queen section, however, has great dignity, and also exhibits Mr. Sousa's peculiar skill in pictorial music by suggesting a rather stately progress. Other items in an exceedingly fine programme were the Nightingale song from Massé's "Marriage of Jeanette" by Miss Liebling, and a Baroque violin solo superbly played by Miss Powell, who gave "At the break" as an encore, this, with a magnificent harp accompaniment, being one of the loveliest of the evening.

THE CONDUCTOR INTERVIEWED.

A "Courier" reporter who sought Sousa yesterday for a little chat, found him comfortably en-cased at the White Swan Hotel. Asked if he would consent to say a few words to Halifax people through the medium of the "Courier" he very readily consented, with true American affability, telling the reporter "to come right here (motioning to a big easy chair) and fire away." Over a cup of best Ceylon coffee and one of the best American cigars, he said it was his third British tour, and that it was limited to three months' duration.

"I am glad," he went on, "to pay another visit to your so-called little town. I remember that what your audience lacked in largeness (and I have no serious complaint to make in this respect) they made up for in enthusiasm."

Our representative pointed out to him that the Victoria Hall was a very large place to fill, and being so large he might really have a good attendance without it appearing so. The manner of Sousa's conducting is, of course, to the English people a great feature in connection with his concerts, and the reporter reminded him of the controversy now going on regarding the use or utility of the baton, and asked his opinion on the matter.

"Well," he replied, in unmistakable "American," it is, after all, all a matter of expediency. It is all a matter of conveying to the musicians what you require; and, of course, that which the conductor thinks answers the best he has the perfect right to use. I invariably rehearse without a wood baton. The baton is a baton, but the long white line of a wood baton is, I should imagine, best followed by the instrumentalists."

"So much for the value or otherwise of the baton. Now what about the music, which, as it were, the baton at least helps to interpret? As head of your famous instrumentalists, what shall we say of music which is glibly styled popular?" was the next question.

"There is no more abused term," said Sousa, "than the word 'popular' as applied to music. To the average mind, and very often to the professional musician 'popular' music means only the light order of compositions—vulgar, some would call them. In reality there is nothing so misleading or incorrect as this view. Take the 'Tannhauser' overture and the 'William Tell' overture—what other compositions have enjoyed greater vogue or popularity? No; my theory is that any melody with sufficient intrinsic merit to catch the popular taste, and capable of being harmonized to strict rules, is worthy of consideration."

Our reporter, in further conversation, gathered that Sousa understands and can manipulate every instrument in "the band," and that he is no mean player upon the violin. He is a prolific composer of musical pieces, which prompted the Pressman to ask how many he had composed altogether.

"Ah," was the reply, "that question will take a little time to answer, as I have composed so many."

As the hour of Sousa's performance was near at hand, the interview had at this stage to come to a close.

MR. SOUSA IN HALIFAX.

There is no resisting Mr. J. P. Sousa, or his band, which was never better. High ideals of artistic propriety seem to fly out of the window what time the trombone tries to blow twenty notes at once and the tambourine man is the centre of interest. The band is simply the child of a generation that is all for the sensational. But it has the supreme merit that, apart from all trickwork, it plays amazingly well. A false note is never heard, and the soloists who periodically leave their seats to lick creation on their own account reflect a collective merit that is quite beyond praise. Mr. Sousa himself seemed in a chastened mood on Tuesday afternoon. Anyhow, his antics were comparatively restrained, and more to the point than usual. No doubt to many they are a "programme" in themselves, but it has been well said that the handsman would not blink an eye if their conductor stood on his head and beat time with his feet.

The printed programme, of course, represented about half of what happened, for Mr. Sousa has a dozen or so quick-steps up his sleeve, and, sooth to say, would be very much disappointed if he could not hurl them at you. It is utterly impossible for the attention to wander. If Liszt's "Preludes" did nothing else it served to introduce the new harp, and very effective it all was. The wealth of tone is splendid, and the precision marvellous. Then "El Capitan" set the heart beating a trifle faster than usual. Next Mr. J. H. B. Moeremans performed wonders on the saxophone in a fantasia pastorale, which was more fantastic than pastorale. After that we had a Sousa suite, "Looking Upward" by name. This was chiefly remarkable for a couple of drum-rolls that will worry the memory for a long time to come. In consequence, "Dixie Land" had to be freshly sand-papered, and so there came a competition between Mr. Marshall Lufsky with the flute, and Miss Estelle Liebling with a very high voice. The honours were about even, and an encore only left the matter in statu quo. The Weber-Weingartner "Invitation a la Valse" was a very instructive contrast after the Weber-Berlioz version heard last week, and the Washington Post left one breathless but sager for the second part. Two "Episodes" by Nevin—of more interest to the American than to the Englishman—led to "Bedelia," in which the great big Sousaphone figured as humorist, and the band generally ran riot. The new Sousa march, "The Diplomat," was so taking as to require "Stars and Stripes" as a make-weight, with yet another piece to follow. The name of this seemed uncalled for. Though the senses were reeling as a result of the principal force of the band having lined up to blow the roof off with the best tune that Sousa ever wrote, the placard was put up "Let's be Lively." Miss Maud Powell, the violinist, triumphed in one way in a piece by Wienawski, but much more so in an air by Bach, the gem of the afternoon; and the band accompanied finely. And the "star-spangled Banner" hyphenated to "God Save the King" proved again that it is right to listen to Sousa, or—die in the attempt.

Bradford Daily Telegraph. 3/4. 05.

The return visit of Sousa and his band next week is being awaited with a good deal of interest. I beg to say I cannot vouch for the truth of all the following biographical details. Hully-gee, not much!

SOUSA, JOHN PHILLIP, whose ancestors came over to America from Portugal, via Cape Horn, was born in the Cave of Aeolus, in "March," 1860, and educated at "Brazenose" College, Yale, under "Dr. Blow." As a child he was of a curiously ingenious turn, and it is related of him that he melted down all the door handles in his father's house to make a bombardon. For a time he held the humble office of bugler to the White House—an engagement which he has celebrated in his "Washington Post"—but was discharged for injuring the favourite brass of the President (a great golf player) by attempting to convert it into a saxophone. Justly incensed at this treatment, he thereupon collected a following of his own, known as the Band of Rebellious Sousa, by whose "instrumentality" he soon achieved a more resounding fame than any President could possibly attain.

Lancashire
Daily Post
Preston. 2/10.05

Sousa at Preston.

TWO PERFORMANCES IN THE PUBLIC HALL.

Sousa, the "March King," with his unique arsenal of musical instruments, visited Preston yesterday, and gave two performances in the Public Hall. The warlike term is not altogether inappropriate, for there was a good deal that was aggressive, bellicose, and thunderous in Mr. Sousa's programme last night.

The monster tubas were often brought into request, and the crash of cymbals, roll of guns, and the combined hurly-burly of all the percussion instruments had a very stirring effect on the audience. There was a roar of real thunder during the night, which surprised many Prestonians, but the audience in the Public Hall were oblivious of it. Sousa's bolts eclipse those of Jove.

Litoff's overture, "Maximilian Robespierre," or "The Last Days of the Reign of Terror," was a strikingly picturesque production to open the programme with. It abounds in lurid figures, and "The Marseillaise," in the final movement of the composition comes in very effectively. The tone of the brass instruments is magnificent, and they help to give a certain grandeur to the performance which is unattainable by other bands.

In Sousa's new suite, "At the King's Court," the movement, "Her Majesty the Queen, is dignified. It opens with a commanding fanfare, and contains passages which have a distinct air of nobility about them. The theme is finely treated. Sousa's new march, "The Diplomat" was given very brilliantly, and the favourite "El Captain," "The Washington Post," and other world-wide compositions of the "March King" were given during the evening as encores, also the valse brillante, "Sounds from the Hudson."

Mr. Herbert L. Clarke performed a very clever solo, his execution being nothing less than marvellous. In the American character sketches and one or two other realistic productions, the men in charge of the percussion instruments and various devices for producing imitative effects, had a very busy time, and some very humorous effects were created by the tubas and trombones in "Blue Bell." When a considerable section of the brass instruments was marshalled in front of the platform during the rendering of "The Stars and Stripes," the result was almost sensational. After the mighty mass of sound and the rolling harmonies of Sousa's band—reminding one at times of "deep calling to deep"—the delicate spirituelle tones of the violin, or the light graceful soprano notes with a flute obligato fell on the ear almost like elfin cooings. Miss Estelle Lieblich, a soprano with a light, flexible voice, and a clever manipulator of roulades and shakes, sang a French song with nightingale effects which completely captivated the audience. Her notes, in unison with the flute, were beautifully clear and crystal-like.

Miss Maud Powell played Sarasate's gipsy music with fine skill, her manipulation of the finger board being exceedingly clever. Her playing of "At the Brook," with muted strings, was a tender and expressive piece of work. A very interesting performance was concluded with "The Star Spangled Banner" and "God Save the King." There was a good audience in the galleries and the larger part of the area, but a poor display in the reserved seats. The concert was under the local management of Mr. Beech.



MR. JOHN J. PERFETTO,
Euphonium Soloist of Sousa's Band



Mr. Leo Zimmerman is considered the most prominent active Trombone Soloist in the world, for he is connected with the most celebrated musical organization, namely—Sousa's Band, and in that capacity he traverses the American continent about twice every year, and once every two years he appears in the principal cities of Europe, where it is a delight to him to demonstrate to foreign musicians the wonderful tonal properties, compass and scope of the Artist Model Slide Trombone made by C. G. Conn. Mr. Zimmerman is aggressive and courts opportunities of comparison, and invariably wins out.

From Truth. Elkhart

MR. HERBERT L. CLARKE,
Cornet Soloist and Asst Director of Sousa's Band.



The remarkable resources of the American Model Double Bell Euphonium is brought out in great demand, not only among the soloists of America's best bands but in the crack bands of other nations, especially of England and France. This demand is stimulated, no doubt, by the frequent visits of Sousa's Band to the important cities of England and Continental Europe. There are generally two or three of Mr. Conn's Euphoniums in the Sousa's instrumentation. At present, Mr. Perfetto and Mr. Funaro are the two principal soloists on these instruments and they both use an American Model Double Bell Euphonium. Mr. Funaro's testimonial has appeared in a previous issue of Truth and following is what Mr. Perfetto has to say about the new instrument he purchased quite recently:

Mr. Herbert L. Clarke, the soloist of Sousa's Band, upon the eve of his departure with Sousa's Band for its European concert tour "broke in" one of the latest model Perfected Conn-queror Cornets. The Band played at Elkhart early in December and naturally the members found their way over to the Conn factory and Mr. Clarke spent an hour or two with Mr. Conn in the experimental studios of the factory where he had a chance to compare the latest Conn-queror with the cornet that he had been using for a year and managed to get two Cs above the staff and three Cs below and each chromatic interval as clear as a bell. He had it finished up and has since pronounced it a winner and is now delighting British audiences with its music.





Sousa and His Band, as it appeared at the Louisiana Purchase Exposition, St. Louis, Mo., 1904.



MR. J. W. RICHARDSON,
Basso Principo, Sousa Band.

Several new faces are to be found in Sousa's Band during its present European tour, especially among the brasses. Mr. Zimmerman, the Trombone Soloist, Mr. Perfetto, Euphonium Soloist, and Mr. Richardson, the Sousaphonist, will be "commanded" to appear before the King and Queen of England at Windsor or Balmoral for the first time and will undoubtedly acquit themselves creditably. Americans are not as a rule afflicted with nervousness when within the magic circle or influence of that "divinity that doth edge about a king" and Sousa's musicians are so endowed with confidence in themselves, their director and their instruments that they feel beyond the pale of adverse criticism.

New blood in Sousa's Band gives new impetus to the interest in the C. G. Conn Instruments which the new members invariably adopt and they straightway, with pride in American supremacy, spread the gospel according to Conn among the musicians of the foreign countries visited by the band.

There is no intention to imply that the foreign musicians are benighted heathen in the matter of discrimination in musical instruments by any means.

The experiences of the recent World's Fair would dispel that illusion. English, Irish, Scotch, French, German and Mexican bands vied with each other in doing homage to the external beauty and internal wonders of the C. G. Conn instruments displayed there. Several members of these bands purchased Conn instruments which they took back to "their ain countree" where they will compare them with the best products of their native heaths and upon the result of those comparisons will depend largely the future demand for the Conn instruments abroad. At present the signs indicate that the time is not far distant when the demand in England, France and Italy will equal and perhaps exceed that in the United States, for each tour of Sousa's Band through those countries establishes a new foreign list of Conn customers. The verve, volume and tonal flexibility of the Sousa Band is irresistible and is in a measure justly attributed to the superiority of the Conn Instruments which it uses, while the desire to imitate is inherent in man, and Sousa's Band cannot be successfully imitated without the use of the C. G. Conn Co.'s instruments. Not alone to Europe has their fame penetrated, but to far distant Australia, Africa and Japan. Wherever music is the inspiration to the people and the incentive to armies to perform deeds of valor the Conn instruments abound.



MR. GUSTAVE ALBRECHT
First Horn, Sousa Band.



SAXOPHONE QUINTETTE OF SOUSA'S BAND.

Wonder Saxophones made by Mr. Conn, who is practically the only manufacturer in America of the Saxophone, and it is the opinion of all bandmasters, professionals and amateurs who have had opportunities to make comparisons, that his instruments far surpass those made in Europe.

Counting from the right to the left the accompanying picture represents Jean A. B. Moeremans, Soloist; Wm. F. Schensley, Alto; Samuel Schaich, Alto; Fred Paul, Tenor and Rudolph Becker, Baritone. One of the most entertaining numbers on Sousa's program is an Alto solo by Mr. Jean Moeremans with the quartette accompaniment. The beautiful blending of the harmony well illustrates the musical resource of these instruments, which are now rapidly being adopted by the best amateur bands, professional bands having already adopted them.

Mr. Sousa is loud in his praise of the perfection of the

and it is the opinion of all bandmasters, professionals and amateurs who have had opportunities to make comparisons, that his instruments far surpass those made in Europe.

SOUSA'S BAND IN WARRINGTON.

For the second time this world-famous combination of musicians paid a visit to Warrington on Saturday last, when they gave two performances at the Parr Hall, one in the afternoon and one in the evening. The occasion of their first visit will be fresh in the public mind, and the curiosity and enthusiasm which their coming evoked will be remembered by all. As a sample of Yankee enterprise and pushfulness the band stands well to the fore, while as a combination of real artistic merit it ranks very high in the estimation of all who have heard it. When Sousa and his men first appeared before the British public, without doubt the dominant factor in their marvellous drawing power was the element of curiosity, a curiosity fostered and stimulated by every device known to the professional advertisement agent. Nevertheless when due allowance has been made for all this, the fact remains that they have made a name for themselves and have built up a reputation upon the solid basis of real artistic merit. That this is so is amply proved by the fact that although their first visit is of comparatively recent date, their drawing power is but little diminished. Neither, on the other hand, do the old favourite numbers associated with their advent seem to have lost their hold upon public favour, but come with all their original freshness and are just as rapturously received as of yore. Indeed in some respects a distinct improvement is noticeable both in the programme presented and also in the general management of the entertainment, for, while retaining all the commendable features which claimed our appreciation, many of those which seemed to strike us with a sense of incongruity have been eliminated. Thus we miss— notwithstanding any feeling of regret it must be admitted—the raucous individual resplendent in semi-naval uniform who in strident nasal tones announced the price of the programmes at all intervals of the performance, just like a lemon drop man at a football match. Gone too are all the bustle and excitement which savoured so much of Buffalo Bill and Barnum and Bailey. In their stead reigned the quiet and orderliness which one associates in this country with a high-class musical entertainment. This all speaks well for the business acumen of the management who, without detracting in any way from what was most meritorious, have evidently endeavoured to do away with everything which is bizarre in effect.

We must, in passing, while dealing with this part of the entertainment, express our approval of the quiet effective way in which names of encore pieces are made known, thus solving a problem which has never been satisfactorily dealt with in this country. Evidently foreign travels have had a most beneficent effect.

The programme presented (we write of the evening concert) was much on the same lines as on the previous visit. It consisted of some new items, of which six were pieces of various kinds for the band alone, while of the three others one was a cornet solo, another was a violin solo, and the third was a vocal item with flute obligato; to each of which the band furnished the accompaniments.

The six items by the band consisted of an overture, the introduction to the third act of Lohengrin, two descriptive sketches, Sunrise from the Japanese opera "Iris" by Mascagni; and a couple of airs. They were all played with the old vigour and precision while delicacy of light and shade were marvellously produced. Indeed under the consummate direction of J.P.S. the tout ensemble was characterised in every detail by the accuracy and precision of a machine coupled with the refined sensibility of an accomplished artiste. This was specially noticeable in the accompaniments, which were charmingly done.

The vocalist was Miss Estelle Liebling, who accompanied the band on its previous visit. In the "Nightingale Song" she amply demonstrated the high pitch to which her vocal and artistic training has been carried. Mr. Marshall Lufsky played the flute obligato in a masterly manner.

Miss Maud Powell played in masterly style the violin solo "Zigeunerweisen" by Sarasati. This is the second time this solo has been heard in the same hall within a week and the comparison of the two renderings must have been highly educational to those who were privileged to hear them.

The cornettist was Mr. Herbert L. Clarke, one of the finest, if not the very finest, exponents it has been our privilege to hear.

The whole concert was capital in every way and nothing can speak more strongly of its excellence than the fact that every item was vigorously encored. In every case, too, the response was most ready. Mr. R. H. Pearson was responsible for the arrangements.

Guardian 3/8.05

MR. SOUSA AND HIS BAND AT WARRINGTON.

Mr. Sousa's personality has changed very little since his last visit to Warrington. The eccentricities of his methods which then caused many a smile, and were the source of great inspiration to pantomime artistes, are perhaps not so pronounced now, but still his mannerisms and characteristic gestures are sufficient to leave a lasting impression on the mind. One cannot get behind the fact that Mr. Sousa's personal magnetism is a great factor in the success of the band. Every little gesture has its significance. With a whip-like action he brings all his orchestral forces into a kind of musical frenzy. The results are astonishing. Mr. Sousa is a very clever conductor; he is undoubtedly one of the greatest bandmasters living. It is no exaggeration to say that his band is perhaps the most remarkable that has ever visited these shores. In its ranks are some individual performers of exceptional ability—performers who are also composers of considerable merit—while many of the instruments are of a singular description. The wood is a splendid substitute for strings, the quality of the brass is of the very best, and, in fact, everything is provided for bringing about the most effective and original results in tone colouring.

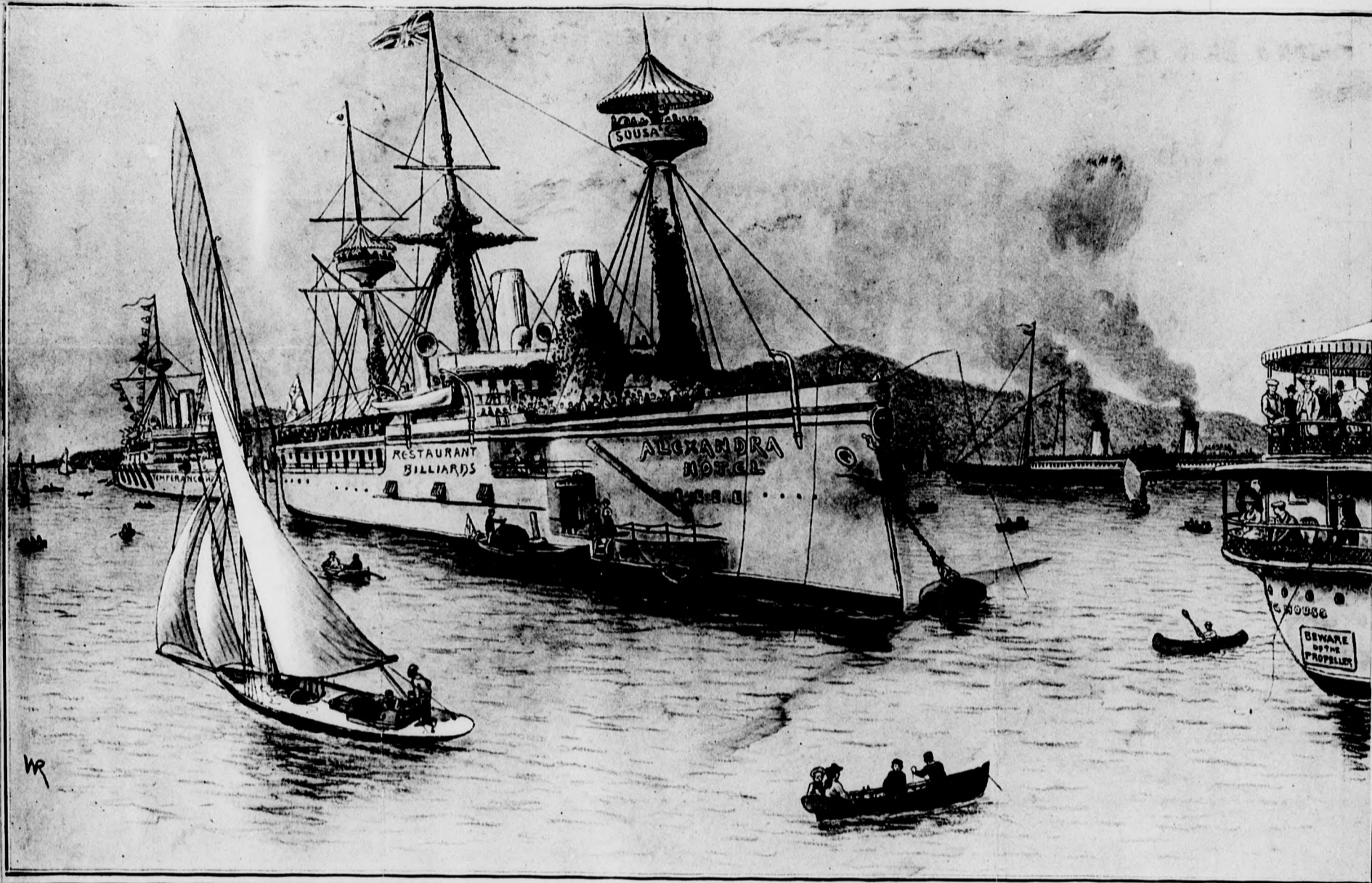
The two performances which the band gave in the Parr Hall on Saturday afternoon and evening charmed large audiences, who were appreciative to a degree, and encores were the order. Among the new music presented was a suite in orchestral form, which Mr. Sousa calls "At the King's Court." This was immensely successful in the London programme. Then there was a march in the distinct Sousa type, called "The Diplomat"—an admirable composition which shows the wonderful versatility of the conductor. The American character sketches and "Blue Bell" (with singular variations) were among the best enjoyed items, while there was a new series of popular encores in addition to those now famous compositions, "The Washington Post" and "El Capitan." Mr. Sousa includes in his programme a violin solo by Miss Maud Powell, who possesses an exceptional gift of temperament and power of execution; a vocal solo by Miss Estelle Liebling, who has a soprano voice of extraordinary range; and a cornet solo by Mr. Herbert L. Clarke, whose playing is marvellously good.

SOUSA AND HIS BAND.

On Saturday we went to see and hear Sousa and his band. Usually one is content to hear a band, even at a distance, but in this case Sousa and his band possess joint attractions which must not be missed, and which cannot be enjoyed separately. If you want to listen to the band you must needs also watch Sousa, and if you are merely anxious to ignore the presence of the instrumentalists. The best plan is to pay your money and then see and hear all you can for the outlay. In combination Sousa and his band are excellent. What either would be without the other we shudder to contemplate, but, probably the loss of the conductor would be a less serious matter than the loss of the band. Sousa without his instrumentalists might pall upon one after a time; as it is he provides an appreciable diversion. This is the second visit to Warrington, and good audiences again testified to the popularity of the "March King" and his merry men. They gave two performances—afternoon and evening—with a different programme of music each time, so that those enthusiasts with case-hardened eardrums who went twice got some enjoyment out of both concerts. We hardly need go into detail about the selections which formed the repertoire for the day. They were extensive, varied, and served to bring out the striking capabilities of both Sousa and his band. The former is no ordinary conductor, and he ought really to wield a magic wand or a bejewelled baton instead of the plain white wood instrument which does duty. It is due to the Americanism which permeates the whole show that Sousa should avoid the conventional in this particular as in others and we make the suggestion for what it is worth. To see Sousa extracting the most delicate nuances of expression with prehensile kid-gloved fingers, and opening his arms to a tornado of sound from the brasses, is a sight not to be forgotten in a moment. Anon he may interpret Chopin by a sort of chopping motion with the baton which suggests slaughter amid the wheat stalks. In any pose or posture Sousa is, well—Sousa, and he is meant to be seen. The band is a fine company of talented musicians, and when it is in full blast on some soul-inspiring march or descriptive *suit* it produces an effect comparable with nothing in the realm of music. But the performance is not all noise. Frequently the bandmen subdue their efforts till the faintest whisper only is proceeding from the instruments, and they are as capable of the sweet and low as they are of the crash and bang which is more especially their forte. A word should be added with regard to their matchless "time" and the military precision with which they swing off into the most brilliant selection without a moment's notice. High training and magnificent instrumentation are as obvious as is the striving after effect which is not an objectionable characteristic. It was typical of Sousa and his band to give as an encore the popular pantomime song, "Blue-bell." Most bands would have disdained anything so un-classical, but not so Sousa's. They played "Blue-bell" *en suite*, in sections, and with every conceivable variation except backwards, and nothing pleased the generality of the audience more. But Sousa and his band set out to please, and they succeeded admirably. As on the previous visit the band programme was interspersed by songs from Miss Estelle Liebling, a soprano of remarkable quality and power, and Miss Maud Powell, violinist. The latter gave a fine interpretation of "Zigeunerweisen," which was also the principal violin solo by Mr. Alfred Ross at the Musical Society's concert earlier in the week, so that many members of the audience were afforded an opportunity of an interesting comparison.

A word should finally be said to the credit of Messrs. R. H. Pearson, Limited, who arranged the welcome re-visit of Sousa and his band.

The Graphic. London. March 11. 05.



Now that the Admiralty are disposing of so many old ships, writes our artist, it is a pity that they do not utilise them. Let out as floating hotels, the vessels anchored in the Kyles of Bute, would be a fruitful source of revenue, and would help to reduce the burdensome income-tax. The vessels

might be made most attractive if a little money were expended on decoration, and, with a band in the fighting-top would be undoubtedly popular.

WHAT TO DO WITH OUR OLD MEN-OF-WAR: AN ARTIST'S SUGGESTION TO THE ADMIRALTY

Coatbridge Leader.
March 18. 05.

Coatbridge Ad.
March 18. 05.

Continental Times
Berlin Germany 3/13. 05.

SOUSA'S BAND.—Counter attractions affected adversely the demand for seats of the dearer class at Sousa's concert last night, but other parts of the Town Hall were crowded out, and the audience was most enthusiastic throughout the evening. As much, if not more, interest was taken in the pieces performed in answer to recalls. The "Washington Post" and "Dixie Land" numbers took the house by storm. While conducting these Sousa's beat was a study. Characteristic attitudes also accompanied the performance of his new march "The Diplomat," in which the brasses, and of that family the trombones, have a grand innings; but for exquisite tone colour and rhythmic witchery the interpretation of a Gavotte-like number, which was bracketed with the new march, was a perfect treat. Local bandmen who heard the Wagner excerpt last night may congratulate themselves. It provided a contrast, and a magnificent performance it was. Miss Estelle Lieblich, vocalist, and Miss Maud Powell, violinist, assisted, and each had to respond to recalls.

SOUSA'S BAND.—Last night, Sousa and his Band gave a performance in the Town Hall. There was a fairly large attendance, considering the great attraction in the Theatre Royal. The programme was a thoroughly representative one, and included Sousa's new compositions, "At the King's Court" and "The Diplomat." Numerous encores were given, and these included the light and catchy pieces that have always been associated with John Philip Sousa and his Band. Mr Herbert L. Clarke, the cornetist, gave a solo, "Sounds from the Hudson," for which he was encored, when he gave a very fine rendering of "Killarney." Miss Estelle Lieblich gave a magnificent rendition of "Nightingale Song" (Masse), and in response to a unanimous recall she sang "Will you love when the lilies are dead." The other soloist was Miss Maud Powell, violinist, who played the fantasia "D'Otello" and she had also to respond to a most enthusiastic encore. The whole entertainment proved a great treat.

John Philip Sousa who is at present in England has written a strongly worded letter to the Times protesting against the publication of pirated editions of his marches in England whereby, he alleges, he suffers great pecuniary loss. It seems that Sousa's music hits the "taste" of the modern English public and pays for hawking. "British music," says Sousa, "is no longer pirated in the United States, for the U. S. has a treaty of reciprocity with England in the matter. But what is the use of reciprocity," he pathetically asks, "if it doesn't reciprocate?"

New York Times.
Feb. 27. 05.

New York Morning Telegraph.
Feb. 27. 05.

St Paul. Minn.
Globe. Feb. 19. 05.

SOUSA ANGRY WITH ENGLA .D. Says the Government Permits Open Piracy of His Works.

LONDON, Monday, Feb. 27.—John P. Sousa writes to THE TIMES a strong protest against the British Government permitting open piracy of his copyright compositions.

He declares that music piracy does not exist in any other country where the international copyright law is enforced, and that national honor and pride might demand that immediate steps be taken to fulfill Great Britain's treaty obligations.

Commercial Tribune.
Cincinnati Ohio. 2/19.05.

TURNERS GIVE ANNUAL BALL

Four Hundred Couples Enjoy the
Carnival—Hall a Blaze
of Color.

The North Cincinnati Turners scored one of the splendid and enjoyable successes of the season last evening in the annual carnival ball given at their headquarters on the hilltop.

The finely decorated hall was a blaze of blended color and illumination. The American, Russian and Japanese flags were twined together, and in that fashion they hung from walls and ceilings and pillars amid masses of festoonery and bunting, lit up by the glow of a thousand electric lights.

Four Hundred Couples Present.

Some 400 couples were in attendance. The invitations had been limited to members, their wives and children and friends. All, or nearly all, adopted masks for the occasion and the array of costumes was dazzling and bewildering.

\$—\$

Every land and nation and every age, class and station had its representative in the gay and fantastic assemblage. One of the most amusing features was the "Sousa's Band," which, with George Finn as Sousa, discoursed variegated music in serenades to the principal officers of the society.

Unmask at 11 o'Clock.

A fine orchestra rendered music for the dancers. At 11 o'clock the unmasking took place, and after the general interchange of greetings supper was served by the ladies of the society. Those in charge of this were Mrs. Geo. Singer, Chairman, and Mesdames E. Luebbert, I. Grimm, Paul Schob, John Strietman, Fred Mayer, Sophia Stich, Wm. Petri, M. Umschneider, M. Hartman, Emil Flick.

The general committee in charge of the event was Paul Schob, Chairman; Hoefle, Fred Hoffmann, Christ Herold, George A. Singer, Wirt Chapman, Dennis Meyer, Wm. Petri, Theo. Grellich, John Streitman and Fred Kleb.

BANDMASTER SOUSA HAS A HAIR-RAISING EXPERIENCE.

WHILE stopping at a provincial hotel in the early part of his present tour of England, John Phillip Sousa, the bandmaster, had an experience that has forever destroyed his anxiety to again read Edgar Allan Poe's "The Murders of the Rue Morgue." Weary from the labor of giving a couple of concerts largely composed of encores, Sousa retired to bed at a pretty early hour for a man with night work to do, being so determined to get a good sleep that he even left untouched the sandwiches which, in response to his customary request, had been placed on a table in his bedroom.

In the dead of the night he was awakened by what seemed to be the sound of a plate being pushed about among the glass and cutlery on his small supper table. He sat up and looked around, but seeing nothing in the dim light of the lowered gas, and concluding that he had been dreaming, hastily sought the warm valley of his pillow again—for it was a bitter night—and slept soundly until morning.

"Lor', sir, what a mess the room's in!" cried the man who brought Sousa's hot water in at 9 o'clock. The March King turned over and looked at the room. It was soiled nearly everywhere with black footmarks. They were on the floor, the table, the toilet stand, and the chairs—most particularly the chair upon which Sousa had put his shirt and other underwear.

"And it's all over the plate!" said the man with the hot water. And it was. Moreover, the sandwiches had entirely disappeared, and so had the fruit, which had been placed at the side of them. Putting on his dressing-gown and slippers, Sousa helped the man in his search about the room for what they expected would turn out to be a hidden tramp, and it was not very long before the sharp, black eyes of the musician discovered that the footmarks seemed to have come from and disappeared to the great old-fashioned "chimney corner."

"He's up that chimney, but he won't be when we have burned a little paper this end of it," grimly observed Sousa, and the smoke from the flaring torch of the morning newspaper soon had the desired effect. A large baboon covered from head to foot in soot, and trembling from and to the same extremes, descended into the room and stood quite quietly by the window while Sousa and the hot-water man retreated into an adjoining apartment, locking the door behind them. The baboon, it turned out, had escaped from a traveling circus the night before, and was last seen making his way in the direction of a disused bit of ground at the side of the hotel.

Sousa declares it was too horrible to write a march about, but he is going to describe it in musical lingo in a tone poem à la Richard Strauss.

Dublin Adv. 3/14. 05.

SOUSA'S BAND.

Sousa's Band was heard to great advantage in the Theatre Royal this evening. A large audience assembled to listen to the several items on the programme, which included selections from the works of a number of well-known and popular composers, including Litolff, Clarke, Masse, Mascagni, Elgar, and Kroeger. The "march King" himself was most enthusiastically received, and so were a number of his new pieces, which were generously encored, including the suite, "At the King's Court," and his "American Character Sketches."

The Londoners take Mr. Sousa very seriously indeed. The World of that city actually feels impelled to protest against the untenable claims on behalf of Mr. Sousa put forward by injudicious admirers who would have us believe that even the greatest living conductors have something to learn from him, and that he is a real force in contemporary music. It is barely possible," the writer continues, "that the Sousa concerts may do good by proving to people who are afraid of music that a concert may be quite lively, and so insensibly lead them on stepping stones to higher things; but that is very problematical. It is much better to be frank

and say that the Sousa concerts are admirable and unique of their kind, and that the kind is not far removed from the music hall. It is not necessary to introduce into the matter any invidious considerations, of 'higher' and 'lower'—and, indeed, they would be quite out of place. It is certain that to hear Mr. Sousa conduct one of his own marches is an indispensable part of a complete musical education. There is nothing quite like it; the nearest approach was a Strauss waltz conducted by Strauss. In both we have the incarnation of rhythm. That is the chief greatness of Sousa, and almost sums him up; but there are other things; and in another aspect of his talent he may be called the De Pachmann of the orchestra. His gestures stand in the same relationship to his music as the facial expression of M. de Pachmann to his playing. They are wholly external to it, and yet an inseparable part of it.

New York American.
Feb. 26. 05.

SOUSA SWAMPED BY 500 DEADHEADS.

Angered on Hearing that All
Cheap Seats Were Sold They
Broke Into Hall.

Special Cable to New York American
and Journal.

London, Feb. 25.—Sousa had a large and unexpected "free list" at his last concert at the Public Hall, Forest Gate, just outside London. A crowd numbering five hundred waited patiently for hours to be admitted to the shilling seats. When the door was opened it was announced that only thirty shilling seats were available.

The crowd became angered and rushed the doors and appropriated all the seats vacant in the hall without regard to their scheduled price. A wild time ensued and the concert, which was to have started at 8, did not begin until half an hour later.

The band then soothed the "savage breasts," but the advocates of "free music" retained their seats without cost.

Blackpool.
Herald & Flyde Adv.
March 14. 05.

SOUSA AND HIS BAND.

Two Concerts at the Gardens.

Profuse melody, tripping, lilted swinging Sousa melody, for the most part pretty, catchy essentially popular, but at times eccentric, queer and incomprehensible, filled the Winter Gardens Pavilion with a very carnival of music yesterday afternoon and evening. As one sat and followed the irresistible swing of "El Capitan," "Dixie Land," "The Washington Post," "The Diplomat," "Looking Upward," and other typical Sousa compositions one ceased to wonder at the world-wide fame of the great American conductor-composer and his clever, wonderfully-trained band. The large audiences which filled the Pavilion were carried away by the infectious gaiety of the music, and though the March-King makes a practice of scarcely pausing for more than an instant between his pieces, the people were not thus to be robbed of their privilege of applauding when they were pleased, and several additional numbers were insisted upon, while a remarkable kettle-drum performance, which came in the suite "Looking Upward"—a revelation in the art of kettle-drumming—had to be repeated or the thread of the music would have been lost in a storm of applause that could not have been quieted in any other way.

The afternoon programme comprised Liszt's "Les Preludes" and "Fourteenth Hungarian Rhapsody," Nevin's episodes "At Fontainebleau" and "A June Night in Washington," Grieg's "Parade of the Dwarfs" and Sousa's "El Capitan," "Looking Upward," "Dixie Land," "Washington Post," and "The Diplomat," by the band; a saxophone solo, "Fantasia Pastorale," by Mr. J. H. B. Moeremans; a soprano solo, Isabella's Air from "Pre aux Clercs" (Herold), by Miss Estelle Liebling, with flute obligato by Mr. Marshall Lufsky; and a violin solo, Wieniawski's "Ballade et Polonaise," by Miss Maud Powell. Every item was so essentially attractive that it is quite unnecessary to particularise any further than to say that Miss Powell is an exceedingly gifted violinist, and that Miss Liebling is a clever and sweet-voiced vocalist, with a remarkable facility for imitating the notes of the flute.

As for John Philip Sousa, himself, the only wonder that came to one, as one watched him hold his band in his grip, was how and why he has come to be the butt of such a vast amount of wit and burlesque. There is an entire absence of anything in the way of acrobatics, and his peculiarities are few and scarcely noticeable. But then he is famous and has to pay the penalty.

The evening programme included Liszt's "Maximilian Robespierre" overture, Sousa's new suit "At the King's Court," and March, "The Diplomat," a transcription by Sousa of Nicolai's overture to "The Merry Wives of Windsor," a series of American character sketches (Kroeger) and "Sunrise" from Mascagni's Japanese Opera "Iris"—a solemn, dignified, and strangely impressive performance in strong contrast to the usual Sousa piece—while the encores included "Dixie Land," "Washington Post," and other popular compositions of the March King. Miss Liebling sang the "Nightingale Song" from Maase's "Marriage of Jeannette," and responded to the encore with "Will you love me when the lilies are dead?" Miss Maud Powell played Wieniawski's fantasia "Faust," and Mr. H. L. Clarke, cornetist, was immensely successful with a valise brillante "Sounds from the Hudson."

Blackpool
Herald & Flyde Adv.
March 15. 05.

SOUSA AT BLACKPOOL.

TWO CONCERTS AT THE WINTER GARDENS.

Sousa's reputation is based upon the characteristic vigour of his marches and the manner of their rendering under his conductorship. But in the return visit to this country and to Blackpool, we find the artiste predominating over the 'cute showman, and patrons are getting a concert in place of a gymnastic and mechanical display. This was the experience at the Winter Gardens on Monday, and the inclusion in the programme of masterpieces other than Sousa marches—which are masterpieces also in their way—was thoroughly appreciated. The afternoon concert opened with Liszt's symphonic poem "Les Preludes," and closed with the fourteenth Hungarian Rhapsody of the same composer. This latter had a very adequate and sympathetic rendering, and the performance attained a high level. Another notable piece was Grieg's "Parade of the Dwarfs." Nevin was also drawn upon for "At Fontainebleau." There was a fair contribution of Sousa, including a suite "Looking Upward," and a new march, "The Diplomat." Others which have been made familiar by gramophones and street organs were "El Capitan," "Dixie Land," and "Washington Post." Sousa as a conductor retains his familiar methods, though perhaps with less of demonstrative emphasis. The band is supported by Miss Maud Powell, a gifted violinist, and Miss Estelle Liebling, who sang Isabella's air from "Pre aux Clercs," a trying exercise, with a very fine appreciation of her vocal powers. Mr. J. H. B. Moeremans is a clever soloist on the saxophone.

A second concert was given in the evening, and both were very well attended. The Pavilion of the Winter Gardens was used for these concerts, and Mr. J. R. Huddleston is to be complimented upon having once again successfully catered for the tastes of the concert-going public.

Hamilton. Advertiser
March 18. 05.

SOUSA'S BAND IN HAMILTON.—An enthusiastic if not as large an audience as one might have expected—the Town Hall being only about three parts filled—welcomed John P. Sousa and his band on the occasion of their first visit to Hamilton yesterday afternoon. Every item on the programme was admirably rendered, and almost without exception encored. Opening with the overture "The Merry Wives of Windsor," the recall for which was acknowledged with "El Capitan," the band were heard to great advantage in their next number, "At the King's Court," one of Sousa's own compositions. It is a suite, and is a musical description of a Countess, a Duchess, and a Queen. The various parts were harmoniously rendered, but the heralding in of the Queen with a perfect fanfare of joyous melody, concluding in true patriotic "Rule Britannia" style, was a masterly performance, and the hearty applause it called forth only subsided on the band striking up "Dixie Land" by way of acknowledgment. Perhaps the next best number was "The Diplomat," also by Sousa. This is a new march, which is being extremely well received in all parts of the country. The suave style of music at opening gradually merges into a more florid kind, with a military swing about it that is very pleasing. The encore number to this was "The Stars and Stripes for Ever," rendered in spirited fashion. Other contributions that were well received were "Sunrise" (from the Japanese opera, "Iris"), "A June Night in Washington," "Amaryllis," "Washington Post," and "Biscayan Love Song," the two latter being given in response to recalls. The programme was agreeably varied with excellent contributions by Miss Estelle Liebling, soprano; Miss Maud Powell, violinist; and Mr. Herbert I. Clarke, cornetist.

Blackpool Gazette - News.
March 14. 05.

SOUSA BACK AGAIN.

SUCCESS AT THE WINTER GARDENS.

The man who has succeeded in making for himself a name by putting "a band of music" round the world has been spending the week-end enjoying Blackpool's breezes, along with his men. Monday saw him back again at the Winter Gardens, thanks once more to Mr. Huddleston's continuous enterprise. Sousa looked well—little thinner "on the top," certainly, and a trifle more given to embonpoint, which may account for him not being quite so brisk with the encores as he used to be. Still, when he rattled off into the inevitable "Washington Post," he was the same old Sousa, of characteristic poses and gestures.

The afternoon programme was a trifle more classic than usual. Perhaps he wished to show he was quite as au fait with the masters as with the makers of rag-time medleys. Liszt's symphonic composition, "Les Preludes," was a fine piece beautifully interpreted, the strains of which lingered pleasantly until "El Capitan" was suddenly burst on us. Sousa's "Mars and Venus," from the suite "Looking Upward," was quite the sensation of the afternoon, owing to the wonderful descriptive performance by a drummer. The March King's latest stepper, "The Diplomat," was played; and it bore the stamp of the composer over it. Miss Estelle Liebling was delightful to hear in Isabella's air from Herold's "Pre aux Clercs"; her rendering was most cultivated. Miss Maud Powell showed splendid bowing and execution in a Ballade and Polonaise, by Wieniawski.

The most artistic performance by the band in the evening was of "The Sunrise" selection from Mascagni's "Iris." It was most charming. His suite "At the King's Court" was another demonstration of the exquisiteness of sound and daintiness of execution of his band. The American characteristic pieces, as usual, were very popular, especially "The Dancing Darkie," "Stars and Stripes," old though it be, obtained the most applause. A quartette each of piccolos, cornets, French horns, and trombones assembled at the front of the stage and made a most striking effect, which brought down the house.

"The Star-Spangled Banner" ranked at each performance with our own National Anthem; and on each occasion the large audience honoured it by standing.

Hamilton. Herald
March 18. 05.

RDAY, MARCH 18, 1905.

SOUSA AND HIS BAND.—To a large and fashionable audience in the Town Hall, John Philip Sousa and his famous band discoursed yesterday afternoon a programme of high-class music. The eminent conductor had the assistance of Miss Estelle Liebling, soprano; Miss Maud Powell, violinist; and Mr. Herbert Clarke, cornetist. The recital was really a brilliant one, the band being undoubtedly heard to greatest advantage in the closing item—"Introduction to the 1st Act of 'Lohengrin.'" (Wagner).

SOUSA'S BAND.

This admirable band of players on wood and brass instruments gave the first of their two promised matinees yesterday afternoon in the Theatre Royal, commencing at half-past two o'clock. The balcony was the most fully occupied part of the house; the lower seats and galleries did not make so large a show. The band includes the following instruments:—14 B flat clarionets, 1 E flat do., 1 alto and 1 bass; 2 oboes, 1 English horn, 2 bassoons, 4 saxophones, 4 flutes and piccolos, 4 horns, 4 cornets, 2 trumpets, 1 flugelhorn, 3 trombones, 2 euphoniums, 1 somaphone, 3 tubas, 3 drums, and 1 harp—total 54. The impression made by the playing of the band on the occasion of their first visit to Dublin was so very distinctive that it is almost needless now to dwell on the merits of the ensemble they produce. The accuracy and the unity of their phrasing is the most conspicuous feature, and this is the case in all degrees of force from the loudest and most brilliant double fortes to the most delicate pianissimos. The gradation between these extremes was always gradually and elegantly marked and accomplished with smoothness. Full chords of the brass quartet sounded splendidly even when heard without the other instruments, and when all came the effect was superb. Nor were the audience without opportunities of occasionally perceiving at particular passages how good the individual players were. The band filled the entire stage of the theatre, and their conductor, Mr. John Philip Sousa, on taking his place in front of them, was welcomed with applause. The concert opened with the overture, "Maximilian Robespierre," by Liloff, an extremely fine composition which is graphically suggestive of the feelings of joy and exultation experienced by the people of Paris when the Reign of Terror was brought to an end by the downfall of Robespierre, and in which the "Marseillaise" is introduced in a masterly way. The slow, gloomy introductory section in minor key seems to symbolise the death of the tyrant. The audience had not time to dwell mentally on this sound-picture when Sousa started the next piece, a "Valse Brillant." We venture to suggest that it would be better to allow an interval of a few minutes between each piece. The valse, however, brought forward a masterly cornet player, Mr. Herbert L. Clarke as soloist in the piece. His tone ranged from loud to soft with exquisitely good quality; he played rapid chromatic and other difficult passages with most accurate tonality, and he occasionally reached very high notes somewhere near the third treble C. After a showy and effective suite by Sousa styled "At the King's Court," there came a vocal solo by Miss Estelle Liebling, soprano, the "Nightingale Song" from the "Marriage of Jeannette" by Masse. To this a flute obligato was finely played by Mr. Marshall Lufsky. The song is full of florid passages high in the scale and these were sung with brilliance and ability by the lady, who, in introducing a shake, however, was not quite as well in tune as the flute could have been. Indeed it is time that shakes were wiped altogether out of vocal soli—nobody ever sings them in tune. The true supremacy of the human voice lies, not in devices that fiddles and flutes can do much better, but in pathos and power of expressing emotions "grave and gay," "lively and severe." In the rest of the florid vocalism, however, Miss Liebling kept pace wonderfully well with the flute. Her singing elicited warm applause. The next item was another band piece by Mascagni entitled "Sunrise" from the Japanese opera "Iris." But for the name attached of the Ita-

lian composer this piece might have passed for something by Wagner, or, perhaps, it would be fairer to say, by some of Wagner's imitators, so brilliantly chaotic and full of unexpected key-changes is it. It is hard to understand why so gifted an Italian as Mascagni should hang on to the skirts of Wagner in such a way, instead of following out the happy individuality which is suggested in the orchestration of his "Cavalleria Rusticana." All the same the piece was played in fine style. After some American "Character Sketches" and other pieces, Miss Maud Powell played a violin solo on themes from "Faust." Her tone was not very strong, but her technique was very complete and refined and she played the themes introduced in the piece with great expression. The band accompaniment was elegantly played. In response to a warm encore, Miss Powell played another piece. The final item in the programme was the overture by Nicolai, "The Merry Wives of Windsor." In the course of the afternoon pieces of an American type not mentioned in the programme were played; but we venture to think that the substitution for one or two of these of such an overture as "William Tell" or "Oberon" would have been acceptable, an additional reason being that the Sousa band would have done either of them so extremely well. The concert-goers of Dublin can appreciate the "Tannhauser" overture or a movement from Tchaikowsky's "Symphonie Pathétique" quite as well as "Dixie's Land" or the "Washington Post."

The concluding matinee will be given in the Theatre Royal to-day at half-past two o'clock. Last night the Band gave a concert in the Pavilion, Kingstown, before a crowded audience. The programme included the overture from "The Merry Wives of Windsor"; cornet solo, "Sounds from the Hudson," by Mr. Herbert T. Clarke; suite, "At the King's Court," a new piece; the nightingale song from "Marriage of Jeannette," sung by Miss Estelle Liebling, with flute obligato by Mr. Marshall Lufsky; episode, "A June Night in Washington"; and other pleasing items by the Band. All the items were well received, the solo items particularly being warmly applauded. The Fantasia d'Otello, played by Miss Maud Powell, was beautifully executed.

Irish Times, March 16. 05.

SOUSA'S BAND AT THE THEATRE ROYAL

The second concert given by Sousa and his band at the Theatre Royal yesterday afternoon again attracted an audience of large proportions. The programme was if anything more interesting than that of the previous day, and the gifted conductor and his corps of instrumentalists were repeatedly encored. All the selections arranged for the occasion served to bring out the full powers of the forces at his disposal, and the resultant effect indicated unmistakably what perfection can be obtained in the interpretation of all kinds of music by a conductor who possesses the rare ability of being able to make the very most of the material under the control of his *bâton*. As on the previous afternoon solos were given by Miss Estelle Liebling (soprano), and Miss Maud Powell (violinist). Miss Liebling sang with much taste Isabella's air from *Pre aux Clercs*. Miss Powell played the fantasia d'Otello, by Ernst, and was loudly encored. Mr. J. H. B. Moeremans gave a selection on the saxophone, and fairly delighted the audience with the pleasant music which this instrument, in the hands of a master, is able to produce.

Irish Times.
 March 15. 05.

SOUSA'S BAND AT THE THEATRE ROYAL

There was a large and fashionable audience at the Theatre Royal yesterday afternoon to welcome a return visit of Sousa's band. It is but a short time since Dublin musical circles first became acquainted with the work of the splendid corps of musicians which Sousa has brought together, and it is safe to say that the very favourable impression which the performances of the band created on the former occasion will be considerably strengthened by the present visit. The programme yesterday afternoon was varied by the introduction of a number of solo items, which came in very agreeably between the massed numbers for which the band was responsible. The soloists were Miss Estelle Liebling (soprano), Miss Maud Powell (violinist), and Mr. Herbert L. Clarke (cornettist), and it is only bare justice to say that their contributions were amongst the most enjoyable features of the concert. The "Nightingale Song" from Masse's "Marriage of Jeannette," was sung with much taste by Miss Liebling. She possesses a splendidly-trained; flexible voice of fine range and purity, and her contribution was decidedly enhanced by Mr. Marshall Lufsky's flute obligato. An encore followed, as a matter of course, and Miss Liebling again gratified her audience by graciously responding. A selection from "Faust" was played by Miss Powell. There was an evenness and delicacy of touch about her work, and a careful discrimination of the inherent peculiarities of the selection, which roused the audience to enthusiastic plaudits and demands for an encore that would admit of no denial. Mr. Clarke's cornet solo, "Sounds from the Hudson," showed his complete mastery of the instrument, and earned for him well-merited approval. With regard to the band programme, it was made up largely of pieces with which Sousa's name has become inseparably associated. The public are already aware of the splendid powers of the band, and the reception accorded Sousa as he appeared on the stage testified once more the appreciation in which his work is held. The opening number, Liloff's overture to "Maximilian Robespierre," was an unusually fine performance, and brought out the musicianly abilities of the instrumentalists to the fullest extent. The piece is altogether descriptive of the closing days of the Reign of Terror, and the music is thoroughly infused with all the passion, pathos, and misery of that historical period. Light and shade were admirably observed by the musicians, who thoroughly deserved the hearty encore they received. "At the King's Court," a new piece by Sousa, containing characteristic specimens of his work, a new and spirited march entitled "The Diplomat," by the same composer, some American sketches, and the overture to the "Merry Wives of Windsor" (Nicolai) also figured on the programme, and in each case there was an encore, the audience, in some instances, insisting on a third piece. The encores included an attractive whistling chorus and some perfectly wonderful variations on that familiar air, Blue Bell. The concert came to a close by the playing of the Star-Spangled Banner and the National Anthem.

Dublin Ireland.
Daily Express.
March 15. 05.

Ev. Herald.
March 15. 05.

SOUSA AND HIS BAND

IMPRESSIONS AT THE THEATRE ROYAL.

The popularity of John Philip Sousa does not appear to be yet on the wane. His reception at the Theatre Royal yesterday afternoon proved this conclusively; in fact, the dominating impression left in the mind at the conclusion of the programme was not so much the music as Sousa the music-maker. The very wording of the advertisements which one sees at every turn emphasises this. They do not direct attention to "Sousa's Band," but to "Sousa and his Band," and between these two styles there is a very great distinction. There are dozens of bands, good, bad, and indifferent, called after their conductors, and people know when they read of "Jones's Band," for instance, that it is conducted by one Jones; but when they read of "Sousa and his Band" they know that Sousa the man is performing with the band which he has made. That is the point. It is Sousa who is the performer; the band is a stupendous and wonderful machine which he has constructed, and which is controlled entirely and solely by him. And this raises the question, "Is Sousa a musician in the true sense of the word?" The answer requires some little consideration. Take, for example, yesterday's performance. After hearing the interpretation of Sousa's own compositions one realised that the way he played them was the one and only way to play them; they bore the stamp of his individuality, and they had a swing and "go" about them which other bands do not seem to catch. The spirit of the composer communicated itself to the listener. But there was no such impression left by his interpretation of the works of other composers. One felt that here there was too much Sousa, and that at times he failed altogether to convey the intentions of the writer. The execution of the band was flawless, but, nevertheless, there was something lacking. And, therefore, it would, perhaps, be more correct to term Sousa a "music-maker." A genius he admittedly is, but his genius is that of the material maker, rather than that of the inspired creator or translator. However, be that as it may, the public warmly appreciates his performances, and that popular admiration after all is precisely the thing which many musicians who affect to scorn Sousa's methods have utterly failed to achieve.

Yesterday's programme contained two new compositions, and these were awaited with considerable interest. The first was a suite entitled "At the King's Court," and consisted of three themes, "Her Ladyship the Countess," "Her Grace the Duchess," and "Her Majesty the Queen." Her Ladyship was frankly frivolous. She danced boisterous dances, played hide and seek and blindman's buff, and altogether gave unrestrained vent to her very high spirits, if we are to judge by the music. The opening bars of "Her Grace the Duchess" showed that that lady moved in the most exclusive circles, and was a very pattern of charmingly decorous behaviour. But, alas, she met the hoydenish little Countess, and after a few ineffectual efforts to withstand the temptation, her Grace gave way and plunged into a mad whirl of pleasure, portrayed with the full vigour of the brass and wood, exceptionally snocking escapades being announced by the cymbals and drums in frenzied remonstrance. Then there came a quiet interlude, during which the Duchess made numerous excellent resolutions, clearly indicated on the clarinets and flutes, but once more she was drawn into the vortex, and her adventures were very abruptly terminated by the bass drum leaving the audience in uncertainty as to the remainder of her career. It sounded rather as if the composer wished to draw a charitable veil. In striking contrast to these riotous ladies came her Majesty the Queen, heralded with a fanfare of trumpets, and moving with a stately grace, which, while being eminently fitted to her royal position, was, as a musical character study, supremely uninteresting and at times suggestive of Moody and Sankey. The suite was vociferously encored, and in response the band played "Dixie Land" and "The Hands Across the Sea." Mr. Herbert L. Clarke proved himself a fine executant on the cornet in the valse solo "Sounds from the Hudson," and Miss Estelle Liebbling was deservedly recalled for her brilliant singing of Massé's "Nightingale Song." The band then played "Sunrise," from Mascagni's Japanese opera "Iris," and as an encore rattled out the familiar strains of the "Washington Post." Four American character sketches followed, which went off with that "click" for which Sousa is famous. Miss Maud Powell, a talented violinist, gave an excellent rendering of Weinawski's Fantasia, "Faust," and responded to a hearty recall with "At the Brook." The second of Sousa's two new compositions was a march, entitled "The Diplomat," which was rapturously encored, and was followed by "The Stars and Stripes for Ever" and "Manhattan Beach." There is nothing remarkably new about this latest of the "March King's" productions, and in point of "catchiness" of tune it does not compare favourably with some of his earlier compositions. The one distinctive and inseparable feature of all Sousa's marches is the terrific amount of work which goes on in the percussion department. With but few and much curtailed rests, the drums and cymbals are crashing and banging along in 6-8 time from beginning to end, with the result that, though the effect at first is inspiring, it speedily becomes unspeakably wearisome, and finally positively irritating. This forces one to the conclusion that, while Sousa is unequalled in the line he has struck out for himself, yet it is possible to have too much, even of Sousa, and that therefore a little less liberality in the matter of encores would not be injudicious.

AT THE KINGSTOWN PAVILION.

A crowded audience assembled at the Kingstown Pavilion in the evening, and accorded the "March King" a reception even more cordial than that which greeted him at the Theatre Royal. Practically every selection was enthusiastically encored, and the popularity of Sousa's compositions was shown to be as great as ever. The band played with its invariable faultless precision, and at the close of the programme the audience applauded in a manner which left no doubt as to the keen enjoyment which the entertainment had

When I arrived at Kingstown last night at a few minutes past eight I witnessed a remarkable scene of bustle and animation. From the railway station to the Pavilion entrance a huge queue extended, while on its outskirts hovered detached individuals waiting to get into line, or making desperate efforts to find other entrances where none existed; while all over the wharf people chatted in groups who evidently knew by experience that in a case of the kind "the more haste" is generally "the less speed." The occasion was, of course, the visit of Sousa and his band to Kingstown, and from both city and surrounding townships crowds had come by train and tram—the Kingstown people presumably being already comfortably settled down in their fine concert hall. Once inside

The Scene was a Remarkable One.

Every available spot was occupied, and I do not believe I have ever seen so large an audience at any concert in Ireland. Nicholas' well-known overture, "The Merry Wives of Windsor," was over, and Mr. Clarke, the fine solo cornet player of the band, was just concluding his "Valse Brillante" by the time the writer effected an entrance, and the next item, Mr. Sousa's new suite, entitled "At the King's Court," was immediately begun. At a Sousa concert the items are run off with almost too little interruption. The composer entitles the three movements of which his suite is composed "Her Ladyship the Countess," "Her Grace the Duchess," and "Her Majesty the Queen," and by translating this nomenclature into sprightliness and coquetry, grace and dignity, and majesty and graciousness, you get a very good idea as to the character of the respective divisions of the whole as successfully reflected in Mr. Sousa's music. No one would dream of describing "At the King's Court" as great, but it is very agreeable, and was, of course, splendidly played. In the "Nightingale Song," from the "Marriage of Jeanette," Miss Liebbling, who possesses a light soprano of remarkable range and flexibility, showed she could do things with her voice quite as well as Mr. Lupskey, an excellent flautist, who played the obligato, could execute them on his instrument. "Sunrise," from Mascagni's opera, "Iris," would give nine out of ten people the impression that it was a bit of Wagner at his "Tristan" stage. The striking effects were finely brought out. The second part of the performance included an "Episode" by Nevin, a familiar Louis XIII. air, and Sousa's new march, the "Diplomat," a good march of the "Washington Post" variety. In addition, Miss Maud Powell gave a capital rendering of Ernst's difficult "Fantasia d'Otello," the performance concluding with the ever-welcome introduction to the third act of "Lohengrin," and "God Save the King." During the performance encores were frequent, and

Some of the Old Favourites

found the band at its very best, with Mr. Sousa conducting in something like the old fashion. The two pieces, however, that made the biggest hits were humorous fantasias on "Blue Bell" and "Bedelia," arranged by a member of the band, and involving the highest executive ability on the part of every instrument—veritable test-pieces, in fact. The execution of the various items was almost beyond criticism, although, as I suspected, and was afterwards informed, several leading players were absent through indisposition.

Dublin Freeman. 3.16.05

SOUSA'S BAND.

The second and concluding matinee performance was given in the Theatre Royal yesterday afternoon, commencing at half-past two o'clock. The attendance was about the same in point of magnitude as that at the matinee on the preceding day. The pieces performed included a symphonic poem by Liszt, entitled "Les Preludes," a Fantasia Pastorale by Singelee, which included a solo on the saxophone by Mr. J. H. B. Moeremans; the suite "Looking Upwards," by Sousa; the air "Pre aux Cleres," sung by Miss Estelle Liebbling, with flute obligato by Mrs. Marshall Lufsky; the "Invitation to Waltz," by Weber; Episodes, G. Nevin; Grieg's "Parade of the Dwarfs"; a new march by Sousa, entitled "The Diplomat"; a violin solo by Miss Maud Powell, consisting of a fantasia on themes from "Othello"; and Liszt's fourteenth Hungarian Rhapsody arranged for the band. This fine programme was played in splendid style, and elicited the heartiest applause of the audience.

Dublin Ireland
The Mail March 15.05.

Kendal Mercury & Times
March 17.08

SOUSA AND HIS BAND

IMPRESSIONS AT THE THEATRE ROYAL

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SOUSA AT ST. GEORGE'S HALL.

The eagerly awaited performance by Sousa, the march king, took place on Saturday afternoon in the above hall, before a large and appreciative audience. A previous visit had only served to make another opportunity of hearing the stirring melodies again a welcome one. A lively and well varied programme was performed, and pleasing contrasts to the general spirit of the performance were found in the singing of Miss Estelle Liebling and the violin solo of Miss Maud Powell. The efforts of both these ladies were greatly appreciated. Mr. Herbert Clarke's cornet solo was also well received, and an encore demanded and gracefully complied with. Miss Liebling took the fancy of the audience by her singing of a French nightingale song, giving for an encore "Will you love when the lilies fade?" Of the suite, overture, episode, fantasia, and other pieces performed by the band alone, it may be said that expectation was fully satisfied. The band seems to be a part of the conductor himself, so complete is his control over it, and so accurate is the combination. Sousa's methods of conducting are perhaps not strictly orthodox, but they are wonderfully successful, and the precision obtained is delightful. It is strange to hear a passage in the style of an old-fashioned chorale break into a stirring military march that sets feet tapping to its measure, all changes being effected neatly and the new phrase taken up smartly. Though something has been said to the effect that the Sousa combination is the culmination of musical violence, this would hardly be a fair description of its performance on Saturday, its clearness and careful modulation of tone being noticeable features. The programme was as follows:—Overture, "Merry Wives of Windsor," Nicolai; valse brillante, with cornet solo by Mr. Herbert Clarke, "Sounds from the Hudson," Clarke; suite, "At the King's Court," Sousa; "Nightingale Song" from "Marriage of Jeannette," Masse, by Miss Estelle Liebling, with flute obligato by Mr. Marshall Lufsky; with encore "Will you love when the lilies fade?"; "Sunrise," from the Japanese opera "Iris," Mascagni; "Washington Post" as encore; episode, "A June Night in Washington," Nevin; "Amaryllis," Ghys; encore "Stars and Stripes"; march, "The Diplomat," Sousa; encore "Manhattan Beauty"; violin fantasia, "D'Otello," Ernst, by Miss Maud Powell; encore, Air by Bach; Introduction to Third Act of "Lohengrin," Wagner. The quick measures of "El Capitan" and "Dixie's Land" made two other lively encores.

Lakes Herald
March 17.05

Sousa's Band at Kendal.

A large number of music lovers from the Lake District found their way to St. George's, Kendal, on Saturday afternoon to hear the famous Sousa concert. The great American band was in its best form and delighted the large audience by its renderings of the various selections and marches on the programme. The two favourite marches "Stars and stripes" and "El Capitan" met with a splendid reception, and the manner in which they were played and conducted certainly bore out the appellation which has been attached to Sousa of the "March King."

News & Dublin Lantern.
March. 18.05

KINGSTOWN PAVILION.

Sousa's Band played to a large company on Thursday, and got a good reception.

THE PLAYGOER.

Cassels Journal 3/15.

Mr. John Philip Sousa, the famous "March King," remarks: "After I get into the atmosphere of the composition I desire to write, the clarifying time is night, and then I can work like a Trojan."

Dublin
 En Telegraph. March 15. 05

SOUSA'S BAND.

This admirable band of players on wood and brass instruments gave the first of their two promised matinees yesterday afternoon in the Theatre Royal, commencing at half-past two o'clock. The balcony was the most fully occupied part of the house; the lower seats and galleries did not make so large a show. The band includes the following instruments:—14 B flat clarionets, 1 E flat do., 1 alto and 1 bass; 2 oboes, 1 English horn, 2 bassoons, 4 saxophones, 4 flutes and piccolos, 4 horns, 4 cornets, 2 trumpets, 1 flugelhorn, 3 trombones, 2 euphoniums, 1 cornaphone, 3 tubas, 3 drums, and 1 harp—total 54. The impression made by the playing of the band on the occasion of their first visit to Dublin was so very distinctive that it is almost needless now to dwell on the merits of the ensemble they produce. The accuracy and the unity of their phrasing is the most conspicuous feature, and this is the case in all degrees of force from the loudest and most brilliant double fortis to the most delicate pianissimos. The gradation between these extremes were always gradually and elegantly marked and accomplished with smoothness. Full chords of the brass quartet sounded splendidly even when heard without the other instruments, and when all came the effect was superb. Nor were the audience without opportunities of occasionally perceiving at particular passages how good the individual players were. The band filled the entire stage of the theatre, and their conductor, Mr. John Philip Sousa, on taking his place in front of them, was welcomed with applause. The concert opened with the overture, "Maximilian Robespierre," by Lilloff, an extremely fine composition which is graphically suggestive of the feelings of joy and exultation experienced by the people of Paris when the Reign of Terror was brought to an end by the downfall of Robespierre, and in which the "Marseillaise" is introduced in a masterly way. The slow, gloomy introductory section in minor key seems to symbolise the death of the tyrant. The audience had not time to dwell mentally on this sound-picture when Sousa started the next piece, a "Valse Brillant." We venture to suggest that it would be better to allow an interval of a few minutes between each piece. The valse, however, brought forward a masterly cornet player, Mr. Herbert L. Clarke as soloist in the piece. His tone ranged from loud to soft with exquisitely good quality; he played rapid chromatic and other difficult passages with most accurate tonality, and he occasionally reached very high notes, somewhere near the third treble C. After a showy and effective suite by Sousa styled "At the King's Court," there came a vocal solo by Miss Estelle Liebling, soprano, the "Nightingale Song" from the "Marriage of Jeannette" by Masse. To this a flute obligato was finely played by Mr. Marshall Lufsky. The song is full of florid passages high in the scale and these were sung with brilliance and ability by the lady, who, in introducing a shake, however, was not quite as well in tune as the flute could have been. Indeed it is time that shakes were wiped altogether out of vocal soli—nobody ever sings them in tune. The true supremacy of the human voice lies, not in devices that fiddles and flutes can do much better, but in pathos and power of expressing emotions "grave and gay," "lively and severe." In the rest of the florid vocalism, however, Miss Liebling kept pace wonderfully well with the flute. Her singing elicited warm applause. The next item was another band piece by Mascagni entitled "Sunrise" from the Japanese opera "Iris." But for the name attached of the Ita-

lian composer this piece might have passed for something by Wagner, or, perhaps, it would be fairer to say, by some of Wagner's imitators, so brilliantly chaotic and full of unexpected key-changes is it. It is hard to understand why so gifted an Italian as Mascagni should hang on to the skirts of Wagner in such a way, instead of following out the happy individuality which is suggested in the orchestration of his "Cavalleria Rusticana." All the same the piece was played in fine style. After some American "Character Sketches" and other pieces, Miss Maud Powell played a violin solo on themes from "Faust." Her tone was not very strong, but her technique was very complete and refined and she played the themes introduced in the piece with great expression. The band accompaniment was elegantly played. In response to a warm encore, Miss Powell played another piece. The final item in the programme was the overture by Nicolai, "The Merry Wives of Windsor." In the course of the afternoon pieces of an American type not mentioned in the programme were played; but we venture to think that the substitution for one or two of these of such an overture as "William Tell" or "Oberon" would have been acceptable, an additional reason being that the Sousa band would have done either of them so extremely well. The concert-goers of Dublin can appreciate the "Tannhauser" overture or a movement from Tchaikowsky's "Symphonie Pathétique" quite as well as "Dixie's Land" or the "Washington Post."

The concluding matinee will be given in the Theatre Royal to-day at half-past two o'clock.

Last night the Band gave a concert in the Pavilion, Kingstown, before a crowded audience. The programme included the overture from "The Merry Wives of Windsor"; cornet solo, "Sounds from the Hudson," by Mr. Herbert T. Clarke; suite, "At the King's Court," a new piece; the nightingale song from "Marriage of Jeannette," sung by Miss Estelle Liebling, with flute obligato by Mr. Marshall Lufsky; episode, "A June Night in Washington"; and other pleasing items by the Band. All the items were well received, the solo items particularly being warmly applauded. The Fantasia d'Otello, played by Miss Maud Powell, was beautifully executed.

Kendal
 Westmorland & Gazette
 3/15.05.

SOUSA AND HIS BAND.

By arrangement with Mr. J. P. Johnson this famous American conductor and his band gave a concert in St. George's Hall on Saturday. There was a fairly large audience, and the pleasure they derived from the performance was expressed in frequent encores. This is Sousa's third British tour; his methods, the class of music he favours and the results he obtains are now so well known as to need little description. As a band which in its essential features is military the combination merits all the praise that has been bestowed upon it. Nothing about it is more remarkable than the freshness of expression, vivacity and precision with which it performs pieces out of which for the performers all freshness must have passed. It is remarkable, too, with how little display the conductor prompts and controls his men. The novelty of the programme was Sousa's own "At the King's Court," a descriptive suite very definite in design and admirably played. Among the encore pieces

given were other Sousa compositions, including "The Washington Post," "El Capitan" and "Stars and Stripes." Miss Estelle Liebling, the vocalist of the occasion, and Miss Maud Powell, the violinist, both did credit to the music assigned them, and both obtained encores.

Irish Independent
 Dublin. March 15. 05.

SOUSA'S BAND HERE.

"MARCH KING'S" MARCH VISIT.

The citizens had yesterday afternoon an opportunity of hearing a performance by Sousa's famous band, in the Theatre Royal. Very many people availed themselves of the occasion. The grand concert given by the band was a thoroughly enjoyable performance, and was, in every respect, worthy of the reputation which Sousa's musicians have long enjoyed. The welcome extended to the "March King" and his men was not merely genial—it was enthusiastic. In return, the band gave the Dublin public splendid value. An admirable programme was arranged for the occasion, and included selections from the works of several popular composers. The concert opened with the overture "Maximilian Robespierre," or "The Last Days of the Reign of Terror" (Lilloff), descriptive piece, introducing some very attractive airs, including a rendering of the "Marseillaise." The valse "Sounds from the Hudson" (Clarke) followed, and was one of the most successful items. Sousa's own new pieces, one of them a suite entitled "At the King's Court," and the other a march entitled "The Diplomat," were accorded a most gratifying reception, and were vigorously encored. Other pieces were Mascagni's "Sunrise," from the Japanese opera "Iris," "American Character Sketches," and the overture to the "Merry Wives of Windsor" (Sousa's transcription). Miss Estelle Liebling's singing of the "Nightingale Song" (Masse) and Miss Powell's violin playing were much admired.

PERFORMANCE AT KINGSTOWN.

An audience that put even standing room at a premium, was attracted to Kingstown Pavilion last night for the Sousa Band Concert. The famous bandmaster and his combination gave a performance marked throughout by uniform excellence, and all the dash, verve, and vivacity which may be set down as the dominating and distinguishing qualities of the art of America's great "March King." All the items, which with a few exceptions were the same as those given at the matinee in the Theatre Royal, were interpreted in a spirit essentially Sousaesque, the bravura and fortissimo passages being rendered with a vigour and volume of tone which were somewhat deprived of their effects by reason of the comparatively small capacity of the building. The contributions of Miss Estelle Liebling (soloist), Miss Maud Powell (violinist), and Mr. H. L. Clarke (cornetist) were enthusiastically received.

Kendal
 Westmorland & Gazette.
 March. 15. 05

During Mr. Sousa's progress through Yorkshire last week, on his way to Kendal, someone tried to make out that he was Sam Ogden, a Yorkshireman by birth. The question was referred to Sousa for solution. Sousa replied, with caustic humour, that he was not born in Yorkshire the first time, and if he has to be born again, Yorkshire is not the spot he will choose. He was born of Portuguese parents in Washington; and at present he is quite satisfied with his parentage and birthplace. He did not say that they too have some reason to be satisfied with him; as he would have done inevitably if there had been Yorkshire blood in his veins.

Belfast.

News Letter. March 17. 05.

THE VISIT OF SOUSA'S BAND.

PERFORMANCES IN THE ULSTER HALL.

Large audiences yesterday welcomed John Philip Sousa and his band on their third appearance in the Ulster Hall. The famous American occupies a unique place in the musical world, for he has done more to popularise certain forms of melody than any single individual, and he has accomplished his end by methods which can only be described as original and clever. He has demonstrated that musical entertainments run on popular and business-like lines can be made to pay, and that there is a large public who only await the advent of some sufficiently enterprising director to crowd in ever-increasing numbers to hear the performances which they can understand and appreciate. As a composer he stands high, especially as the writer of marches, and in this particular he has earned the title of "the March King." His music is famous the world over, and during the past twelve years he has visited with his band almost every civilised country, and has everywhere been received with popular acclaim, so much so that it is rightly claimed that the Sousa band is not only the representative American musical organisation, but an international institution as well. Since its last visit to Belfast there are one or two changes to be noted. First of all the famous conductor has abandoned some of the mannerisms and little tricks which made his wielding of the baton something peculiar to himself, and while there is less theatricality and posing, there is no loss of effective and skilful control of the forces under his charge. The same dash and brilliancy characterise the performances, but there is a deeper insight into the spirit of the music and a finer power to bring out its inherent qualities. This in some measure may be due to the selections, which in themselves are of a higher class than heretofore, but apart from that most desirable feature there is a mellowness of tone and a greater artistic finish which make the playing most enjoyable. Yesterday afternoon, when the popular parts of the hall were crowded and the attendance generally most satisfactory, the opening item was Liszt's Symphonic Poem "Les Preludes," a wonderful piece of imaginative writing, which was played with marked precision and brilliancy. The response to the hearty recall took the form of "El Capitan," and it was given with the promptness which Sousa always displays, and then followed a clever and finished playing of "Fantasie Pastorale" (Singelee) by Mr. J. H. B. Moeremans on the saxophone. This beautiful instrument has a masterly exponent in Mr. Moeremans, whose rendering of the delightful music was rewarded by well-deserved applause, to which he replied by playing a tender and dainty solo, "I am no more." The curiously named suite, "Looking Upward," by Mr. Sousa, met with a brilliant interpretation by the band, who entered on amore into the spirit of its three portions—(a) By the light of the polar star (b) Under the Southern Cross, and (c) Mars and Venus. The encore was "Dixie Land." Very dainty and artistic was the playing of a couple of episodes (a) "At Fontainebleau" and (b) "A June Night in Washington," and, as instancing the splendid versatility of the instrumentalists, there were afterwards given such pieces as "The Washington Post," written in 1899; "Invitation a la Valse" (Weber-Wengartner), "Parade of the Dwarfs" (Grieg), a new march, "The Diplomat," (Sousa), and Liszt's "Fourteenth

Hungarian Rhapsody. The march is in Sousa's own forceful and telling style, with full use of the brass, and almost Wagnerian strength and intensity of tone. It was, however, in the Hungarian Rhapsody that the combination really gave evidence of the ability and taste to perform the most difficult music in a manner which could hardly be surpassed. The fine mellow tone of the band was only equalled by the way in which the poetic beauty of the folk songs and national airs was exemplified, and the splendid music was done full justice to. To give variety to the performance Miss Estelle Liebling, a talented soprano, whose voice is of sweet tone and great flexibility, sang Isabella's air from "Pre aux Cleres" (Herold) in such delightful style that the audience insisted upon an encore, and the vocalist kindly responded by singing a pretty little composition, "The Maid of the Meadow." Miss Maud Powell showed marked dexterity and skill in her rendering of the fantasia "d'Otello" (Ernst) as a violin solo. Her brilliant wielding of the bow and her artistic interpretation of the piece was rightly acknowledged, and she then played a sweet singing melody "At the Brook." The performance concluded by the playing of the Star-Spangled Banner and "God Save the King." In the evening there was a very large attendance of the public, and the programme, which took a more popular form, was greatly enjoyed.

Whig. March 17. 05.

SOUSA'S BAND IN BELFAST.

Concerts in the Ulster Hall.

"Sousa and his band"—that is the way in which the announcements of the March King's concerts are headed. The phrase is appropriate, too, because the personality of John Philip Sousa is no less an attraction than is the corps of accomplished instrumentalists which obeys his baton and shares his fame. People are as curious to see the noted conductor and composer as they are eager to hear his band's music.

Since the last visit to Belfast the personnel of the band has changed a good deal. That is, however, a matter of little moment. Bandsmen may come to and go from the ranks year by year, but the Sousaesque character of the "aggregation" (to use an Americanism) remains. The genius of the master continues to characterise all the work of the band. The quick, subtle sympathy between conductor and musicians seems to be the result of a kind of hypnotic power possessed by the former, the influence of which is no less apparent upon the youngest recruit than upon the oldest veteran under Sousa's baton.

The two concerts given yesterday in the Ulster Hall furnished a treat for lovers of military band music in its highest and best forms, and a perfect feast also for admirers of bizarre effects and startling innovations in descriptive composition. For in the afternoon, sandwiched between such beautiful classics as Liszt's "Les Preludes" and the great abbe's "Fourteenth Hungarian Rhapsody," we had an arrangement of that dreadfully popular ballad "Blue Bell" which sounded almost all the depths and shallows of daringly original and fantastic orchestral treatment. Fascinating, too, in its weird cleverness and in the lavish profusion of musical tinsel and lime-light, so to speak, by the aid of which an erotic street ballad is transformed almost into a classic, and a strain that has made us squirm with disgust at least ten times a day for the last six months, seems now almost ethereal in its haunting sweetness.

Then, as another variation of musical mood, we had the crash of Sousa's marches, with their fine characteristic swing and splendid colouring—old favourites, like "El Capitan," "Washington Post," and "Stars and Stripes;" newer compositions, like "Imperial Edward" and "The Diplomat." We had some of Grieg's dainty "Peer Gynt" music finely rendered; we had Weingartner's magnificent arrangement of Weber's "Invitation to the Waltz" played in not less faultless style. Poetical in title and character, Sousaesque in treatment, is the suite "Looking Upward." The three movements describe respectively a sleigh ride "by the light of the Polar Star," a love episode with lute and castanet "Under the Southern Cross," and a soldier's farewell to his lass, as the bugles are calling, the drums rolling, and all the sounds of "the route" in the air.

All this and more was given us by the band at the afternoon concert. The rendering of the Liszt compositions was greatly admired. To those who had only heard the "Rhapsodie" as a pianoforte piece its beauties when orchestrally treated were a revelation. It was in this piece, too, and "Les Preludes" that the purity and beauty of tone of the reeds, which is such a feature of this band, was most conspicuous.

We always expect some speciality in the way of instrumental solos at a Sousa concert. In Mr. J. H. B. Moeremans's saxophone playing we had a novel and entirely delightful performance. The exquisite tone produced, combining something of the quality of the cello, clarinet, and slide trumpet, was no less admirable than the perfect technique displayed by this wonderful saxophonist. Enthusiasm did not rise higher during the afternoon than in the applause which followed his "Fantasie Pastorale," though of course, in characteristic Belfast fashion, every item was encored, and Mr. Sousa good-naturedly honoured every demand of the kind, no matter how unreasonable.

A violinist of talent and taste is Miss Maud Powell, and the piece she chose—"Fantasie d'Otello," by Ernst—was (what all exacting pieces are not) decidedly attractive and tuneful, bringing out in fine style her thoroughly artistic execution and rich, full tone. In response to the encore she gave the pretty melody "At the Brook."

A vocal item made a pleasing variation of the instrumental programme, and the singer (Miss Estelle Liebling) is a thorough artist. Her soprano, though rather light, is sweet and flexible, well suited to the song she selected, which was Isabelle's air from Herold's "Le Pre aux Cleres." A flute obligato, beautifully played by Mr. Marshal Lufsky, greatly enhanced the effect of the song, and the singer would have richly deserved an encore had it not been given as a matter of course and in the spirit of "get the worth of your money." She sang "The Maid of the Meadow" in response. "The Star-spangled Banner" and "God Save the King" concluded the afternoon concert.

In the evening there was a larger audience than in the afternoon, and another fine programme was finely rendered. This included the famous "Robespierre" overture, the "Merry Wives of Windsor" overture, the "Sunrise" symphony from Mascagni's "Iris," Sousa's new suite, "At the King's Court," and "Kroeger's American Character Sketches." Mr. Herbert Clarke, a cornettist of ability, played Clarke's valse brillante, "Sounds from the Hudson," in capital style; Miss Maud Powell played Wieniawski's fantasia on "Faust;" and Miss Liebling sang the nightingale song from Maise's "Marriage of Jeanette," Mr. Lufsky supplying the flute obligato. As in the afternoon, every piece was encored, and Mr. Sousa was as indulgent as before in responding.

Belfast Morning News.
March 17.05.

Glasgow Daily Record & Mail
March 20.05

SOUSA'S BAND.

Sousa was formerly a semi-detached deity of band music; to-day he is one of ourselves—to be seen at any concert room in the kingdom. But, notwithstanding the circumstance that he has made himself cheap and purchasable (if he will excuse the terms), he has maintained his pristine command over the popularity of music-loving crowds; and the audiences at the Ulster Hall yesterday were as large as they were on the previous year, when he appeared amongst us for the first time, a blazing star from a musically thunderous heaven, fulminating deafening noises and enchanting the ear with pleasant melodies. The afternoon performance in the Ulster Hall was not what might have been expected by a reader of newspapers, for notwithstanding the advertised programme, which appeared, according to the wording of the advertisement, attachable to either the afternoon or evening performance, the bill in the afternoon was different, and although covering a number of the items announced, was yet less popular and more classical than the evening performance. The afternoon performance opened with a rendering by the full band (of about fifty) of Liszt's symphonic poem, "Les Preludes," being a musical embodiment of La Martine's poetical conception of the life man as lived out in successive stages of infant joy, awakening grief, intermediate calm, and final disturbance, death, and rest. Sousa's band, under the control of a masterly pair of white-gloved hands, described the succession of "preludes to death" with striking and touching truth to experience, and so simply, withal, as to be understood and felt by the least sophisticated of the audience. The exquisite performance of the band was a treat, and increased the admiration we have always given to Mr. J. P. Sousa for the genius with which he seemingly commands and performs on every instrument in the combination. The impression always is that it is Sousa who is the performer, and that the band is a wonderful machine of his construction. The accuracy and the unity of the phrasing is the most conspicuous feature, and this is the case in all degrees of force, from the loudest and most brilliant double fortes to the most delicate pianissimos. The gradations between these extremes were always gradually and elegantly marked and accomplished with smoothness. Full chords of the brass quartet sounded splendidly, even when heard without the other instruments, and when all came the effect was superb. Nor were the audience without opportunities of occasionally judging at particular passages how good were the individual players. As an encore to "Les preludes," the band gave Sousa's "El Capitan" with their old vigour, although, as in subsequent items, the old defect of Sousa's work, excessive theatricality (which some uncharitable people have called vulgarity) made its appearance. Mr. J. H. B. Moeremans, an accomplished saxophonist, then gave Singelee's "Fantasie Pastorale," gaining also the applause of the audience. The next was a suite of Sousa's, entitled (who knows why?) "Looking upwards." It comprises three sketches—"By the light of the Polar Star," "Under the Southern Cross," and "Mars and Venus." The first is a descriptive rendering of the accompanying joys and jingles of the exercise of sleighing. The second is a charmingly sympathetic picture of

"The slim minaret—
Two stars of twilight glow,
The lute and bright castanet,"

and "Pale heavens" and "Shining eyes" go leor. "Mars and Venus" is bound to be popular. It is full of kettle-drumming, excitement, and thrill. Certainly it was thrilling yesterday, and seemed to us to be an ingenious idea of conveying the pathos and full-blooded violence of war. "Dixieland" followed, and as usual filled the audience with the utmost enjoyment. Miss Estelle Liebling, who possesses a light soprano of marvellous elasticity, sang Isabella's air from "Pre aux Cleres" (Herald) with admirable command, mastering the almost impossible necessities of this exquisite extract. Miss Liebling was accompanied by Mr. Marshall Lufsky on the flute. As an encore she gave "Maid of the Meadow," with an unusual expression of sympathy and power. Weber-Weingartner's "Invitation a la Valse" by the band followed with the "Washington Post" as an encore. An interval ensued, and then Sousa gave "At Fontainebleau" and "A June Night at Washington," the former a military splash, and the latter an ingeniously varied coon pastoral. "The Imperial March" was, as usual, successful in capturing the audience, and "The Parade of the Dwarfs," a curious affair of dwarfish notes and bars, and the latter a re-hash, evidently of Sousa's past triumphs. "Stars and Stripes" followed as an encore. Miss Maud Powell played a violin solo, "d'Otello" (Ernst). Her tone was not strong, but her technique was very complete and defined, and she played this and "At the Brook" with great taste and expression. The latter especially was delightful. The "Fourteenth Hungarian Rhapsody" (Liszt) followed—a superior work, rendered with proportionately greater artistic effect. The "Star-spangled Banner," followed by "God save the King," superbly rendered, ended the concert.

In the evening there was a much larger attendance, the hall being entirely crowded. Some of the more popular pieces were performed. The cornet solos, which included Clarke's "Sounds from the Hudson," were particularly well enjoyed. The whole affair was evidently very popular, and Sousa's return visit will be welcomed.

Glasgow Herald
3/20.05.

SOUSA'S BAND IN GLASGOW.—No great stir was made in Glasgow by the return of Sousa and his band. As the memory of the Exhibition at Kelvingrove has grown fainter, the interest of the general public in the "March King" has, it seems, also waned. In the St Andrew's Hall on Saturday afternoon there were many empty seats, and the applause could only once or twice be called enthusiastic. Perhaps the evening concert was more successful. The afternoon programme contained familiar orchestral numbers by Liszt, Weber-Weingartner, and Grieg, but these composers were only foils. The real hero of the piece was composer-conductor Sousa. Liszt's "Les Preludes," which opened the concert, received a very indifferent rendering. Indeed, with a band made up almost entirely of players on wind instruments, complete success in such music was out of the question. But, if the initial performance fell a little flat, the remedy was at hand. Some slight applause after the final chord, and instantly a gentleman at the back of the band shuffled a large pack of cards, and selected and displayed one bearing the legend "El Capitan." Then Liszt and his "preludes to that unknown song whose initial solemn note is tolled by Death" were forgotten in "rag-time" and "all the fun of the fair." The effect of the contrast was ludicrous in the extreme, but whether an intentional bit of humour or not we cannot say. Sousa's marches represent the composer at his best. He has evidently an inexhaustible fund of peculiarly American melody, and he certainly knows how to score effectively for the particular combination of instruments under his baton. The band play the

marches with all the requisite spirit. If on Saturday the programme contained of the conductor's music only the suite "Looking Upwards" and a new march called "The Diplomat," the Sousa encores were many. The new march has all the characteristics of its predecessors; it is a very brisk, jaunty Diplomat, indeed—one who should go far in these days of "hustle." As Mr J. H. B. Moeremans rendered with great fluency an extraordinary fantasia for the saxophone, one speculated on the possibilities of this fine instrument in serious orchestral combination. Miss Estelle Liebling, a brilliant coloratura soprano, was quite astonishing in Isabella's air from Herold's "Pre aux Cleres;" and Miss Maud Powell played with every acceptance a violin fantasia by Ernst.

Belfast & Co. Telegraph. 3/4.05.

CULT OF SOUSA.

AMERICAN CONDUCTOR AND BAND IN GLASGOW.

All the eloquent little gestures, the moving of the arms, and the swaying of the body with which Mr. John Philip Sousa draws sound and emotion from his clever band were displayed to the admiration of Glasgow auditors on Saturday evening in St. Andrew's Hall.

The cult of Sousa does not seem to be so great as in the Exhibition year, however. There were many vacant benches, but the cheaper parts of the house were well-filled and enthusiastic. Sousa accepts the encore with American frankness, as of yore, and occasionally on what to a British conductor might seem rather slight provocation. Double and even triple encores were the order of Saturday evening.

But for a tendency to a fortissimo, which is rather trying within walls, the Sousa concert was very enjoyable. One of the best things of the evening was Mascagni's Wagneresque, "Sunrise," from the Japanese opera "Iris." The conductor introduced a new suite of his own "At the King's Court," in three movements, all of which are characteristic of his writing and "effects." Kroeger's American character sketches went with great suavity, and as an encore a highly-involved rendering of "Bluebell" was given. This aroused an elevated worshipper in an orchestra seat to such a pitch that he took to conducting with an umbrella in one hand and his hat in the other.

"Dixie Land," "El Capitan," "The Washington Post," "Stars and Stripes," and many of the old favourites appeared as encores. Mr. Herbert L. Clarke, the cornetist, distinguished himself in "Sounds from the Hudson."

Miss Estelle Liebling, soprano, has a wonderful power in vocal gymnastics which she displayed to the delight of the audience in Masse's "Nightingale Song." Miss Maud Powell, violinist, gave Wieniawski's "Faust" fantasia in acceptable fashion.

CORRESPONDENCE.

THE SOUSA PROGRAMME.

Sir—It will be a great disappointment to many that the Tannhauser overture is not to be played. The last visit gave us a performance that was a revelation compared with the clumsy and even incorrect rendering we are accustomed to. The whole programme is not at all flattering to the Belfast musical public. It seems to imply that we are incapable of appreciating the really great masters (Bach, Handel, Beethoven, Mozart, Haydn, Wagner, and Gluck). Outside the great seven we have Schubert, Weber, Schuman, and Mendelssohn, from whom the celebrated conductors might give selections which would be infinitely preferable to the mere circus music he deals so largely in.—Yours, &c., T. H. BRADY.

Lancaster Standard & Advertiser.
March 17. 05.

Lancaster Observer.
and Flosscombe Chronicle.
March 17. 05.

SOUSA!

HE AND HIS BAND AT LANCASTER.

Punctually at 8 o'clock Sousa walked on to the platform of the Palatine Hall on Friday night, and, barely waiting to acknowledge the applause which greeted his appearance, stepped on to the red baize-covered box, slightly raised one hand, and thus began the concert. For several minutes before his appearance all the members of the band had been in their places, and had been whiling away the time by playing detached pieces of music, or giving tentative tootles on their cornets and other instruments. So soon as Sousa appeared, however, all individualism seemed to disappear, and the different instrumentalists became a band. Each member seemed to have sunk his own personality, and this impression was further heightened when the music began. So perfect was the control of the band, and so susceptible was it to the slightest motion of the conductor's baton, that it seemed as if it were one mighty instrument, and that Sousa was the player. Much has been said about the "March King's" methods, but the secret of his success would seem to lay in the fact that every movement of his body means a different volume of sound. The veriest tyro in musical matters could not fail to understand what was wanted of him by watching the twirling of Sousa's fingers, the swing of his baton, or the gentle swaying of his body, so perfect is his interpretation of the music and so complete his mastery of action. Sousa does not, as might be expected, get excited. On the contrary, he is cool and collected all the time. What he aims at is sensationalistic effect in the music, and this being so, his peculiarities of action can only be regarded as a means to an end. The fact that he obtains that end is surely sufficient justification of his methods. One of the most striking effects, and one that Sousa himself, judging by the frequency with which it occurs, is very fond of, is one which resembles a sharp thunderclap. In his own compositions—several of which formed a part of the programme on Friday night—these effects were very noticeable, and the method by which he obtains them is an education in itself. Turning towards the drums and brasses, he bends his head slightly forward, one foot rests on the heel, the baton swings in a horizontal direction, and just as it comes to a standstill, a thunderlike noise comes from the instruments, and then dies away as quickly as it came. This was a favourite effect with conductor and audience alike.

As regards the concert, it may be said without fear of contradiction that there was not a single disappointing feature about it. All parts of the hall, with the exception of the front seats, were crowded, and Sousa, ever prodigal in the matter of encores, was visibly pleased with his reception and the demands made upon him. The opening item was the overture to Nicolai's "Merry Wives of Windsor," and was a first-rate index to the character of the programme. The balance of tone was unexceptionable, and the opportunities for light and shade which the piece affords were taken advantage of to the fullest extent. The artistic possibilities of the band are undeniable, and this was evidenced by the rendering of "Sunrise," an excerpt from Mascagni's Japanese opera "Iris." The darkest hour before the dawn, the first grey streaks of light, and finally, the whole wealth of warm and glorious sunshine flooding the earth, were interpreted in the most realistic manner by this wonderful band. "The Diplomat," one of Sousa's own compositions, was one of the pieces which met with marked appreciation. Starting merely with one or two instruments, it grows and widens until it assumes majestic proportions, until towards the finish all the instruments are being played for what they are worth, all the sound they are capable of making is brought out of them, and the piece ends with the "thunderclap" climax. The whole piece, indeed, is characteristic of the man and his style. The familiar ditty "Blue Bell" was played as an encore to one of the pieces. This item was the "comic" of the evening, and it is hardly possible that Sousa, judging from his treatment of it, regards it as a serious piece of music. For instance, a solitary instrument might be piping away at one line, when half-way through the big bassoon would break in and carry the remainder of the line down into its cavernous depths. The whole effect was ludicrous in the extreme, and it tickled the audience immensely.

Then not only does the band perform excellent work collectively, but it also includes individual instrumentalists of the merit of Mr. Herbert L. Clarke and Mr. Marshall Lufsky. The cornet solo played by the former was a revelation as to the possibilities of that oft mis-used instrument. Miss Estelle Liebling's singing, to the accompaniment of the flute played by Mr. Lufsky, was really fine. So perfectly did the voice and the instrument blend that at times it was almost impossible to distinguish the one from the other. Equally pleasing was the violin solo given by Miss Maud Powell, and, in response to a determined encore, this lady gave one of the most charming pieces of the evening. The title was "At the Brook," and the mellow tones of the violin harmonised perfectly with those of the harp by which it was accompanied. Altogether, the concert was a huge success, and, should Sousa ever come again, he is sure of a warm welcome from Lancaster people.

SOUSA AND HIS BAND.—The Palatine Hall was well filled on Saturday evening (with the exception of the reserve seats in front), when through the enterprise of Mr. J. P. Johnson, of Kendal, Mr. John Philip Sousa and his celebrated band gave a performance. The "March King" has got together one of the finest bands possible, and the performance on Saturday evening gave great satisfaction. After playing at Kendal in the afternoon the band travelled to Lancaster by special train, and all the members looked "as fresh as paint" when they appeared on the platform. They could not all be accommodated on the stage, however, and the musicians on the front row were perilously near the edge. The concert opened with Nicolai's "Merry Wives of Windsor" overture, which had been transcribed for military band from the original orchestral score by Sousa himself. The careful balance and full tone of the band was heard to good effect—or at any rate as well as could be expected in a comparatively small hall. In the valise brillante, "Sounds from the Hudson," Mr. Herbert L. Clarke gave a very fine exhibition of his powers as a cornet soloist. Sousa's new suite, "At the King's Court," introducing her ladyship the countess, her grace the duchess, and her Majesty the Queen, was a very fine effort that pleased the audience immensely. "The Diplomat," a new march by Sousa, was also very well received, as was also Nevin's episode, "A June night in Washington." Every one of these items received an encore, and one of the substituted pieces, "Blue Bell," was also encored. "Washington Post," "El Capitan," "Dixie Land," "Stars and Stripes for ever" were some of the extra pieces. Miss Estelle Liebling sang Massé's "Nightingale Song" from the "Marriage of Jeanette" (with flute obligato by Mr. Marshall Lufsky) with captivating effect, the bird-like trills and roulades being admirable. She was re-called, and sang "Will you love when the lambs are dead." Miss Maud Powell, violinist, played Ernst's fantasia, "d'Otello," with rare grace and skill, and was greeted with tumultuous applause. In response to a persistent encore she gave "At the Brook" with muted strings. The concert closed with Wagner's introduction to the third act of "Lohengrin" and the National Anthem. Mr. Sousa certainly scored another success by the performance, and he repeatedly bowed his acknowledgments of the appreciation shown. He is a fine bandmaster, and knows not only how to conduct a large band gracefully, but also how to please an audience.

Sterling. 3/21. 05.

SOUSA'S BAND IN STIRLING.

A very numerous audience assembled in the Public Hall on Monday afternoon to welcome the now famous conductor, John Philip Sousa, and his celebrated band. The programme was of a popular character, and included several of the conductor's well-known military marches, such as "The Diplomat," in which stirring martial airs lead up to a grand climax. A feature of the playing was the promptitude and dispatch with which everything was attacked. The American innovation of playing the latter part of the "Stars and Stripes" with half the musicians standing along the front of the platform is not one that will commend itself in this country, however. A soprano soloist and a lady violinist also contributed to the programme.

Dundalk Herald
March 17.05.

VISIT OF SOUSA AND HIS BAND TO DUNDALK

On Wednesday night lovers of music had a rare treat, when a magnificent musical entertainment was given in the Town Hall by Mr. John Philip Sousa and his world famed band. The prices of admission were much above what are usually charged, as the engagement was so expensive; but there was a large audience present, and a most enthusiastic and appreciative one, as was evidenced by the tumultuous applause with which the various items were received. Mr. Sousa is not only a thorough master of his profession, but he is apparently also a man of great judgment and discrimination, and in the selection of his programme he takes care that all tastes should be catered for. He recognises that his audience is not composed solely of persons skilled in the technique of music, and while the great composers find a place in the programme, he does not despise the taste of those who prefer the lighter and more popular music. His programme on Wednesday was a skilful blend, and he succeeded in delighting an audience composed of all classes of the community.

Mr. Sousa, on coming forward to conduct, was received with loud applause. The programme opened with the overture, "The Merry Wives of Windsor." The cornet solo by Mr. H. L. Clarke, "Sounds from the Hudson," was one of the finest items on the programme. His tone ranged from loud to soft with exquisitely good quality; he played rapid chromatic and other difficult passages with most accurate tonality, and he occasionally reached very high notes, somewhere near the third treble C. After a showy and effective suite by Sousa styled "At the King's Court," there came a vocal solo by Miss Estelle Liebling, soprano, the "Nightingale Song" from the "Marriage of Jeannette" by Massé. To this a flute obligato was finely played by Mr. Marshall Lufsky. The song is full of florid passages high in the scale, and these were sung with brilliance and ability by the lady. In response to an enthusiastic encore Miss Liebling sang a very pretty song, "When the Lilies are Dead." The next gem was another band piece by Mascagni entitled "Sunrise," from the Japanese opera "Iris." But for the name attached of the Italian composer this piece might have passed for something by Wagner, or, perhaps it would be fairer to say, by some of Wagner's imitators, so brilliantly chaotic and full of unexpected key-changes is it. The piece was splendidly played. Miss Maud Powell's violin solo was one of the most appreciated items on the programme, and was greeted with hearty applause. By way of encore she played a fantasia on Irish airs, in which she again demonstrated her ability as a violinist. A wonderful arrangement of "Bluebell" also took the fancy of the audience immensely. Mr. Sousa was liberal in the matter of encores, and these included "El Capitan," "The Washington Post," "King Cotton," and other matters, played in the dashing style for which this band is famous. The concert concluded with a short selection from "Lohengrin," Wagner's massive music being rendered splendidly.

Glasgow & L. L. L. 3/21.05.

Touching the question, "When and how I work best," Mr. John Philip Sousa, the March King, who gave two successful performances in the St. Andrew's Hall on Saturday, observes:—"After I get into the atmosphere of the composition I desire to write, the clarifying time is night, and then I can work like a Trojan."

Scotsman.
Edinburgh, 3/21.05.

SOUSA'S BAND IN THE WAVERLEY MARKET.

Last night the now famous conductor, John Philip Sousa, and his band attracted an immense crowd to the Waverley Market. The hall was packed from end to end. The programme was of a popular character, arranged to suit all tastes. Along with all the Sousa well-known military marches, &c., was submitted Litoff's overture, "Maximillian Robespierre," which received a splendid rendering by the band of 75 performers. One of the prettiest of the numbers was the "Sunrise" music from Mascagni's Japanese opera "Iris," which greatly took the popular taste by the poetic rendering it received; and another much appreciated item was Kroeger's American sketches, which included "An Indian Lament," "A Night Scene," and a sketch, "The Dancing Darkey." The "Diplomat March" turned out to be one of those stirring martial airs in the composition of which Sousa is a past master. A feature of the playing was, as usual, the promptitude and dispatch with which everything was attacked. The conductor had his forces under admirable control, so that they responded to the faintest movement of his wonderful baton, which was wielded with as much power and, shall it be said, as much eccentricity, as ever. Not a number escaped an encore. There were two soloists—Miss Estelle Liebling, soprano vocalist, and Miss Maud Powell, violinist—but a crowded market hall is hardly a place for nice musical efforts to be heard to any advantage. They were both exceedingly good, but neither voice nor instrument could carry many yards from the platform. The same company again appear to-night in the Waverley Market.

Edinburgh Ev. Dispatch, 3/21.05.

SOUSA'S BAND IN EDINBURGH.

John Philip Sousa, the famous band conductor, whom all the world knows as the man who has created marches that, by their vitality, their "swing," and, above all, by their striking originality stand in a class by themselves, last night, in the Waverley Market, Edinburgh, gave the first of two concerts before an audience that, by its size, spoke volumes for the keenness of a desire to see a man and a band in many ways unique. It is a revelation in the art of leadership to see Sousa conducting. He may almost be said to "juggle" with his band, so perfectly does he control it, and he might have his finger on every instrument, so absolutely do the players follow his slightest gesture. One looks half-fascinated at his mannerisms. He opens one hand, and, figuratively, might be said, to "open up" the band, and the quiet little jerk which signals a stop is equally suggestive. But, mannerisms apart, he is a born leader, and he carries his band with him as one man.

The programme last night was almost entirely what we have come to associate with Sousa—something with a snap, a bang, and a haunting refrain. Such were "Ramona," "El Capitan," "Washington Post," "Dixie Land," and "Manhattan Beach," notable for the beautiful concluding passage. "The Diplomat," one of Sousa's latest, did not strike one as the real Sousa music. It was Sousa, but Sousa with scarce a trace of his usual brilliance. The immortal "Stars and Stripes" was a welcome hark back to the Sousa of old. The only other new number was a suite, "At the King's Court," which strikes an entirely new vein. As the title suggests, it is a succession of triumphal scenes, culminating in a series of grand fanfares welcoming "Her Majesty the Queen."

The soloists, apart from Mr. H. L. Clarke, the cornetist, who gave an exquisite valse brillante, "Sounds from the Hudson," one could scarcely help pitying, for to set a light soprano like Miss Estelle Liebling to "fill" the Waverley Market was rather too severe; and clever violinist as Miss Maud Powell undoubtedly is, the same might be said of her efforts. The fact was regrettable in the extreme, for it is some time since a treat like the "Nightingale Song," from "Marriage of Jeannette," was given in Edinburgh. To those that could hear, it was a most marvellous exhibition of the flexibility of the voice. Mr. Marshall Lufsky's flute obligato was in perfect sympathy. "Bluebell," in a thoroughly Sousa guise, put in an appearance during the evening, and received the usual enthusiastic welcome.

SOUSA'S BAND.

The Waverley Market was filled last night to welcome Mr. Sousa and his band on their second visit to Edinburgh. Whatever the musical merits of the combination may be, there can be no doubt that the standard aimed at by Mr. Sousa is completely attained. In quality of tone, decision of attack, and unanimity of movement, nothing finer could be desired. The programme last night included the marches and other rhythmic measures with which the band are mainly identified, and there was also a fair proportion of more serious music. The audience appeared to be equally delighted with all the items, and were generous in their applause. Miss Maud Powell, the talented American violinist, and Miss Estelle Liebling, a cultured singer, had no opportunity in such a building, of displaying their abilities to proper advantage. The band makes its second and last appearance in the Waverley Market to-night.

Edinburgh Ev. Dispatch.
March 11.05.

SOUSA COMING TO EDINBURGH.

The Sousa Band is undoubtedly one of the most distinctive musical organisations in the world. Composed of men of many nationalities, it has been so completely welded together that it cannot be deemed anything but the exposition of the master-mind, Sousa himself. Critics have said of the Band that it is a living organ, a description that exactly realised just what the conductor has laboured long and patiently to produce. As it is the most highly-paid combination in the world it contains musicians of exceptional merit; as, for instance, the two principal cornetists, Messrs Herbert L. Clarke and Herman Bellstedt, are themselves both bandmasters of established position in America, who preferred the engagement with Sousa to the dignities and emoluments of their



SOUSA.

own combination. There are perhaps a dozen composers in the Sousa Band of more than passing merit. Mr. Bellstedt wrote the humorous fantasy on "Bedelia" that has set all London talking about its fun; and Messrs Clarke, Moerenans, Per-fetto, Zimmerman, and the other soloists write their own solo numbers. Mr. Sousa says his present Band is the very best he has ever directed. The "March King" has added a harp to the instrumentation, the only stringed instrument in what has been aptly termed a "wind orchestra." The peculiar virtue of the Sousa Band in graduating its tonal volume is best shown in the remarkable accompaniments that they give to the singer and violinist who appear as soloists at the Sousa Concerts. The famous conductor is due to appear in the Waverley Market on the 20th and 21st of the month.

Glasgow.
Ev. News. 3/20.

Stirling Observer.
March 22. 05

Dundee Adv.
March 14. 05

Mr John Philip Sousa and his famous band, who are making a tour of the provinces after a successful season in London, gave two concerts in St Andrew's Hall on Saturday. It was somewhat surprising to find that neither in the afternoon nor in the evening was the audience so large as to fill every seat in the hall. Possibly the fact may be partly explained by the high prices of admission. Certainly the performances, of their kind, touched a level of perfection matchless in this country. Whether tested by the highest standards of expert execution, beauty and fulness of tone, or musical intelligence, they must be accounted admirable in degree and kind beyond any performances with which it is possible to compare them in the category of British

Military Band Music.

Their merits were so exhaustively analysed in this journal during the Exhibition season of 1901 that it must suffice at present to say that in all respects the playing of the band is as remarkable for its brilliancy and precision now as it was then. Mr Sousa's conducting also is unchanged. It offers us the same interesting histrionic exhibition as in the past. Sousa evidently believes that

His Pantomime

helps to illumine the musical movements of the pieces he plays more vividly than conducting severely restricted to the measured beats of convention, or that is merely vigorous, or unmeaningly acrobatic; and probably he is right in thinking his practice is founded on an artistic truth. At all events, many of his illustrious contemporaries show the same faith in picturesque expressiveness by their methods of orchestral conducting. His audience, if not exactly instructed, is at least entertained, and would surely be disappointed were Sousa to abandon his graceful mannerisms, and, worse, to adopt the rigid attitude and unvaried style of the average British bandmaster.

Sousa's Programmes

on Saturday contained, as they usually do, a mixed budget, wherein music of many kinds made up a more or less popular potpourri. His repertory, which is as enormous as it is varied, includes compositions of the highest class that it is possible for military bands to play, and from this class Saturday's selections comprised the Overtures "Maximilian Robespierre" (Litolff) and "Merry Wives of Windsor" (Nicolai), Liszt's Symphonic Poem "Les Préludes," Liszt's Fourteenth Hungarian Rhapsody, Weingartner's version of Weber's "Invitation to the Waltz," and "Sunrise" from Mascagni's opera "Iris." Then in lighter vein may be cited Sousa's own Suites, "Looking Upward" and "At the King's Court," Elgar's "Seviliana," and "Episodes" by Nevin, whilst sandwiched between these were Sousa's inevitable marches, negro medleys, and various popular grotesques. So it will be seen

Sousa's Appeal

is wide. He can be serious and dignified and achieve high artistic successes, but he does not forget that his enterprise depends largely on popular taste and fancies, which certainly he caters for with unrivalled acumen and dexterity. On Saturday the splendid performances were enthusiastically applauded. We have no space to describe them in detail, but one example at least of Sousa's charm as a composer and of his expressive power as a conductor must be signalled. The combination was found in the second number of his Suite, "At the King's Court," where also his band played with fascinating refinement.

Four excellent soloists contributed to the success of the concert—Miss Estelle Liebling (soprano), Miss Maud Powell (violinist), Mr Herbert L. Clarke (cornetist), and Mr J. H. B. Mooremans (saxophonist).

SOUSA AND HIS BAND.

MATINEE AT STIRLING.

On Monday afternoon, in the Albert Hall, Stirling, a large attendance assembled to listen to Sousa's famous American band. The rarity of afternoon entertainments in Stirling, and the fame of the band leader and his combination, doubtless accounted for the good attendance, which would have gratified the promoter of an evening performance, when audiences are expected to be larger. Love of instrumental music is certainly on the increase, and there is no gainsaying that Glasgow International Exhibitions have had much to do with the educating of people to a due appreciation of good instrumental music, as is witnessed in the great stimulus given to the attendances at the performances of the Scottish Orchestra all over the country, and in Glasgow more particularly. In Stirling, too, the influence has been felt, and efforts are presently being made to raise the status of the town band by providing it with new instruments and a bandstand in the King's Park—a movement which all lovers of music will heartily wish success. A visit from such a band as Sousa's should help to attain this, by showing the capability of a trained combination of musicians to treat successfully music of the highest order.

On Monday afternoon the programme consisted of seven concerted pieces, but the feature of the entertainment was undoubtedly the encores, which numbered more than the items on the programme. Never was a conductor more ready to respond to recalls, the applause at the termination of every selection being so interpreted, and thus Sousa is in good favour with his audiences. As the encores were some of the conductor's most familiar marches and descriptive pieces, these formed a most important part of the entertainment. One outstanding feature was the thorough control the conductor exercised over the instrumentalists, and the ready response to his slightest sign. Miss Maud Powell gave violin selections, and Miss Estelle Liebling sang in a manner that proved her voice cultivation was of no mean order, though it is much to be doubted if her bravura variations in rendering Scottish songs is a good example, if considered other than as an exhibition of power. The concert was of a varied and lively nature, and was much enjoyed.

Doubtful Philanthropy.

Jealous rivals frequently point to Stirling as being a town of pride and poverty, and whilst they are not far out in regard to the former, they by no means hit the nail on the head in the latter allegation. There is a good deal of money in Stirling, but those who possess it don't fling it away. When anything takes place that appeals to them, however—a church bazaar, for instance—the money comes out in no niggardly stream, and similar appeals always net a goodly sum. As an example, take the artificial flower exhibition in the Public Hall in the end of last week, where the total drawings were between £470 and £480. Of course the exhibition had the attraction of novelty, but allowing for that, the amount realised for a Cripple Children's Orphanage in London, is a remarkable one, and it is no surprise to hear that the local drapers are objecting to an English philanthropic institution, however deserving, getting the official aid of the Provost of the burgh by his countenancing the issuing from the Metropolis, in his name and that of Mrs Thomson, invitations emblazoned with the Burgh Seal of Stirling, to a show that competes with local shopkeepers, and takes away from the town such a large sum of money. There would not have been any objection to the promoters of the artificial flower exhibition working their own enterprise, the same as was done in connection with the concert on Monday by Sousa's Band, and it had a £60 house for an afternoon performance.

Sousa.

Mr John Philip Sousa, who will shortly pay Dundee a return visit, is an indefatigable worker, and last week he gave concerts in 13 different towns. He has just finished reading the proofs of his new novel, which will be a book of 400 pages, and he has already begun to weave melodies for the new opera he is to commence during the coming summer. One of his operas, "The Bride Elect," will probably be produced in London this spring. "The March King" will, says the "Era," return to London at Easter time, when he will celebrate his 25th anniversary as conductor of bands. Mrs Sousa, who is accompanying her husband on the present tour, has recently published a song, the music being composed by Miss Estelle Liebling, soprano soloist of the Sousa Band. Miss Priscilla Sousa, the elder daughter, is also a composer, one of her little coon songs, "Me and my Old Banjo," having made a decided hit in America. Miss Helen Sousa, the youngest member of the family, who is still at school, is likewise gifted with musical ability.

March 24. 05.

SOUSA'S BAND IN STIRLING.

On Monday afternoon the famous Sousa Band visited Stirling and gave a concert in the Albert Hall. There was a large attendance, especially in the cheaper parts of the hall.

When Sousa came first to Scotland in the Exhibition year 1901, his band was a revelation of what a conductor can do with his forces. He had them in such complete control, they played absolutely unanimously, and they were so well drilled that no time was lost between each piece, people accustomed to our more leisurely ways were simply astonished. All these admirable qualities are to-day as strongly characteristic of Sousa's band as ever, and he conducts in the same picturesque fashion. He delights in brilliant and bizarre effects, and the great variety of instruments in the band enables him to gratify this taste to the full. His new suite, which is being played for the first time on this tour, is evidence of this. The three movements are full of sparkling melodies, and the last, "The Queen," adds to that all the gorgeousness that the full resources of the band can give. The episode, "A June Night in Washington," was charming, and in the delicacy and refinement showed the capabilities of the band in another direction. "The Diplomat," Sousa's new march, is eminently characteristic of Sousa and possibly also of American diplomacy. "Amaryllis," a dainty minuet, was taken just a shade too fast, one could not imagine the stately ladies of Louis XIII's time scuffling through the minuet to such a measure. Miss Estelle Liebling sang very beautifully the "Nightingale Song" from the "Marriage of Jeannette," and as an encore an American version of "Annie Laurie" which does not commend itself to Scots audiences.

Miss Powell's violin solo was splendidly played, and her encore piece, an air by Bach, was exquisite in its poetry. The cornet solo by Mr Herbert Clarke was brilliant, and fully deserved the encore it received.

All the band members were encored, and the pieces given were in every case bright glowing melodies which Sousa's band made so popular on their last visit.

It was a most delightful concert, and one such as we seldom have the opportunity of hearing in Stirling. Should they return some evening the hall would be crowded.

March King" Sousa Tells Stories

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"STORIES?" said Mr. Sousa, "the March King," to a London Daily Graphic representative who called upon him after his concert. "Well, I guess I could keep you going with them till this time tomorrow; but I am a little tired. You see, two performances and a rehearsal every day take it out of a man. Do we rehearse? Why, certainly. London is the Mecca of music, and you can't monkey with it.

"No, I don't object to being interviewed. Perhaps I have been interviewed more times than any man living. That reminds me. When I first came to New York, as conductor of the Marine band—the President's band—I was a younger man than I am now; and it was a nervous thing, you can guess, to come from the provinces to challenge such a great, big city. After the first performance a gentleman came to the stage door and said he wanted to interview me for the New York Press. I was pleased. It was a compliment. I took him to my hotel, and he suggested a bottle of wine. I fell in with the suggestion. He said a lot of nice things. He said that New York bands weren't worth a dime compared with the value I gave; my brass section was perfect; my reeds ethereal! Might he suggest another bottle of wine? Why, certainly. We parted in the small hours. I had previously parted with some good dollars for the wine; but I was to look for three columns in the New York Press that morning, and I had happy dreams. I was up early, and called for the New York Press. I scanned it from the first page to the last; but there was not a line about John Philip Sousa! I heard of my friend afterwards. He was in the habit of interviewing every man who



Post and
Intelligence.
Seattle, Wash.
Feb. 19. 05.

came to New York city, with the same enthusiasm; and he got his drinks for nothing.

"Now, here are some new stories that I have never given to the press. I remember when I was a young man in Washington, I was an old German fiddler who played at Ford's opera house. One day I met him outside this building, upon which he was gazing with a gloomy frown.

"What's the matter, Mr. Datler?" I asked. He shook his fist at the opera house with tragic defiance.

"I vill neva'r play in dere again!" he said.

"I pitied the opera house.

"I vill neva'r play in dere again!" he said again, repeating his awful threat.

"Why not?" I asked.

"I have been dismissed!"

"It was about this time, when I was a lad at Washington, that I used to play every week in a string quartette at the house of William Hunter, the assistant secretary of state. One night there was a dreadful snowstorm. The trams had stopped running, and we had a long tramp of five miles home. Among our party was an old Italian who played the double bass. We all had our fiddle boxes, and he carried his big instrument over his shoulder; and so we walked in single file, with the snow blinding us.

"Presently we came to a steep incline called Nigger's Hill, and before we could say 'Knave' the old Italian plunged down it, rolling over and over in the snow in one direction while his double bass slid in the other. Presently, out of the silence and from the snowy depths, came a shrill and agonized voice:

"Save de fiddle! Never mind de neck! Save de fiddle! Never mind de neck!"

"The old gentleman feared for his pre-

vious double bass, and was careless of his own safety.

"I remember a funny thing happening when I first introduced a ragtime march, with sandpaper and sticks and all the rest of it. The hall was crowded; but after the piece there was a momentary silence—still as death. Then suddenly, right from the gods, there came an exclamation of awe and amazement ringing through the hall, 'Gosh!'

"The effect was astonishing and irresistible. The audience yelled itself hoarse with laughter, and I got an ovation that curled my hair.

"I remember, in another hall about the same time, there was a whitewasher perched on a high ladder, touching up a statue. When we began to play, it so took his breath away that he tumbled off his board and nearly broke his neck.

"It is surprising how the ragtime measure goes down in foreign countries. In Germany, for instance, I have seen officers of the Imperial Guards—six-footers, with all the dignity of the Emperor William—so stirred to enthusiasm that they have taken their little ladies on one side and done a cake-walk with them in the public gardens.

"It's not so easy giving concerts in Russia. All programmes and advertisements have to be submitted for approval to the official censor—generally the prefect of the police. When we were on our way to St. Petersburg we had a telegram from our agent, 'Police want words of songs.' There was no time or opportunity to send them. We were already on board the train, and the concert was to take place on our arrival; but the agent rose to the occasion. He gave the police the only words he knew. They were 'Annie Rooney' and 'Marguerite!' So our leading soprano got through the difficulty by

singing 'Annie Rooney' to the tune of 'The Pearl of Brazil.'

"I was annoyed in St. Petersburg. I found that the town was placarded with the name of some rival who seemed to have come at the same time, and who called himself Cy3a. I wondered who the dickens this Cy3a was, and I remonstrated with my advertising agent. However, I found out afterwards that Cy3a is the Russian way of spelling 'Sousa.' So it was all right!

"I get some queer letters from admirers which would amuse you. One lady wrote to me: 'Dear Mr. Sousa—I have been to your concerts and enjoyed them immensely. I like your marches very much. Will you please send me a piano, so that I can learn to play them on it?'

"Only today I got a letter from a lady in London. 'You are the King of Trumps,' she said. 'Your music is divine. It is also very stimulating to the blood, and most desirable after influenza.'

"For a long time I have been the victim of autograph hunters. They keep me busy after the performances. The worst time

I had was at Minneapolis, when we were playing at the state fair, which takes place every year. They had a choir of some 2,000 children, dressed in white with little white jockey caps with peaks. A little rat of a girl, who had already developed the autograph mania, poked her head up to me and said, 'Oh! Mr. Sousa, will you write your name on my peak?' 'With pleasure, my dear,' I said; and did what she wanted. That set all the others at the same game. I worked on those peaks for two hours. I began with 'John Philip Sousa'; then I put 'John P. Sousa,' then 'J. P. Sousa,' then 'J. Sousa,' and at last, when I got very tired, I wrote 'Sousa.' My hand ached for a fortnight.

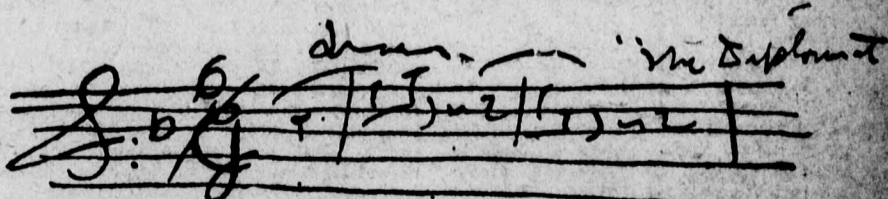
The Daily Graphic representative asked whether Mr. Sousa always obliged in this way.

"Oh, yes," said the March King unsuspiciously.

"Well, perhaps you would not mind giving your signature to me?"

John Philip Sousa laughed.

"You have me in a cleft stick," he said. "Well, here it is—"



John Philip Sousa

JOHN PHILIP SOUSA (Autograph)

How He Wrote His Name on 2,000 Caps

March 21. 05
Dundee Br. Post Dundee Ev. Telegram
3/27.05

SOUSA'S "FLYING MATINEE"

CONCERT IN DUNDEE.

Dundee this afternoon turned out in surprise numbers at Her Majesty's Theatre, when Sousa, the eminent United States musician, and his band held "a flying matinee." Their trip to Britain this year is quite an example of American hustle. Last week thirteen concerts were given, and this week has opened last night with a concert in Edinburgh, this afternoon with a matinee in Dundee, and to-night a second concert will be given in Edinburgh. It was quite a fashionable gathering which filled the theatre this afternoon, and the utmost pleasure in the performance was manifested.

John Philip Sousa is the same trim-clad, smiling-faced gentleman who has in former years won for himself so great a reputation for his ability. There are the same old idiosyncracies of conducting now much beloved by the British public, the same old precision and readiness of encore to be expected from the Sousa Band, and, more important than all, the same old, and even more, perfection and brilliancy of accomplishment. The encores this afternoon—and they were as numerous as the numbers on the programme—were without exception those, "Washington Post," "Dixie Land," and such like favourites, in the swinging exhilaration of which Sousa and his band excel as no others do, and the question was whether the encore or the programme number was the more enjoyed. An innovation is the inclusion of a lady harpist, but ere the programme had finished she proved her right to be there in a brilliant accompaniment to the violin solo encore.

The concert opened with a brilliant rendering of Nicolai's overture for "The Merry Wives of Windsor," transcribed by Sousa for the military band. It was an exquisite number, remarkable for the sweetness of the wood instruments. Mr Herbert L. Clarke, the noted cornet soloist, earned for himself a hearty encore for his valse brillante, "Sounds from the Hudson," and afterwards Sousa's new suite, "At the King's Court," was very enthusiastically received. It represents "Her Ladyship the Countess," "Her Grace the Duchess," and "Her Majesty the Queen." Fanciful and melodious to a degree, it found the inevitable warm encore. Mascagni's "Sunrise," from the Japanese opera "Iris," Sousa's new march, "The Diplomat," and Wagner's introduction to the third act of "Lohengrin" formed the other more important numbers. Quite a novelty was the performance of the "Bluebell" encore. Quite a dozen variations of this omnipresent tune brought out the greatest laughter, and a second encore was demanded.

Miss Estelle Liebling, the vocalist, gave a most accomplished rendering of the "Nightingale Song" from Massé's "Marriage of Jeannette," Mr Marshall Lufsky providing the flute obligate; and Miss Maud Powell, the solo violinist, was very heartily applauded for her rendering of Ernst's fantasia, "D'Otello."

Dundee Courier 3/22.05

Yesterday afternoon a very large audience assembled in Her Majesty's Theatre to hear the famous American composer and Conductor and his Band. It is not easy to bring together in Dundee an audience of even modest dimensions for an afternoon Concert; but the rarity of the appearance of an orchestra of this kind and the fame of the leader had what must have appeared to many as an unexpected result. The peculiarity of the Band is that it consists almost entirely of wind instruments, the only exception being the harp, the drums, the Jew's harp, and the metal dulcimer. The wood-winds are set in front and to the left of the Conductor, and the brasses to the right. Of course, with such a combination it is not possible to produce all the delicacy and tenderness of a string orchestra; yet so thoroughly has Sousa trained his performers that he can obtain very pleasing effects by skilful manipulation of the parts. The Concert began with a brilliant rendering of the Overture to Nicolai's "Merry Wives of Windsor," specially transcribed by Sousa for his Orchestra. The applause with which it was greeted brought forth an encore. Perhaps there

SOUSA'S BAND IN DUNDEE.

CONCERT THIS AFTERNOON.

This afternoon a matinee performance was given by the famous American band, under its renowned conductor, J. Philip Sousa, in Her Majesty's Theatre. The March King has a place of his own among modern conductors, and his band shares the popularity of the conductor, whose reputation it has done so much to make. Each player can show an extraordinary command over his instrument. The trombone player finds no interval too difficult for his powers, while the tympanist commands his instrument from the gentlest purr to the most deafening roll. Sousa's beat is peculiar, but he gets his effects, and that is the main point. He knows his band, and gets the best out of them. As for his programmes, he sets them avowedly to please his audiences, and gives them short, snappy pieces that often depend on what is startling for their effects. Indeed, the real Sousa is found in the encores. No sooner has the audience shown its appreciation of a piece than the band dashes off into an encore of a bright and lively nature. This cheery class of music seems to suit Sousa's band, and, if anything, it will be this "snap" encore that will keep its memory green.

In the programme some of the pieces were noteworthy. In the "Sunrise" excerpt from Mascagni's opera "Iris," a transcription of Nicolai's overture to "The Merry Wives of Windsor," the wood-winds were noticeably brilliant, though the want of strings in such music can never quite be compensated for. Sousa's own suite, "At the King's Court," is an ambitious work showing musicianship and with plenty of melody. It was a favourite with the audience. But it was in the American music that the band roused most enthusiasm. To nearly every number in the programme an encore was given, and the additional items included Sousa's "El Capitan," "Washington Post," "The Diplomat," and "Hands Across the Sea." In one instance a double encore was insisted upon. Variety was lent to the event by the singing of Miss Estelle Liebling, a well-trained soprano, whose rendering of Massé's "Nightingale Song" was encored. Miss Liebling gave in response a good rendering of "Annie Laurie." Miss Maud Powell, a violinist well-known and appreciated in Dundee also played several violin solos. The programme was a lengthy one, and was thoroughly enjoyed by an audience that filled the theatre in every part.

is no other Conductor so complaisant as Sousa in the matter of encores, and he thus keeps always on good terms with his audience. There were seven concerted pieces on the programme, but before the concert was over the Band had played nine additional pieces, thus more than doubling the work contemplated. Mr Herbert T. Clarke, solo cornet, played, with wonderful execution, a Valse composed by himself, and he also had to respond to a recall. Two of the items were new compositions by Sousa—"At the King's Court," a Suite in three parts, and "The Diplomat," a very spirited March. Among the encores were some of Sousa's most familiar Marches and descriptive works—"El Capitan," "Dixie Land," "Hands across the Sea," "Washington Post," "Stars and Stripes," and "Manhattan Beach." There was also performed an amusing humorous Fantasia on the melody of "Blue Bell," which was one of the most popular pieces with the audience. The last orchestral work was the Introduction to the Third Act of "Lohengrin," which was played with remarkable success, considering the limited nature of the instruments. The easy mastery of the Band which Sousa displayed was sufficient to show how thoroughly the performers worked along with him to attain desired effects. Miss Estelle Liebling sang the very difficult Nightingale Song from Massé's "Marriage of Jeannette" in a manner that proved how thoroughly she has studied voice-production. She was recalled, and sang "Annie Laurie," with bravura variations. Miss Maud Powell is already well-known and appreciated in this quarter as a violinist with special gifts that have been highly cultivated. She played with remarkable execution Ernst's "Othello" Fantasia, and as an encore gave a pleasing composition for the muted violin called "At the Brook," with harp accompaniment. The concert as a whole was varied and lively, and was certainly much enjoyed by the audience.

SOUSA AND HIS BAND

IN HER MAJESTY'S THEATRE.

There were only nine numbers on the programme of yesterday afternoon's concert, but we got eleven encores, and still the performance finished within the regulation two hours, a wonderful proof of the "hustling" capacity of the band and of the judgment of its conductor.

Mr Sousa's band is of much the same composition as formerly, and includes over fifty performers, the instruments being flutes and piccolis, oboi and cor anglais, clarinets of various pitches, bassoons, saxophones, cornets, trumpets, horns of different classes, a baritone, a euphonium, trombones, bombardons, a weird-looking machine rejoicing, we believe, in the name of "sousaphone," drums and percussion instruments, and a harp, the last named being, we think, an addition to the band since Mr Sousa's last visit here.

There was a magnificent house, the theatre being practically filled in every quarter. A better concert matinee has seldom been seen in Dundee, and it is a pity Mr Sousa could not, as on the occasion of his last visit, have given another concert in the evening.

What might be termed the "classics" of the programme were Nicolai's familiar overture to "The Merry Wives of Windsor," and the Prelude to the Third Act of Wagner's "Lohengrin." The first was played at too great a speed, although with abundant vigour and dash, and the latter lost some of the finest of its effects from the absence of the strings. The other orchestral numbers were new, we think, to Dundee, and the most important of them was probably Mr Sousa's own Suite, "At the King's Court," the three movements of which are called "Her Ladyship the Countess," "Her Grace the Duchess," and "Her Majesty the Queen" respectively. Mr Sousa apparently thinks a Countess more frivolous than a Duchess, which is not always true, and the "Queen" is represented by a stirring march of imposing breadth and weight. The "Sunrise" Intermezzo from Mascagni's somewhat unlucky opera, "Iris," was a beautiful tone picture, and the Episode, "A June Night in Washington," by that brilliant Bostonian, Ethelbert Nevin, was full of delightful melody and picturesque local colour. A dainty air of Louis XIII., "Amaryllis," by Ghys; Mr Sousa's own new march, "The Diplomat," a gay and dashing number to have such a title and the glorious Introduction to the Third Act of "Lohengrin" completed the programme.

But it was in the encores that Mr Sousa was heard—and seen—at his best. We had the inimitable "El Capitan" with its swinging Trio, the rollicking "Dixie Land," the forceful "Hands Across the Sea," the ever-popular "Washington Post," the "Stars and Stripes for Ever," with its striking effect of the players of piccolos, trombones, and trumpets coming to the front of the stage, and the "Manhattan Beach" March, finishing with a marvellous crescendo and a still more wonderful diminuendo. An extraordinary travesty of "Bluebell" was also played, in which shreds of the unfortunate melody were thrown to all the different instruments, a phrase on the harp being followed by one on the deepest-toned instrument in the band. Another grand composition with the droll title of "Oh, My, My, My" in which part of the band whistled with delightful effect, completed the list of encores.

The playing was as wonderful for its crispness, virility, and dash as ever. Mr Sousa's control of his band is perfect, and all that such a band can do is done. His conducting, as everyone knows, is unique, but it is not so exaggerated as some of his burlesquers would have us believe.

Miss Estelle Liebling sang Massé's "Nightingale Song" from "Marriage of Jeannette" with great cleverness. Such a song is written to exploit a voice of great extent and of much flexibility, and as such it is welcome. Less satisfactory was her encore song, "Annie Laurie," in which the familiar air was dressed with musical frills and furbelows almost beyond recognition.

Miss Maud Powell, violiniste, gave a brilliant performance of a Fantasia by Ernst upon airs from "Othello," and in reply to an encore played a really beautiful composition, "At the Brook," for the muted violin, to a delicious harp accompaniment.

Mr Herbert L. Clarke gave a magnificent cornet solo, "Sounds from the Hudson," composed by himself. It is a clever composition, played with consummate art. As an encore he gave a charming number, "Ah, Cupid."

The whole concert was delightful in its briskness and freshness, and the huge audience obviously enjoyed every moment of their time.

Newcastle on Tyne Newcastle

Ev. Chronicle 3/23.05

Ev. Mail 3/23.05

Newcastle
North Mail 3/24

SOUSA'S BAND.

At the Exhibition Hall, St. Mary's Place, Newcastle, Sousa and his famous band gave the first of two concerts this afternoon. The band has lately been touring through England, and great interest was taken in its return visit to Newcastle. New music was played, and the concert was much appreciated. The second concert will be given in the Exhibition Hall, to-night, at 8 o'clock.

Daily Chronicle 3/24.05

SOUSA'S BAND.

Yesterday Sousa's band, under Mr Sousa's leadership, gave two performances in the Exhibition Building, St. Mary's Place, Newcastle. There were large audiences on both occasions, and few who were there would not regret that the Tyne-side musical public can not listen oftener to this excellent band. In the afternoon the programme for the band included:—Symphonic poem "Les Preludes" (Liszt); suite "Looking Upward" (Sousa); Invitation a la valse (Weber-Weingartner); episodes (1) At Fontainebleau; (2) A June night in Washington (Nevin); Parade of the Dwarfs (Grieg); a new march "The Diplomat" (Sousa); and the fourteenth Hungarian Rhapsody (Liszt). Though the band is identified in the popular mind with the playing of Sousa's marches—which, by the way, are quite different things when played by Sousa's band to what is usually served up as Sousa's music—yet to our mind the finest performance yesterday afternoon was the first item on the programme, Liszt's symphonic poem. This piece, at once wild, weird, solemn, grand, furnished every opportunity to the bandmen to display their skill. The grand balance and unity gave adequate interpretation to the fortissimo, and the exquisite delicacy with which the fine soft passages were treated brought out the pathos of the composition with irresistible effect. A finer performance could not have been desired, and the audience applauded loudly. "Looking Upward," a piece with a decidedly comical introduction, and all the characteristics of Sousa's music about it, is full of bright, sunny passages which appeal forcibly to the popular mind, and it was well played. Sousa is a master of orchestral tricks to produce fine or startling effects, and this was especially notable yesterday in an encore piece entitled "Bedelia," which, though founded on the popular abomination of the same name, is a tricky and clever bit of orchestration with attractions of no uncommon character. Sousa is liberal with his encores, and played, in addition to the items on the programme, most of his well-known marches. In the "fantasie pastoral" Mr. J. H. B. Moeremans showed himself a master of the saxophone. Miss Estelle Liebling sang Isabella's air from "Pre aux Clercs" (Herold) and won a well-deserved encore. Miss Maud Powell's playing of Ernst's difficult fantasie for the violin "d'Otello" was a very fine performance.

At night the programme included selections from Litolff, Mascagni, Kroeger, and Elgar, a new suite by Sousa, "At the King's Court," and Nicolai's overture to the "Merry Wives of Windsor," transcribed by Mr. Sousa for the military band. Encores were frequent and were readily responded to. Mr. Herbert L. Clarke was heartily applauded for his clever cornet solo, and Miss Maud Powell played Wieniawski's fantasie "Faust," and the hearty applause that followed plainly showed that her efforts had been properly appreciated.

THE WEATHER.

MASTER OF MARCHES.

VISIT OF SOUSA AND HIS FAMOUS BAND TO NEWCASTLE.

The Master of Marches, Sousa, and his band, attracted a very large audience to the Newcastle Exhibition Hall this afternoon.

Many new marches, and a new series of those popular rag-time encores which are a distinctive feature of the famous American combination, were introduced into the programme, which was received with every demonstration of appreciation from the assembled thousands.

Sousa himself conducted the band, the instrumentation of which has been improved, if possible, by the addition of a harp.

It was in Liszt's symphonic poem, "Les Preludes," in which the enchanted dawn of love and the storm and stress that follow disillusionment are so exquisitely expressed that the band was heard at its best.

The pastoral fantasy by Mr J. H. B. Moeremans, the famous saxophonist, was one of the most popular numbers, the facile execution of the variations earning for the soloist an ovation.

Miss Estelle Liebling's soprano solo,

Isabella's Air from "Pre aux Clercs," with flute obligato by Mr Marshall Luesky, was finely given, and was followed, as an encore, by "Maid of the Meadow."

The charming suite, "Looking Upward," by Sousa, was enthusiastically encored, and, indeed, encores were the rule, and such familiar trifles as "El Capitan," "Dixie Land," and "Washington Post" were given as extra numbers.

The violin solo in the second part of the programme, the fantasy "d'Otello" (Ernst), was given with masterly skill by Miss Maud Powell.

Several new numbers will be introduced to-night; and as the band is in Newcastle for one day only, it is probable that even the capacity of the vast area in the Exhibition Hall will be inadequate for the admission of thousands of music-lovers who have been delighted by Sousa and his infectious music.

MASTER OF MARCHES.

SOUSA'S BAND DELIGHTS BIG CITY AUDIENCES.

Music not only expresses the emotions; it produces them. Certainly it would not be an excess to say that the control of the emotions of the vast audiences in the Newcastle Exhibition Hall yesterday was vested in Sousa.

The remarkable effects obtained by Sousa were perhaps best illustrated in Liszt's symphonic poem, "Les Preludes," a study in which the dawn of love is the opening to the storm and strife of battle, or the tempest of disillusionment.

The transition from the airy fantasies, the prelude of storm, to the whirlwind produced by reed instruments, the roll of drums, and the booming of the mighty Sousaphone, was a most impressive movement.

But it was in the brighter inspiration of Sousa's own compositions, and more especially in the vim and briskness of his marches, that Newcastle most appreciated the master and his music.

In the brief, brisk snap of such infectious trifles as "El Capitan," the "Washington Post," and the contortions of "Blue Bell" is found the distinctive individuality of the band, and if any complaint can be made it must be that Sousa does not give sufficient of himself.

His two new compositions, the suite "Looking Upward," and the march, "The Diplomat," were enthusiastically encored last night.

The soloists were Miss Maud Powell, violinist; Miss Estelle Liebling, soprano; Mr J. H. B. Moeremans, saxophonist; Mr Herbert L. Clarke, cornetist; and Mr Marshall Luesky, flautist; and their contributions to the success of the Sousa concert were of the highest artistic merit.

Newcastle Daily Journal 3/24.05

SOUSA'S BAND IN NEWCASTLE.

To the list of famous bands who have been heard at the Exhibition Hall, Newcastle, may be added now the Sousa combination, to whom we were indebted yesterday for two excellent concerts. Considering the popularity of the conductor and his work, it almost goes without saying that both concerts were largely patronised. In the afternoon the programme submitted was of a tasteful and pleasantly varied character, including selections by Liszt, Grieg, Nevin, and Weber-Weingartner, as well as pieces of the "March King's" own composition. The concert was opened with a brilliant rendering of Liszt's symphonic poem, "Les Preludes," which, to the delight of the audience, brought as an encore the popular "El Capitan." A much appreciated item was Sousa's suite, "Looking Upward," in which were introduced some of the remarkable tonal effects for which the composer is noted, notably a realistic illustration on the drums of the din of battle. Weber-Weingartner's "Invitation a la Valse" was charmingly played, and equally good was the band's rendering of "Episodes," by Nevin. As encores to these items there were given "The Washington Post" and "Bedelia." Grieg's "Parade of the Dwarfs" was followed by Sousa's latest march, "The Diplomat," a bright, vivacious composition typical of the man, the rendering of which earned very hearty applause. Liszt's beautiful "Fourteenth Hungarian Rhapsody" was the band's concluding item in a programme which altogether met with a flattering reception. Associated with the concert as soloists were

Miss Maud Powell, a violinist of exceptional ability, who delighted her hearers with the rendering of Ernst's fantasie, "d'Otello"; Miss Estelle Liebling, whose soprano voice was heard to advantage in Isabella's air from Herold's "Pre aux Clercs," with flute obligato by Mr Marshall Luesky; and Mr J. H. B. Moeremans, who displayed remarkable technical ability and artistic feeling in his performance of Singelee's "Fantasie Pastorale." Miss Liebling's song was particularly noteworthy by reason of the flute-like effects she introduced, and she was very cordially recalled, to give "The Maid of the Meadow."

Chief interest in the evening scheme attached to Sousa's own new suite, "At the King's Court," in the varied phrasing of which the band excelled. As usual, encores were granted with the utmost liberality, and all of them accentuated the well-known tonal effects and characteristics peculiar to this combination. The now familiar "Blue Bell" served for the introduction of some strikingly original effects, "Stars and Stripes," "Dixie Land," "El Capitan," "King Cotton," and other encores pleased immensely.

Rapid Review
Feb. 1905.

SOUSA.

FOR twelve years John Phillip Sousa commanded the band of the United States Marine Corps, gaining laurels year by year. Then he started his own band, and for ten years has been touring with it all over the world. Amongst conductors of military bands Sousa has no equal. His *ensemble* is perfect. His grip is marvellous. He can control the huge band of brass, woodwind, and reeds with absolute decision. The result is all that it should be—perfection.



SOUSA.
"The American March King."

A story is told of a canny Scot, who tried to upset Sousa by insulting his trombone player, and praising a local one. With the greatest politeness Sousa asked a few questions on the playing of this local wonder. "How is his coloratura?"—"Collar what!" "And his fioritura?"—blank dismay. "Can you guarantee his dynamics?"—exit canny Scot!

It is needless to extol Sousa as a composer of marches. His "Washington Post" and "Liberty



Fragment from MS. of "The Diplomat," Sousa's newest march.

Bell" marches are world-famous. This year his visit has brought "The Diplomat," a good march up to his standard, and several new suites.

Lincoln Gazette. 3/11. 05.

Mr. Sousa and M. Messenger have both written to protest against the musical piracy which is so incomprehensibly allowed to flourish in London and elsewhere. Mr. Sousa considers that "the national honour and pride demand that immediate steps be taken to fulfil the treaty obligations of this country in the matter of international copyright." M. Messenger, having found that pirated editions of songs from his opera "Veronique" are being sold on the streets, thus expresses himself: "The fullest protection is given to English composers in France, and I am sure his Majesty's Government have only to recognise this fact to appreciate the grave international consequences of this open theft of our property."

Violin Times.
Feb. 1905.

Sousa and his band returned to Queen's Hall for a fortnight's visit on January the 9th, on which occasion he again demonstrated the fact that there is only one Sousa and one brass band worth listening to,—as far as light music is concerned and there are a good many people in this world who appreciate the music which Thackeray describes as "hot and strong." Much of the music that was offered was distinctly "brassy and noisy" yet, one could not help admiring the perfect *ensemble*, its rare sense of rhythm, and its never failing sense of humour; these qualifications have their distinct artistic value and these cannot be denied Mr. Sousa and his band. M. de Pachmann has his own peculiar charms, his nods, and vacant looks and smiles, with which he keeps his audiences spellbound and so does Sousa. Either of these two great artists in their way is inimitable and Sousa's *bizarre* gestures plainly indicated the reflection the music made upon him. The programme only contained some nine items, but encores were given *ad lib.* and the great American conductor did not waste any time in responding to the least mark of approbation of the fairly large audience that filled the hall. Thus we heard all the old favourites, from the "Washington Post March" down to "Dixie Land." After their visit to London an extensive tour is contemplated through the Provinces.

Era. 3/11. 05.

MR. JOHN PHILIP SOUSA is an indefatigable worker, and last week he gave concerts in thirteen different towns. He has just finished reading the proofs of his new novel, which will be a book of four hundred pages, and he has already begun to weave melodies for the new opera he is to commence during the coming summer. One of his operas, *The Bride Elect*, will probably be produced in London this spring. "The March King" will return to town at Easter time, when he will celebrate his twenty-fifth anniversary as conductor of bands. Mrs. Sousa, who is accompanying her husband on the present tour, has recently published a song, the music being composed by Miss Estelle Lieblich, soprano soloist of the Sousa Band. Miss Priscilla Sousa, the elder daughter, is also a composer, one of her little coon songs, "Me and my old banjo," having made a decided hit in America. Miss Helen Sousa, the youngest member of the family, who is still at school, is likewise gifted with musical ability.

Derby Telegraph.
3/2. 05.

The great Sousa has reason to complain against the unauthorised depredations of the musical pirate. The "March King" is able to associate himself with Mr. Alexander, of the "Torrey-Alexander" mission, and with M. Messenger in lodging a complaint against the wholesale piracy of musical settings, which the composers naturally regret to see sold in the streets at a price which ignores all title to copyright. Some of Sousa's marches have gone the way of the "Glory Song" in being sold for a penny, to which Sousa ventures criticism that "the national honour and pride demand that immediate steps be taken to fulfil the treaty obligations of this country in the matter of international copyright." M. Messenger, who learns to his consternation that pirated editions of songs from "Veronique" can be purchased on the curbstone, indignantly recalls the protective rights which English composers enjoy in France.

Northern Wig. 3/16. 05.

SOUSA'S AND.

Forthcoming Visit.

The Sousa band is undoubtedly the most distinctive musical organisation in the world. Composed of men of many nationalities, it has been so completely welded artistically that it cannot be deemed anything but the exposition of the "master mind, Sousa himself. Critics have said of the band that it is a living organ—a description that exactly realised just what the conductor has laboured long and patiently to produce. Not only is it the most highly-paid combination in the world, but it also contains more musicians of exceptional merit than any other, as, for instance, the two principal cornetists, Messrs. Herbert L. Clarke and Herman Bellstedt, are themselves both bandmasters of established position in America, who preferred the engagement with Sousa to the dignities and emoluments of their own combinations. There are perhaps a dozen composers in the Sousa band of more than passing merit. Mr. Bellstedt wrote the humorous fantasy on "Bedelia" that has set all London talking about its fun; and Messrs. Clarke, Moeremans, Perfetto, Zimmerman, and the other soloists write their own solo numbers. Mr. Sousa says his present band is the very best he has ever directed, and the consensus of opinion of those who have heard the band since its return to Great Britain bears out the contention. The "March King" has added a harp to the instrumentation, the only stringed instrument in what has been aptly termed a "wind orchestra." The peculiar virtue of the Sousa band in graduating its tonal volume is best shown in the remarkable accompaniments that they give to the singer and violinist who appear as soloists at the Sousa concerts. Immediately following the successful season at Queen's Hall, London, where Sousa has renewed his triumphs of two and three years ago, the great band will come here for two concerts at the Ulster Hall on Thursday next. Mr. Sousa promises unusually attractive programmes, which will include his new suite, "At the King's Court," and his latest march "The Diplomat." Indications point to very large attendances, and for that reason early booking is advised to secure the best places. Mr. Philip Yorke, who first introduced the Sousa band to British audiences, is the manager of the tour.

Lakes Herald 3/10. 05.

Sousa's Band.

One of the most popular Concerts which Mr. J. P. Johnson has arranged is the visit of Sousa's band to Kendal on Saturday, and I am confident that large numbers of Lakelanders will avail themselves of the opportunity of hearing this famous band to-morrow afternoon. They arrive from Carlisle in the morning. Special train arrangements have been made for 500 people from the Lake District. The tour is proving a most popular success all along the line.

Topical Times 3/4.05.

Bradford Daily Telegraph.
3/11.05.

I am very sorry that pressure on our space this week prevents my giving in *extenso* a long and interesting letter I have had from Mr. Souza on the copyright question. Briefly it comes to this. Great Britain has entered into an agreement with the United States whereby, after complying with certain conditions, American authors, composers, &c., secure protection in this country, as British authors, composers, &c., do in the States. But while the United States' law protects the Britisher, the protection accorded the American is a delusion. Mr. Souza finds printed copies of his newest work hawked about the streets of London within a few days of its authorised publication. The iniquity is clear to the meanest intelligence, but because of one pig-headed M.P. Great Britain is prevented from keeping faith in international obligations, as well as of protecting by law her native music writers. M. Messenger also writes me to the same effect. Pirated editions of that charming work "Veronique," are on sale here. As he writes, the fullest protection is given English composers in France. The treatment of our own composers is a disgrace, but when the present absurd state of the law involves unfaithfulness to treaty obligations, the cry for reform is surely too strong to be disregarded.

A Baildon correspondent sends us the copy of a letter which he has received from Mr. Sousa's private secretary in regard to the Sam Ogden story. It is as follows:—

Dear sir,—Mr. Sousa begs to state that it has been a source of amusement to him in his travels over the Eastern and Western Hemispheres to find the ingenuity displayed by paragraphers in writing about him. He hates to spoil a good story, but desires to state that his name was never Sam Ogden, is not Sam Ogden, and never will be Sam Ogden, that he never was born in Dudley Hill, and never will be born in Dudley Hill, and the fact of the matter is that his name and his family name has been Sousa since the time where the memory of man runneth not to the contrary. If you will go down into the dawn of the world you will find that the Royal city of Persia was called Sousa. When it became necessary to plant the seed of civilisation in the then benighted Europe, Mr. Sousa's ancestry came to Portugal, and even unto this day the name is the most famous in Portuguese history and nobility. Mr. Sousa's father—Antonio de Sousa—went to America as an exile in the early forties, and in Washington, D.C., the capital of America, on a bright 6th of November in the good year 1854, the subject of this letter was born, and if he had ever to be born anew he would select the same place and the same parents, Antonio and Elizabeth Sousa.—Faithfully yours,
E. L., Private Secretary.

The letter indubitably stamps Sousa as a modern American, whatever his progenitors may have been. The humour of the letter

is of a rich Yankee flavour, and betrays no Portuguese, much less a Persian, origin. Like the Washington Post and the Sousa marches, it is right slap up-to-date.

Sunday Sun. 3/5.05.

Following on Mr. Sousa's letter complaining of the infringement of his copyrights in England, M. André Messenger writes:—"As a Frenchman who has reason to remember many courtesies received in your country, I was astonished upon arriving in London the other day to find pirated editions of my opera "Veronique" being sold at every street corner, and to be told upon inquiry of my publishers that I have no possible redress and no means of protecting my copyright. The fullest protection is given to English composers in France, and I am sure His Majesty's Government have only to recognise this fact to appreciate the grave international consequences of this open theft of our property." The letter needs no amplification on my part.

Military Mail 2/3.05.

I have seen Sousa and I have seen ~~wood~~ all in one week. The idea was to contrast the methods of the March King and our greatest conductor, for I contend Mr. H. J. Wood is that, and I am wondering how much longer it will be before he becomes Sir Henry Wood. Others, with less right to the honour, have been knighted, and I think it is about time the musical world was again singled out for distinction. Mr. Wood and Queen's Hall have done what many people years ago declared was impossible—they have made classical music popular in England.

Sousa gave us all his old and very familiar marches as encores, and it was delightful to listen to the tricks (excuse my way of putting it) he uses in his trade. "The Washington Post," for instance, was played as no English band plays it. A vivacity, a freshness, that cannot be explained, pervaded an air that was thought to have grown monotonous. Verily, I believe Sousa and his men would make me encore that hideous thing, "Bill Bailey." John Philip Sousa has not lost one of his theatrical motions. Rather, has he accustomed them.

Journal Tribune.
Knoxville, Tenn. U. S. A.
3/5.05.

"El Capitan" Tuesday.

"The Telephone Girl" will be played Monday night, with "El Capitan" to follow Tuesday.

John Philip Sousa never wrote anything that paid him better or brought him more fame than his famous military opera "El Capitan." De Wolfe Hopper and Edna Wallace Hopper played and sang in it for more than a year, and no such success was ever known in the field of comic opera. They swept the country, scoring triumphs of the most extraordinary sort. Everywhere people were whistling the "El Capitan" march and the "Typical Tune of Zanzibar" and it is safe to say that most every one in Knoxville will be humming these two catchy pieces and others that are found in Sousa's great opera. There is fun galore in "El Capitan" since Alfred Klein wrote the libretto and provided witty lines and amusing situations in plenty of the masterpieces of the famous "March King."

Musical News 2/18.05

Sousa on Conducting.

John Philip Sousa has for the nonce thrown aside the mantle of self-effacement which characterises the American nation in general and the musicianly portion thereof in particular, and in the columns of the *Birmingham Gazette* discourses in a racy manner upon his methods, his accomplishments, and his popularity. After a pretty and graceful introduction, which takes the form of an apology for creeping out of his shell, he essays to sum up the whole question in the one word "homogeneity." His band is not a band but merely component parts of Sousa. The blatant trombone, though manipulated by a mere trombonist, is breathing out the spirit of Sousa, which spirit can be by no sketch of imagination said to suffer from dilution. The cymbals (may we say?) symbolise the essence of Sousa, and the drums are the outward and visible sign of Sousa militant. It is noble of Sousa to take the whole responsibility of each individual player. At least, it would be so if any of the said individual players ever made mistakes or were guilty of an incorrect reading of the works performed. But they do not do these things. They are perfect, for Sousa says so. Oh, happy Sousa! Can any English conductor say the same? Imagine Sir Charles Stanford, for instance, in the happy condition of being able to say to his band, "Gentlemen, there is no need for rehearsals. I can teach you nothing. Your playing is absolute perfection, for my "readings" are reflected unconsciously by you in advance. Only watch me closely and my spirit will be imparted to you." Talk about the magnetic influence of the conductor! It is Svengali-like hypnotism. On one point we are open to doubt. Magnets usually attract silently, and without perceptible motion. Why, therefore, does Sousa find it necessary to gesticulate like Ophelia?

SOUSA AND HIS BAND AT ALNWICK.

The feature of the more recent tours in this country of America's famous band and its no less famous conductor, Mr John Philip Sousa, the "March King," has been the flying visits paid to the smaller towns. When it became known that Alnwick was given a place in the present tour, the appearance of the celebrated combination was awaited with eager anticipation. That visit is now over, and it will be long remembered by the many hundreds of people who crowded into the Corn Exchange on Wednesday evening; while Sousa himself will doubtless class it amongst his most successful, and his welcome at the hands of Alnwickites will vie with the most heartiest he has ever received. Both conductor and bandmen were in fine form on Wednesday evening. Sousa cut a striking figure as he stood up with his sixty instrumentalists around him, the harp being a notable inclusion in a band of this description, and its value was very apparent. Completeness of ensemble was the band's most striking quality. The performers attacked and quitted a chord as one man, and in matters of expression had but a single purpose in view. There were many composers mentioned in the programme, but the occasion's chief attraction was the conductor's marches and other popular trifles which Mr Sousa's patrons look for as a matter of right. The opening overture was Nicolai's "The Merry Wives of Windsor" (transcribed for military band from the original orchestral score by Mr Sousa), and as an encore to that was given the well-known "El Capitan" march, given with a swing that gained for it an equally hearty reception. A cornet solo rendered with great expression and clearness, "Sounds from the Hudson" (Clarke), was given by Mr Herbert L. Clarke, who on being recalled treated his hearers to a good rendering of "Ah! Cupid." A new suite in orchestral form from the inimitable pen of Sousa followed. It was entitled, "At the King's Court," which was full of taking instrumental devices, and it too was encored, to which the conductor responded by giving "Dixie Land," a merry descriptive piece. As an encore to another new piece, "Sunrise," from the Japanese opera "Iris" (Mascagni), "The Washington Post" was given, and to Nevil's charming episode, "A June Night in Washington," was given "Bluebell." Mr Sousa's interpretation of this popular air was delightfully surprising, the descriptive introductions appealing strongly to the audience, who clamoured for a further encore, to which was eventually given the "Biscayan Love Song." Following upon this came a new march in his inimitable style, "The Diplomat," the reception of which was also enthusiastic in every degree, and which was blown forth by reeds and brass with an energy in itself characteristically American. The encore to "The Diplomat" was the popular "Stars and Stripes" march, rendered as only Sousa's band can render it. The last band piece, and to our mind the best, by the band was the introduction to the third act of "Lohengrin" (Wagner). One of the main features of the concert was the singing of Miss Estelle Liebling (soprano), a very accomplished vocalist. She rendered in the French the "Nightingale Song" from "Marriage of Jeanette" with great charm, and with great artistic expression, the effect of which was enhanced by a flute obligato by Mr Marshall Lufsky. An encore was awarded with special heartiness. Miss Liebling responded by singing "Annie Laurie," to which there was a delightful laughing chorus. Miss Maud Powell gave the violin solo, "d'Otello" (Ernst), in a manner that spurred the audience to a great display of enthusiasm. To flexibility of execution she added a feeling of rare order, and the difficulties of the piece enabled her to stamp herself as an executant of remarkable skill. Miss Powell was equally successful with the polished manner in which she overcame the difficulties of "At the Brook," given as an encore. Sousa and his band left by the 9.50 express for Newcastle. They gave a performance at Berwick in the afternoon.—The local arrangements were admirably carried out by Mr J. Potts, The Mayor.

Sousa and his Band.—Within 8 days Alnwick has been visited by two famous bands, both of which, besides ranking among the best and most popular in the world, hail from N. America. Alike in these respects, they are very different in others. The most striking difference is the combination of each band. The 'Kilties' is composed for the greater part of brass instruments, while Sousa's Band consists mostly of reeds. Those who heard both bands would no doubt be struck by the different musical fibre of these two combinations, due to the balance of the instruments, and those who were present at the latter only, could not fail to detect its organ-like qualities. The concert comprised a very pleasing and interesting programme. The first item submitted was a very dainty overture by Nicolai, 'Merry Wives of Windsor,' transcribed for Military Band from the original Orchestral Score by Mr. J. P. Sousa. On being encored the band rendered in fine style the popular march 'El Capitan' (Sousa). A beautiful cornet solo, 'Sounds from the Hudson' (Clarke) by Mr. H. L. Clarke, accompanied tastefully by the band, received the hearty encore due to it. Following this a suite, 'At the King's Court' (Sousa) was excellently rendered. It was divided into three sections. (a) Her Ladyship the Countess: played in a gay and piquant manner; (b) Her Grace the Duchess: played with grace and a touch of hauteur; (c) Her Majesty the Queen: in which dignity, splendour, and beneficence were intermingled. Needless to say this marvellous interpretation was loudly encored. In response 'Dixie Land' was effectively rendered. From the first the attention paid to the various items was very marked, but still more so was it when Miss Estelle Liebling, accompanied on the flute by Mr. Marshall Lufsky, sang the dainty setting "Nightingale Song." So sweet was her voice that one could scarce distinguish it from the mellow notes of the flute. She very expressively rendered as an encore the old Scotch song "Annie Laurie," with variations. The very beautiful interpretation of 'Sunrise' by the band met with the usual success and the audience was favoured by another of the conductor's well-known composition 'Washington Post.' After the interval one would have thought the enthusiasm would have lagged. On the contrary each of the two renderings 'A June Night in Washington,' and (a) 'Amaryllis,' (b) 'The Diplomat' (Sousa) received a double encore ('Bluebell' and 'Biscayan Love Song,' 'Stars and Stripes' and 'Manhattan Beach'). The splendid execution of these pieces is worthy of all commendation, and reflects great credit on the conductor and his band. Miss Maud Powell, who will always be remembered in Alnwick, at least, as a most brilliant and finished violinist, played a very difficult but very beautiful fantasia, 'd'Otello.' Being encored she rendered the extremely fascinating setting, 'At the Brook,' with a rippling accompaniment by the harp. The very interesting programme was concluded by the 'Introduction to Third Act' of Wagner's 'Lohengrin,' after which the National Anthem was played. We are certain the large audience which took the opportunity of hearing the famous Sousa and his band, enjoyed the concert to the full, and spent a very profitable hour on Wednesday last.

Daily Mirror 3/4.05

March-King Explains That He Did Not Manufacture It.

"Mr. Sousa hates to spoil a good story," writes his secretary to a Bradford correspondent, "but he did not manufacture his name; he inherited it from his father, Antonio de Sousa.

"His name is not, never was, and never will be Sam Ogden; consequently he did not make the name Sousa by adding 'U.S.A.' to initials that never were his.

"He was not born at Dudley Hill in Yorkshire, nor ever will be."

Mr. Sousa derives his name from the ancient Persian city, Susa. Thence his ancestors went to Portugal, and his father emigrated to America, in the early 'fifties.

Sousa's Band at Berwick.

John Philip Sousa's famous American Band paid a visit to Berwick yesterday, having previously been here about two years ago. Unfortunately, the performance was an afternoon one, and so many who would doubtless have much liked to be present, were prevented. Taking this into consideration, the attendance in the Corn Exchange was distinctly good. Since its last appearance here, the instrumentalists have been increased by a harpist. The band certainly maintained its high reputation, and, as for the programme, it is sufficient to say that it was selected and arranged by the great composer and conductor himself, who has the best possible knowledge of popular taste in music. It opened with a model overture, which struck at once the keynote of joyousness, and which so caught the ear of the audience that an encore was given—as to all the other items on the programme—and the whole strength of the band, its capital proportion, and perfect harmony, were at once shown in "El Capitan." The next selection was one of Sousa's latest pieces, "At the King's Court," which has had a brilliant and deserved success on both sides of the Atlantic. It is divided into three parts, giving, as it were, the music introducing Countess, Duchess, and Queen, thus providing a fine crescendo. "Sunrise," from the Japanese opera "Iris," by Mascagni, was perhaps the most imaginative and poetical of all the pieces of band-music, seeming to be modelled upon the sounds of nature, full of the bright colouring, and thrilling with the pleasure, of the Orient Isles. Sousa's new march, "The Diplomat," was quite characteristic, and most impressive. The programme concluded with Wagner's "Introduction to the Third Act of Lohengrin," which has all the weirdness and fancy and wonderful effect of this great German composer. John Philip Sousa conducted personally throughout, and praise of such an eminent and finished master in the art is, of course, superfluous.

The soloists were all brilliant. Miss Estelle Liebling, the soprano vocalist, has a voice of the very highest order so far as range and flexibility are concerned, even if she does not take quite such a high place for expression. Her rendering of the "Nightingale Song" (Mascagni) was eminently bird-like, and the trills were delicious. Mr Herbert A. Clarke's cornet solo was also very much enjoyed. Good cornet playing is always very popular, and Mr Clarke's execution and expression were alike admirable. The same applies in an even higher degree to the violin solos of Miss Maud Powell, who has a rare knowledge of the technique and great skill in execution.

Altogether, the concert was most enjoyable from every point of view, and we trust that it will not be by any means the last visit of Sousa's Band to the Borderland.

Berwick Ad. 3/4.05

Sousa's Band in Berwick.—This famous American combination visited Berwick on Wednesday afternoon and gave a matinee performance. Notwithstanding the hour, at which it was given, there was a fairly good audience, though not so large as on the occasion of the band's last visit two years ago. The programme presented was an excellent one, arranged to suit all tastes, and it is needless to say that the various items received an accomplished rendering by the 75 performers composing the band. A feature of the playing was, as usual, the promptitude and dispatch with which everything was attacked. The conductor had his forces under admirable control, so that they responded to the faintest movement of his wonderful baton, which was wielded with as much power, and, shall it be said, as much eccentricity, as ever. Not a number escaped an encore. There were two soloists—Miss Estelle Liebling, soprano vocalist, and Miss Maud Powell, violinist—who both scored heavily.

Middlesbrough
March 24.05.

Sunday Telegraph 3/19.05

Manchester Umpire
3/5.05

SOUSA AT MIDDLESBROUGH.

During the course of his tour throughout the country Mr. John Philip Sousa and his famous orchestra have achieved a degree of popularity which has perhaps been attained by no other existing orchestra, and it was scarcely surprising, therefore, to find that on the occasion of the band's return visit to Middlesbrough, this afternoon, the Theatre Royal was filled with a large and appreciative audience. The success which attended the band on the occasion of their last visit to Middlesbrough was once again repeated, and it is to be deplored that the opportunity of hearing the band is confined to the matinee this afternoon and an evening concert to-night. The programme this afternoon was of the most enjoyable description, the selections all being rendered in a manner which won for the performers the most enthusiastic applause. Especially fine was the saxophone solo by Mr. J. H. B. Moeremans, whilst another pleasing item was a solo by Miss Estelle Leibling. Gifted with a voice of remarkable sweetness and purity of tone, Miss Leibling sang a somewhat difficult solo, "Pre aux Clercs," in really delightful fashion. Miss Maud Powell was the violin soloist, her performance, like that of the orchestra, being excellent. To-night another attractive programme has been arranged, and as this will probably be the last opportunity afforded the public of Middlesbrough of hearing the famous American composer, a crowded house is practically certain.

MR. SOUSA'S NAME.

"Mr. Sousa hates to spoil a good story," writes his secretary to a Bradford correspondent, "but he did not manufacture his name; he inherited it from his father, Antonio de Sousa."

"His name is not, never was, and never will be Sam Ogden; consequently he did not make the name Sousa by adding 'U.S.A.' to initials that never were his."

"He was not born at Dudley Hill in Yorkshire, nor ever will be."

Mr. Sousa derives his name from the ancient Persian city, Susa. Thence his ancestors went to Portugal, and his father emigrated to America, in the early 'forties.

Sunday Times 3/5.05

The Copyright Scandal.

To the protests of the home composer against the ineffectiveness of our copyright law is now added the remonstrance of the foreigner. Mr. J. P. Sousa points out with natural indignation that within a few days of the authorised publication of one of his latest marches the work was pirated and the piracies hawked through London, and urges that it is incumbent on the Government to protect the foreign composer in his rights under the Berne Convention. "When other countries," he says, "are honourably carrying out the terms of a treaty to which Great Britain was a party, it seems to me that the national honour and pride demand that immediate steps be taken to fulfil the treaty obligations of this country in the matter of international copyright." M. Messenger, who has found that pirated editions of his "Veronique" music are being sold at every street corner, and that he has no practical redress, writes in a similar strain: "The fullest protection is given to English composers in France, and I am sure His Majesty's Government have only to recognise this fact to appreciate the grave international consequences of this open theft of our property." There is no doubt that the ineffectiveness of the law as at present is a grave scandal which calls for prompt legislation. The Government, however, has a good deal of preoccupation just now, and scarcely any private bill can hope to pass in the face of a determined attempt at "wrecking."

Whitby 3/5. Gazette.

CORRESPONDENCE.

"PROGRESSIVE"—We regret that your letter, on the Bridge question, is held over.

SOUSA'S VISIT TO WHITBY.

TO THE EDITOR OF THE WHITBY GAZETTE.

Sir,—As the forthcoming visit of the famous Sousa's Band to our town is fixed for a Tuesday afternoon, I wonder if the tradesman would consider favourably a suggestion to alter the weekly half-holiday for the occasion. It would give an opportunity to some hundreds of people to hear this famous band, which it would be absolutely impossible for them to do on an ordinary working-day. This letter is merely a suggestion, and I hope you will be kind enough to insert it, and also make some remarks on the subject, if you think it desirable.

Yours faithfully,
SHOP ASSISTANT.

Weekly Dispatch 3/19.05

Asked to confirm or deny a story that he is a Yorkshireman, Sousa has written to a correspondent that he never was and never will be born in Yorkshire.

Piracy.

Mr. André Messenger and Mr. J. P. Sousa are amongst the latest to complain of the barefaced piracy of their compositions in this country. Mr. Messenger says:—

"As a Frenchman who has reason to remember many courtesies received in your country, I was astonished upon arriving in London the other day to find pirated editions of my opera, 'Veronique,' being sold at every street corner, and to be told upon inquiry of my publishers that I have no possible redress and no means of protecting my copyright. The fullest protection is given to English composers in France, and I am sure His Majesty's Government have only to recognise this fact to appreciate the grave international consequences of this open theft of our property."

J. P. Sousa on the Subject.

Mr. Sousa writes to the Manchester Press in a similar strain. His compositions, he says, after having been entered for copyright in Germany, France, Belgium, etc., are not stolen, and it is only in Great Britain that he fails to receive that complete protection which was clearly the intent of the Berne Convention (in which the British Government participated), and the subsequent copyright agreement with the United States. A pirated edition of his latest work was, he declares, printed and sold on the streets of London within a few days of the authorised publication being issued at a price at which his publishers could not afford to print it. This is not an isolated case, but has happened with his music for several years now. A law to remedy this evil has been proposed, he is aware, and has been frustrated by a certain member of Parliament; but whatever reason that M.P. may have to refuse the British composer a due return for his work, Mr. Sousa maintains that he has no right to deny protection to an American composer, when the International Treaty guarantees the latter the same protection he enjoys at home.

Sousa in Manchester.

John Philip Sousa and his band are now too well known to call for criticism. All that has been said long ago, and his methods, too, are not by any means unknown. The four performances of the band at the Free Trade Hall on Tuesday and Wednesday last were very well attended, and certainly very excellent. Although the programme contained some very acceptable pieces by such composers as Puccini, Strauss, Ghys, etc., one could not help thinking there was a preponderance of Sousa music, although it must be admitted the latter was principally given as encores. And as for these encores, Mr. Sousa is one of the most generous musicians I have seen for some time. There is no waiting in the ante-room until the audience demonstrate that they will not be satisfied at any price without an encore. Oh, dear, no; Mr. Sousa hardly leaves the platform before he hustles back again to the conductor's stand and his baton is making cuts and thrusts and "twirly bits" in a manner that has made him so prolific a source of imitation by the comedian. There is this to be said, that when the Sousa band plays a Sousa march you hear the genuine thing, and when the Sousa band tackles any other work the rendering is without doubt very fine indeed. Altogether it is a marvellous organisation.

Leeds Daily News 3/14.05

Mr. Sousa has been asked whether it is true that he is a Yorkshireman named Sam Ogden, and that "Sousa" has been obtained by taking his initials and adding U.S.A. to them? The famous conductor has replied that he "never was and never will be born in Yorkshire." Even Mr. Sousa, it will be seen, has his misfortunes.

Oxford Times 2/11.

SOUSA AND HIS BAND!

The return visit of Sousa and his band to Oxford on Saturday last was a huge success, for, although in the treatment of more classical music they have something to learn, there is probably no combination of the kind that can render the march and other music which has gained for this band its fame and popularity with the swing and rhythm and accuracy Sousa's band has attained. Every orchestral effect possible with a band entirely composed of wood, brass and drums, is brought into use. And if there is rather much of noise there is also abundance of tonal effect and the precision of movement which sets the blood tingling and the feet twitching in an almost irresistible impulse to join in the rhythmic movement. There is also the fascination attached to Sousa's own personality as conductor. Nothing like his method of leading his men through the mazes of a waltz or the exhilarating measure of a march has been seen in this country, and it is an entertainment in itself to watch his gestures, toned down as they have been since first we saw him, as he plays golf or cricket or lawn tennis or billiards with his baton, while with the fingers of the other hand he indicates the points of attack or nuance to the respective players. Another reason for his popularity is undoubtedly the promptness with which he responds to the Oliver Twist propensities of his audience. On Saturday night the programme contained nine items. Before the concert closed thirteen encore pieces had been given, mostly the marches with which his name is familiarly coupled. They included "El Capitan," "High School Cadets," "Dixie Land," "Liberty Bell," "Washington Post," "Bedelia"—and one does not know how much can be got out of Bedelia until they have heard Sousa's band play it—"Oh! My," "Down South," "Stars and Stripes"—in which the trombones, cornets and piccolos form up in front of the orchestra—and "Let's be lively." Mr. H. L. Clarke, the cornettist, played his own composition, "Sounds from the Hudson," as a solo, and gave "Ah Cupid" for the encore, Miss Estelle Leibling sang the "Nightingale Song" from Massé's "Marriage of Jeannette," to a flute obligato, with "Will you love me when the lilies are dead" for the encore, and Miss Maud Powell, who was rather overwhelmed by the orchestra in her violin solo, a fantasia on "Faust," played a delightful solo by Saint-Saens, to harp accompaniment only, when she was recalled. Amongst the other items was the overture to "Maximilian Robespierre," Sousa's new suite, "At the King's Court," and "The Diplomat" march, also new; Dr. Elgar's "Sevillana," the overture to the "Merry Wives," and some American sketches, winding up with the "Star-Spangled Banner" and the National Anthem.

Woman's Life
March 4.05.

Bradford Argus 2/27.05.

MARCH 4, 1905.]

WOMAN'S LIFE.

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Miss Maud Powell.

The talented violinist who accompanies Sousa, the March King, on his tour, and who is well known in London.
Photo by Sarony.



Violinist with Sousa.

SOLO-VIOLINIST to Sousa, Miss Maud Powell by her talent helps to make the progress of the March King the triumph it undoubtedly is. Miss Powell's skill as a violinist is well known to the London musical world, and those attending the Sousa concerts at the Queen's Hall have been enabled to hear her again. She plays with great expression and sweetness, and her audiences are always appreciative of her powers and execution. Miss Powell's technique leaves nothing to be desired, and many critics have compared her playing to that of Kreisler.

MUSICAL PIRACY.

MR. SOUSA AND NATIONAL HONOUR

Writing to the "Daily News" on the subject of international copyright, Mr. J. P. Sousa states: "To the best of my belief music piracy does not exist in any country where there is an international copyright law in force, except Great Britain. Piracy here, however, has had the effect of practically stopping the sale of my publications."

"I am informed that the opposition of one of the law-makers of this country has heretofore prevented the enactment of proper legislation to remedy this evil. Whatever reason this gentleman may have for refusing the British composer the legitimate return for the work of his brain, I certainly deny his right to say that the American composer must come under the same ban, when the international copyright treaty guarantees to the American composer the same protection in Great Britain that he enjoys at home."

"When other countries are honourably carrying out the terms of a treaty to which Great Britain was a party, it seems to be that the national honour and pride demand that immediate steps be taken to fulfil the treaty obligations of this country in the matter of international copyright."

North Eastern Gazette.
Maidstone Journal 2/14.05.

SOUSA'S BAND AT MAIDSTONE.

Large crowds eagerly awaited the opening of the doors of the Corn Exchange, on Thursday night, on the occasion of the visit of John Philip Sousa with his famous band. Such was the demand for reserved seats that it was found impossible to accommodate all the audience in the large hall, and the stage had to be so arranged as to allow of the use of the adjacent Concert Hall. Many ladies and gentlemen from the country round travelled in to hear the celebrated composer and conductor, and his appearance was the signal for loud and continued applause. After this the audience settled to the full enjoyment of the programme. The overture chosen was Liszt's striking conception, "Maximilian Robespierre" (or "The last days of the Reign of Terror"), the rendering of which showed the wonderful control which Sousa maintains over his band. It was, however, Sousa's own compositions which found most favour, "The Washington Post" proving particularly popular. Subsequently, "Stars and Stripes" was played as the composer must have intended it to be, and nothing would satisfy the audience but a complete repetition. The programme was varied by solo contributions. Miss Estelle Lieblich's perfect soprano voice found its way to the very hearts of those present, and for her "Nightingale Song" she was enthusiastically encored. Miss Maud Powell, violinist, and Mr. Herbert Clarke, cornetist, also had to respond to vociferous recalls. The evening concluded with "The Star Spangled Banner" and the English National Anthem. The hall was no doubt too small for such a volume of sound as was occasionally sent forth by the band, but it may be safely said that the people of the county town have but rarely had opportunities of listening to such splendid music.

A MUSICAL APPRECIATION

It was with mixed feelings that we quitted the Corn Exchange on Thursday last, after a generous supply of very fine military music. It is not easy to analyse Sousa, especially Sousa in the Corn Exchange. He is, above all, original in his methods if not his music. He has revolutionised the modern military band, and perhaps no finer combination of instruments of its kind could be found. Sousa was certainly at a disadvantage in the Corn Exchange, a building much too small for his powerful contingent of over fifty performers. It follows necessarily that many of the best studied effects were lost. Nevertheless, Sousa's band was there to play, and they did play. They were magnificent in their unique, crisp American fashion. It was all very smart and even pro-date, for where else do we find the amazing promptitude and punctuality that characterise this fine company and its conductor? The military precision was remarkable; we have nothing like it in our ordinary military and orchestral bands. Item followed item with almost breathless speed, whilst the soloists displayed the same commendable promptitude.

To the musician, accustomed to the orchestra and its repertoire, Sousa's music presents little attraction. It is popular band music pure and simple, splendidly arranged, magnificently performed. Sousa's band can play American marches and character sketches as no other band can. The programme commenced with a very fine rendering of Liszt's lurid and highly coloured overture, "Maximilian Robespierre." Later on the time-honoured gavotte, "Air Louis XIII.," deserves mention, inasmuch as it was taken at the correct moderate rate which is so seldom heard. The well-known "Washington Post," "Bedelia," and other compositions from Mr. Sousa's pen were, of course, finely rendered, and beyond reproach. A word of praise must also be given for the suite by Sousa, "At the King's Court." All the resources of the fine band were employed in a masterly manner. In this work, as indeed throughout the concert, the magnificently sonorous bass instruments—the ground work of the whole—were a special feature. It was interesting to note also in Mascagni's work, "Iris,"

the treatment of the same subject by the different families of reeds and brass, each complete in itself. At the same time, however, the more responsible and exacting items were less satisfactory. There was a certain lack of light and shade, which is perhaps inseparable from a very large brass band, especially when in a confined place, but which, nevertheless, militates against a satisfactory interpretation of important works. Why, also, the accelerated tempo of Wagner's masterpiece, the introduction to the third act of "Lohengrin," the accepted rendering of which is moderate? To our mind the massive trombone subject suffered from undue haste, whilst the clarionets in their high triplet passages had little chance. Wagner played in a hurry is not music, and loses all dignity. The tempo of the middle subject was perfectly rendered.

Mr. Sousa conducted in his well-known brisk and good-humoured manner. Those who came to find eccentricity in conductorship must have been disappointed. Mr. Sousa conducts a every real musician does—quietly. There is no lack of force; he and his band have a perfect understanding. One feels Sousa's personality throughout, and not less perhaps when he appears to do least.

The soloists were without exception most excellent. Miss Estelle Lieblich possesses a high soprano voice of great flexibility and compass. In her florid and very exacting song, from the "Marriage of Jeanette" (nightingale song), she was accompanied by Mr. Marshall Lufsky on the flute. Voice and flute blended perfectly in quality and compass, and formed a charming combination of skill, whilst the intonation of both voice and instrument was faultless.

Equally successful was Miss Maud Powell's violin solo, "Zigeunerweisen," by Sarasate. Most refreshing was it to hear the violin. It is no easy task to play Sarasate at the end of a concert. We do not think the "Zigeunerweisen"—a fragile, delicate fragment—well adapted to a military band accompaniment. Nevertheless, Miss Powell showed herself a fine performer, and acquitted herself admirably. Her encore, a melodious little piece, muted, was artistically accompanied by the lady harpist of the band. Amongst the members of the company mention should be made of Mr. Herbert Clarke, whose cornet playing was of special merit. His purity of tone, especially in the higher notes, was remarkable.

And as we take farewell of Sousa, the first and last impressions of the march king and his artistes have been the perfect intonation throughout by band and soloists alike.

E.H.C.

Washington D. C. U. S. A.
Mar. 3/6.05

Liverpool Ev. Express 27.05

INAUGURAL CONCERTS

Results of Music Committee's
Efforts.

TWO DURING THE DAY

BOTH WERE GREETED WITH
GOOD AUDIENCES.

The Big Chorus Will Sing Tonight
and an Immense Crowd
is Expected.

Today marks the official conclusion of the inaugural festivities, three grand concerts being given. There were two during the day, and one will be held at the pension office at 8 o'clock this evening when the music will be dedicated to the people of the United States. At this concert there will be a chorus of 500 voices under the direction of Mr. Percy S. Foster, director of the music committee of the inaugural committee. The voices will be assisted by the Marine Band, and the program has been selected as follows:

"America."
"Hymn of the West".....Paine
Overture, "Jubilee".....Weber
United States Marine Band.
"To Thee, O Country".....Eichberg
Grand fantasia, "Die Walkure".....Wagner
United States Marine Band.
"Hail, Bright Abode," "Tannhauser".....Wagner
Chorus.
"Caprice Italien".....Tschalkowsky
United States Marine Band.
"Union and Liberty".....Horatio Parker
Chorus.
(This music was written for this occasion by Mr. Parker of Yale University and will be conducted by him.)
Fackeltanz No. 3.....Meyerbeer
United States Marine Band.
"One Flag and One Country".....F. Fancull
Chorus.
(An ode to President Roosevelt, written for this occasion.)
"Stars and Stripes Forever".....Sousa
United States Marine Band.
"Recessional".....De Koven
Chorus.
"Song of the Flag".....De Koven
Chorus.
National anthem, "Star Spangled Banner".....Key
Chorus, Band and Audience.

This Morning's Concert.

The morning program was begun at 10:30, and was given in honor of the army and navy. At this concert the Marine Band was augmented by the Haydn Male Quartet of Utica, N. Y., which latter splendid organization and the band performed their functions at the second concert, held at 2:30 o'clock, also in the pension building. The second concert was given in honor of the Congress of the United States, as represented by Vice President Fairbanks and Speaker Cannon of the House of Representatives.

Mr. Foster said today that the work of the members of his organization had been of the most patriotic character, and that they had given a great deal of time to the work. Much of the music was new to them, and during the past eight days there have been held five rehearsals. The results were excellent, and found their reward in the praise of the audience which heard the airs as they came from the well-trained throats of the singers.

The program at the morning concert was as follows:

March, "Semper Fidelis".....Sousa
Overture, "Il Guarany".....Gomes
Grand fantasia, "Lohengrin".....Wagner
"Martyrs of the Arena".....Laurent de Bille
Haydn Male Chorus.
Cornet solo, fantasia, "Brilliant".....Arban
Second Leader, Walter F. Smith.
Waltz, "The Beautiful Blue Danube".....Strauss
Characteristic fantasia, "Spring Jubilee".....Gungl
"Comrades in Arms".....Adolph Adam
Haydn Male Chorus.
Ballet music, "Coppelia".....Delibes
"Reminiscences of Scotland".....Godfrey

The Concert This Afternoon.

At 2:30 o'clock the concert numbers included the following:

March, "The Diplomat".....Sousa
Overture, "1812".....Tschalkowsky
Character picture, "Blumenfest".....Von Blon
"Monk's War Song".....Dr. Joseph Parry
Haydn Male Chorus.
Euphonium solo, "Theresen Polka".....Hartmann
Musicalian Ole J. May.
Grand scene from "Il Trovatore".....Verdi
Gavotte, "Heart's Message".....Santelmann
"Evening Song".....J. Hayden Morris
Haydn Male Chorus.
(a) Patrol and Military March, "The Girl and the Baudit;" (b) march, "Col. Tyler".....Wight
Serenade, "Gipsy".....Nehl
Galop, "Husarenritt".....Santelmann

A large contingent of visitors accompanied the Haydn Male Quartet to Arlington National cemetery yesterday, where at the graves of the heroes of the battle ship Maine the quartet sang "Nearer, My God, to Thee." They were then taken to the mounds of the soldiers who gave up their lives during the war with Spain, and at this point sang the "Star Spangled Banner" and other selections. "Taps" was then sounded by Corporal A. P. Ackerman, 1st Regiment of Boston, and the party visited other interesting and historic points in the cemetery.

At the concert to be given this evening in the pension building the members of the chorus are particularly requested by Mr. Foster to enter the building by the east door, on 4th street, the other doors being reserved for the visitors.

Daily Telegraph 3/7.05

To the protests of Mr. Messager and Mr. Sousa against musical piracy is now added the well-founded complaint of Mr. Mario Costa, who writes: "Italy is also a sufferer. Upon my arrival in London two or three days ago I found several pirated editions of my march and song 'A Frangesa' being sold openly in the streets here. I am not aware that the International Copyright Treaty between Italy and England is no longer in existence. English musical works are certainly protected in Italy."

Bradford Daily Telegraph 3/10.05

The very latest concerns Sousa. It was told last night to a compartment full of passengers in a train proceeding to Idle, and was apropos of the performance in St. George's Hall this week. "Sousa is not a Yankee at all; the fact is," said the speaker, "his proper name is Sam Ogden, and he comes from Tong, just over here." Instantly passengers peeped over the top of their evening papers, and all were attention. "Yes, I thought you'd be a bit surprised at that. His name proves it. All he has done has been to add U.S.A. to his proper initials, and there you have it—Sousa." It took a lot of swallowing, and just as the passengers were recovering from the shock a voice in the corner was heard to exclaim, "Does ta know, lad, whether he ivver worked i' Atherton soft bed, 'cos I niver knew onybody 'at com' throo Tong 'at didn't?"

MUSIC PIRACY.

Mr. J. P. Sousa's Complaint.

Mr. J. P. Sousa, the well-known American bandmaster, writing to the "Times" on the subject of international copyright, states:—The British Government participated in the Berne Conferences of 1885 and 1887, and the International Copyright Convention which resulted was adopted in full by English Orders in Council, which were intended to afford foreign authors and composers protection for their works in Great Britain in return for reciprocal advantages for British authors and composers in the other countries parties to said agreement. In 1891 the United States of America agreed upon terms of international copyright with the countries comprising the Berne Convention, including Great Britain. As far as Great Britain is concerned this international copyright agreement has proved a delusion and snare, because no foreign author or composer is protected in his rights here.

To the best of my belief, music piracy does not exist in any country where there is an international copyright law in force, except Great Britain. Certainly it has been unknown in the United States since 1891, and when a British subject has complied with the copyright laws of my country he is immediately clothed with clearly-defined legal rights which are protected for him by the strong arm of the American law. I know that my compositions, after having been entered for copyright in Germany, France, Belgium, etc., are not stolen, and

ONLY IN GREAT BRITAIN

do I fail to receive the complete protection for my music which was clearly the intent of the Berne Convention and the subsequent copyright agreement with the United States. Reciprocity is of no value if it does not reciprocate.

I have before me a pirated edition of my latest composition, which was printed and hawked about the streets of London, within a few days of the authorised publication of this march, at a price at which my publishers could not afford to print it. And this has been the case with all my compositions in Great Britain for several years. It has had the effect of practically stopping the sale of my genuine publications, thus depriving me of the substantial income from that source that the popularity of my music in this country gives me every reason to expect.

I am informed that the opposition of one of the law-makers of this country has heretofore prevented the enactment of proper legislation to remedy this evil. Whatever reason this gentleman may have for refusing the British composer the legitimate return for the work of his brain, I certainly deny his right to say that the American composer must come under the same ban, when the international copyright treaty guarantees to the American composer the same protection in Great Britain.

THAT HE ENJOYS AT HOME.

Is it reasonable to suppose that any country would have expended the time, trouble, and money to establish an international copyright agreement with this country except with the full belief that Great Britain would faithfully fulfil the terms under the agreement?

If, subsequently, Great Britain discovered that her laws were too lax to give the foreign composer the protection guaranteed him, I submit that it then became incumbent upon his Majesty's Government to enact such legislation as would protect the foreign composer in his rights under the Berne Convention.

In short, when other countries are honourably carrying out the terms of a treaty to which Great Britain was a party, it seems to me that the national honour and pride demand that immediate steps be taken to fulfil the treaty obligations of this country in the matter of international copyright.

Musical News 3/11.05.

Pride before a Fall?

The music pirate, waxing bolder and ever bolder by reason of his commercial success and legal impunity, is no longer content to consume home-made wares, but he must now annex foreign goods. Mr. Sousa is one of the first victims to suffer, and he has been writing indignantly to the papers on the subject, pointing out that although the British Government was a party to the International Copyright Convention adopted after the Berne Conferences of 1885 and 1887, it does not do anything to protect a foreign author or composer in this country. The painful point about this charge is its absolute truth; the Government and the Legislature care little and do less for any composer, native or foreign, who may be robbed of the fruits of his talent and education. Mr. Sousa says:—

To the best of my belief, music piracy does not exist in any country where there is an international copyright law in force, except Great Britain. Certainly it has been unknown in the United States since 1891, and when a British subject has complied with the copyright laws of my country he is immediately clothed with clearly defined legal rights which are protected for him by the strong arm of the American law. I know that my compositions, after having been entered for copyright in Germany, France, Belgium, etc., are not stolen, and only in Great Britain do I fail to receive the complete protection for my music, which was clearly the intent of the

Berne Convention and the subsequent copyright agreement with the United States. Reciprocity is of no value if it does not reciprocate.

I have before me a pirated edition of my latest composition which was printed and hawked about the streets of London within a few days of the authorised publication of this march, at a price at which my publishers could not afford to print it. And this has been the case with all my compositions in Great Britain for several years.

If, subsequently, Great Britain discovered that her laws were too lax to give the foreign composer the protection guaranteed him, I submit that it then became incumbent upon His Majesty's Government to enact such legislation as would protect the foreign composer in his rights under the Berne Convention.

Following on this, M. André Messager wrote to the papers:—

I was very interested to see Mr. Sousa's letter complaining of the infringement of his copyrights in England. As a Frenchman who has reason to remember many courtesies received in your country, I was astonished upon arriving in London the other day to find pirated editions of my opera, "Veronique," being sold at every street corner, and to be told upon inquiry of my publishers that I have no possible redress and no means of protecting my copyright. The fullest protection is given to English composers in France, and I am sure His Majesty's Government have only to recognise this fact to appreciate the grave international consequences of this open theft of our property.

M. Messager displays a comparatively touching faith in our readiness to repair an injury that apparently is not shared by the more sceptical Sousa. To the evidence of these two gentlemen may be added that of Signor Mario Costa:—

Italy is also a sufferer. Upon my arrival in London two or three days ago I found several pirated editions of my march and song, "A Frangesa," being sold openly in the streets here. I am not aware that the International Copyright Treaty between Italy and England is no longer in existence. English musical works are certainly protected in Italy.

We trust most sincerely that the pirates have by their raid on the works of foreign composers brought the question within measurable distance of a settlement consonant with equity, and that their increased rapacity is but the prelude to their downfall. It is an undoubted fact that notwithstanding the many attacks on these marauders the business of preying on other people's property flourishes exceedingly, and one must heartily agree with the *Morning Post* in its wonder that so great a scandal should be permitted to continue. In our opinion, it is an even greater scandal that honourable gentlemen should be found to take under their protection common and proven thieves for no better reason than what is known as "getting their own back," and in order that Mr. A. may be revenged on Mr. Z. It is a greater scandal still that those who are supposed to dispense justice should be so subject to hallucinations as to imagine that they are entitled to dispense with it. In this connection we cannot add anything to the force of some remarks by "Lancelot," of the *Referee*, which we quote:—

I am delighted that Mr. Sousa and M. Messager have spoken out about the abominable treatment to which they have been subjected in this country by the pirates.

I trust that the magistrates who talk balderdash from the Bench about copyright in music will read the letters of the American and the French composer. Men whose only means of livelihood is the royalty derived from their musical compositions are being robbed by a set of unprincipled rascals, and many of the magistrates have expressed themselves as on the side of the rascals, "because music ought to be cheaper for the masses." A more dangerous argument was never uttered at a meeting of Anarchists.

Pall Mall Gazette 3/11.05.

COPYRIGHT IN MUSIC.

To the EDITOR of the PALL MALL GAZETTE.

DEAR SIR,—I was very interested to see Mr. Sousa's letter in the papers complaining of the infringement of his copyrights in England.

As a Frenchman who has reason to remember many courtesies received in your country, I was astonished upon arriving in London the other day to find pirated editions of my opera "Véronique" being sold at every street corner, and to be told upon inquiry of my publishers that I have no possible redress, and no means of protecting my copyright. The fullest protection is given to English composers in France, and I am sure His Majesty's Government have only to recognise this fact to appreciate the grave international consequences of this open theft of our property.—Yours obediently,

De Keyser's Hotel, February 28.

A. MESSAGER.

La Chronique 3/11.05.

MM. A. Messager, Sousa et Mario Costa viennent de protester contre le sans-gêne des pirates, qui vendent à bas prix dans les rues leurs œuvres les plus populaires, ce qui leur fait un tort considérable et dont les traités internationaux devraient les garantir en ne permettant pas au premier venu d'imprimer et de vendre des compositions acquises par des éditeurs, qui, ainsi que les compositeurs, se trouvent spoliés dans leurs intérêts.

British Journal of Photography.
March 3. 05.

Ev. Telegraph. March 8. 05.
Dublin

American Copyrights in Britain.

A letter from Mr. John Philip Sousa, the well-known "March King," appeared in the "Times" of Monday last, protesting against the piracy of his musical copyrights in this country. We follow Mr. Sousa in his complaints because the incident raises a point in the law of artistic

copyright, which may frequently be of importance to photographers. The mutual benefits which are extended to British and American citizens are based, not on the Berne Convention—to which the United States is not a subscriber—but on the Chace Act, passed by the United States Government in 1891, whereby the benefits of American copyright are extended to citizens of foreign States who grant to Americans "the benefit of copyright on substantially the same basis as its own citizens." A number of countries, among which is Great Britain, have been "proclaimed" by the United States Government as sharing in the concession of the Act. Citizens of these countries, on taking out copyright in America, can obtain the protection granted under American law, and, on the other hand, American citizens, as Mr. Sousa points out, are entitled to protection in the proclaimed countries to the extent granted to citizens of those countries. Mr. Sousa complains, in regard to musical copyrights, that the reciprocity is all on one side; but he is probably mistaken, for British composers have suffered worse things at the hands of the music pirates than have foreigners.

* * *

Artistic Copyrights and the Chace Act.

On the passing of the Chace Act in 1891, official assurance was given by the British Government to the United States to the effect that foreigners can obtain British copyright on first publishing the work in any part of the British possessions, and that subsequent publication in a foreign country does not affect their position in this respect. It was further stated that residence in a British possession was not necessary to obtaining British copyright. These conditions may or may not hold good in regard to literary copyright—though it is commonly supposed that they are valid—but as applied to copyright in artistic works, the statements we have just quoted certainly seem incompatible with the Copyright Act of 1862, wherein the benefits of British copyright are extended only to a person who is "a British subject or resident within the dominions of the Crown." There is thus a doubt as to the validity of the Chace Act in respect to photographs, and even assuming that the discrepancy above cited can be explained, the obtaining of copyright in the States by a non-resident foreigner is hedged about with so many formalities that for practical purposes the game is not worth the candle.

* * *

The People. 3/12. 05.

PIPER PAN.

I think it is probable that the protests of M. Messager, Mr. Sousa, and Signor Costa against musical piracy in England will have more ultimate effect in remedying the evil than any step that has yet been taken. The three distinguished French, American, and Italian composers are, justly and properly, extremely indignant at the unauthorised sale of their works in the streets here, and they are determined to call the attention of the English Government to their right of international copyright. Government is very busy at present, but when it does give the matter consideration, it is reasonable to believe that while meting out justice to foreign musicians, it will be equally fair to those of native birth.

POPULAR MUSIC.

SOSA SPEAKS HIS VIEWS.

Believes the Best Survives the Longest.

John Philip Sousa, the American "March King," is again in Great Britain with his popular concert band, and this famous combination will be heard at the Theatre Royal on Tuesday and Wednesday afternoons of next week. Perhaps no man living is so admirably qualified to discuss the question of popular music. To a Press correspondent who recently found the genial musician at the Carlton Hotel in London, resting after one of his concerts, the "March King" consented to state his views, as based on his experiences.

"Probably there is

No Term More Abused,

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

"If we take the music that has been performed the most, we will find in every instance that the most meritorious of inspired compositions—whether based on complex or simple lines—have survived the longest. There certainly is no composition in the world to-day that has enjoyed greater vogue and popularity among the widest range of listeners during the last decade, from the technical musician to the uneducated and merely sympathetic auditor, than

The 'Tannhauser Overture.'

"It would be a debatable question among musicians whether the 'William Tell' overture is not the best thing that Rossini wrote, and none can deny that this work enjoys the greatest popularity of any of the Italian composer's writings. For spontaneity, brilliancy, and melodic charm most musicians will agree that the 'Poet and Peasant' overture is the masterwork of Suppe, and that composition has been drummed and hammered for these many years."

"Some little melody, through happening to catch the fancy of the public, becomes momentarily popular, but unless it bears the absolute signs of cleverness, if not genius, it soon falls on the ear and sinks into oblivion."

"I recall that when I was in Vienna with my band in 1903, I asked Emil Lindau, the famous Austrian librettist, if

The 'Blue Danube'

waltz was played out, and received the terse reply that so long as Vienna endured, so long would the 'Blue Danube' live. Accordingly, I played the famous waltz at my concert that night and the wild enthusiasm and great applause which it evoked proved to me that Mr. Lindau's judgment was correct, and no one will question that the merit of this composition is as great as its popularity, which has survived more than three decades of continuous playing and piano organing in every city of the civilised world.

"Technical musicians frequently condemn as trash certain popular songs and pieces simply because they are badly written and poorly harmonised."

My Theory is

that any melody with sufficient intrinsic merit to catch the popular taste and capable of being harmonised by strict rules is worthy of consideration. Such a melody, badly harmonised and crudely notated appeals to me as would a young girl of the slums, badly dressed, slipshod and with dishevelled hair. But place the same girl under the skilful ministrations of the hairdresser and the modiste and mark the change! The girl of the alley may be transformed into a radiant beauty. And so the original melody may undergo a like metamorphosis, and emerge from the chrysalis of the commonplace to the effulgent beauty of the butterfly.

"Given the original inspiration, then upon the skill of the technician to develop its possibilities, depend upon the ultimate classification of the composition, and the range will be from the erudite symphony to the absolutely commonplace and short lived tune of the streets. And so, in music, as in many other things, the

Secret of Life

lies in the treatment.

"I fear that the professional musician and the dilettante as well allow their prejudice to warp their judgment very often in their estimate of musical composition. There are times when the simpler and plainer spoken theme appeals more potently."

The Sousa tour is under the direction of Mr. Philip Yorke, who is responsible for the introduction of the American bandmaster to British audiences.

Glasgow Ev. News.
3/21. 05.

Glasgow Ev. Times
3/27. 05.

SOSA DEPARTS.

Sousa, who was the guest of a gentleman in the west end of Glasgow, drove out yesterday afternoon. To-day he and his band left Buchanan Street Station in two saloon carriages attached to the mid-day train for Stirling. Before leaving they fraternised with several members of the "Kilties" Band on the platform.

ATHEETE AND SUNDAY

If Sousa's descent upon the city created less stir than was anticipated, his departure at least was marked by an interesting little episode. The March King and his merry men entrained at noon yesterday for Stirling, and had the pleasure of a personal meeting with the members of the equally famous Kiltie combination at Buchanan Street Station. The north platform was crowded by the gaily-attired handsmen, and the tedium of waiting was beguiled by a little comic-relief on the part of an inebriated labourer, who entertained them to an exhibition of what he termed "handling the sticks." The performer's drum work was scarcely dignified or artistic, but it was a touch of (musical) nature which made both bands grin.

Tit Bits. March 4. 05.

Sussex Daily Times.
28.05.



SOUSA.

THE GREATEST BANDMASTER IN THE WORLD.

JOHN PHILIP SOUSA'S FIGHT FOR FAME.

"I THINK I must have been born musical," said John Philip Sousa, a few weeks ago, in describing his career. "At any rate, I was a musician, in my own small way, at the age of four, and at eleven I had cut my teeth as a composer." Sousa is now forty-eight years of age, he is reputed to make over £30,000 a year from music, and he has been bandmaster to the official bands of five American Presidents.

Sousa is not an American, as most people believe, for his father was a Portuguese and his mother a Bavarian; and, strange to say, neither of them cared anything for music. But Sousa, it is true, was born in Washington, his parental surname being Philso, and when he began to succeed as a musician he added the initials of the country of his adoption, making his name Philip Sousa, or, in other words, Philipso of U.S.A.

Sousa began his career as a musician before he was ten, when he became a singer in a Washington public school, and in his leisure he studied the violin and harmony at a local academy. At eleven he made his first appearance in public as a violinist, but, much as he loved his instrument, he had a longing for the orchestra, and would worry bandmasters to include him in the band, in spite of the decision of his father that he should not adopt music as a career. At that time he would accept engagements to play as violinist at dances, and saved the money till he had enough to pay for lessons from the great Benkert; but even after leaving the ballroom in the small hours of the morning he would go home and fiddle away in his attic till breakfast-time.

Sousa made his first acquaintance with an orchestra by accident. A local musician had heard him play, and came in one morning to ask him if he would like to play in an orchestra. Sousa was just fifteen, and his delight was

unbounded, though he knew that parental permission would never be obtained, so he ran off with the man who had made the offer and accepted his first orchestral engagement as a horn-player in a circus. But the news leaked out, and the next day his father, realizing that his son meant to be a musician, took him away to the Marine barracks, where he was enrolled in the band.

From that time Sousa's career has been one long line of successes. At the age of twenty-four he was appointed bandmaster of the Marine band attached to the President's household, and retained the post under Garfield and Cleveland. It was only natural, therefore, that his acquaintance with military life made him fond of military music, and hence the marches which have made him world-famous. His first composition, however, was a failure, and brought him in only 3s.

It was eight years ago that Sousa electrified two continents with his "Washington Post," and then he began to receive invitations for his band to visit all the countries of Europe. Now it is said that he pays when touring nearly £10,000 a year to the railway companies for the conveyance of his band and its luggage. On one occasion, when travelling to a German town to give a concert, he lost his band, the members of which were carried in the wrong train to the Swiss frontier, and Sousa and the drum-major alone arrived at the concert-hall.

Sousa, as is well known, always wears the military dress of his post as bandmaster of the Marine Corps, and in connection with this there is a story to tell. Once when waiting at an American station a lady approached and asked him how long the train would be before starting.

"I do not know," he replied.

"But surely you are a conductor?" she said, eyeing his dress.

"Yes," he replied; "but only of a brass band!"

Sousa, unlike most musicians, loves street organs. He likes to hear his own music played on them, and he invariably goes up and chats

with the organ-grinder. On one occasion, when the "Washington Post" was being churned out by an organ outside his window, he went out and told the organ-grinder his identity, and, giving him a dollar, complimented him on the quality of his organ. The next day he was horrified to find the same organ-grinder playing in the town, with a huge board attached to his instrument, on which was inscribed, "I am a pupil of Sousa."

But Sousa has talents in other directions besides music. He has published a novel and written the "book" of an opera. Moreover, he is credited with being able to speak five languages, and holds the record for travelling of any American citizen.

Glasgow Tr. News.
3/20.05.

Whether or not Sousa was responsible I can't say, but the fact remains that Saturday night was a most unprofitable one to the eminent virtuosi who frequent the purlieus of Sauchiehall Street. Auditors were scarce, and coppers were scarcer. The following is a verbatim note of the valedictory address delivered by one of the disgusted musicians as he left his stance:—"The number of half-billed toffs on this ere street is awful. They listens to the music, but they gives nuthin—only [this sarcastically] what have they to give? A tract or a cigarette, which the next time I come round [with emphasis on the personal pronoun] I will bring a can o' treacle and some bread. That'll fetch 'em, it will." On the whole, that may be taken as a correct, if somewhat picturesque, summary of the conjunct state of the musical and musical stocks on the Glasgow Bazaar.

MR. SOUSA'S WRONGS.

MR. JOHN PHILIP SOUSA suffers a severe shock whenever he pays a visit to these hospitable shores. The land of justice, as we are proud to call it, is to Mr. Sousa a delusion and a snare. For are not barefaced pirates in waiting at every street corner to seize upon his compositions, and sell them under his very nose at a cheap rate, which entirely spoils the sale of the higher-priced copyright editions? No doubt, if Mr. Sousa were to think a little, he would find some balm for his wounds in the evidence these very facts give of the remarkable popularity of his "latest compositions." How would all the street boys be able to whistle his catchy marches if it were not for the benevolent pirate who spreads his fame at twopence a time from the gutter in Ludgate-hill? To be serious, Mr. Sousa has certainly a legitimate grievance against the law in this land, and he is entitled to point out the difference between the conditions here and in America, where the proprietor of a copyright has clearly-defined rights which are protected by the law. This country took part in the Berne Convention, and it is only reasonable that foreign authors should complain when they find that here alone, out of all the countries which were parties to that instrument, they can find no protection against the filching of their profits.

Hartford Conn. U. S. A.
Daily Times. 3/15.05.

their victory.

John Philip Sousa, who is giving concerts in England, writes to the Manchester Guardian, under date of February 27, calling attention to the loss which he suffers by the pirating of his copyrighted music in that country. He says that since the adoption of the international copyright arrangements his compositions, after having been entered for copyright in Germany, France and Belgium, are fully protected in those countries, and similar protection is extended to European composers in the United States. But in England all his compositions for several years past have been issued in cheap pirated editions with which his own publishers cannot compete. John P. suggests that here is a case where reciprocity does not reciprocate, and says he is informed that it all results from "the opposition of one of the law-makers of this country (Great Britain) who has prevented the enactment of proper legislation to remedy the evil." Before the adoption of international copyright, British authors incessantly complained of the losses they suffered by the pirating of their works by American publishers. Now, it appears, the boot is on the other leg, entirely.

Yorkshire Herald.
3/24.05.

Musical Courier
3/15.05. U.S.A.

Rochester Journal
U.S.A. 3/18.05.

SOUSA'S VISIT.

The Londesborough Theatre at Scarborough was last night the scene of a magnificent musical triumph, Sousa's Band, probably the most distinctive musical organisation of the world, rendering a programme which has seldom been equalled in local history.

The Londesborough Theatre has never probably accommodated as many people as were present at last night's performance. Every seat in every part of the house was occupied, and the corridors at both sides were so packed that ingress or egress was impossible except at the interval and conclusion of the performance. The enthusiasm of the audience was boundless, and every item of an excellent programme was applauded to the echo.

Commencing with the overture from "Maximilian Robespierre" (Litloff), "Sounds from the Hudson," composed by Mr. Herbert L. Clarke, who himself took the cornet solo, was brilliantly played, and as an encore "The Rosary" was rendered, "El Capitan" having been played as an encore to the overture. A suite, composed by Sousa, was next given, including "At the King's Court," "Her Ladyship the Countess," "Her Grace the Duchess," and "Her Majesty the Queen," and as encores "Dixie's Land," and "Hands Across the Sea" were excellently rendered.

Miss Estelle Liebling, the soprano soloist, who has the remarkable distinction of having sung at 1,000 Sousa concerts in various parts of the world, not having missed a single performance; in fact, since her engagement, and who is an American by birth, then sang "The Nightingale Song" from "Marriage of Jeannette" (Masse), the flute obligato being taken by Mr. Marshall Lufsky. This gifted soprano also sang "Sunrise," from the Japanese opera "Iris" (Mascagni), and as an encore gave "Will you love when the lilies are dead?"

After an interval, four of Kroeger's American character sketches were splendidly rendered, these being followed by "Scene Espagnol" and "Sevillano" (Elgar), and "The Diplomat" march (Sousa). Miss Maud Powell, the successor of Lady Halle, who plays a £1,000 Joseph Guarnerius violin which she has just acquired, was enthusiastically received for her rendering of the fantasia from "Faust" (Wieniawski). The overture from "The Merry Wives of Windsor" (Nicolai), transcribed for military band from the original orchestral score by Mr. Sousa, concluded a really notable performance.

This afternoon Sousa and his band appear at York.

Sousa is meeting with extraordinary success on his tour through the provinces, and a great feature of the concerts, as the out of town newspapers inform us, is the remarkable coloratura singing of Estelle Liebling, who has been winning real triumphs everywhere. A supplementary London season has been arranged for the Sousa organization in Queen's Hall, and Miss Liebling will be the only soloist. Sousa has commissioned Dan Godfrey, of Bournemouth, to make a special arrangement for his band of Edward German's "Welsh Rhapsody." There will be parts for four flutes, four saxophones, alto and bass clarinets and flugel horn, cor anglais and harp in addition to the usual instruments of a military band. The work, as "translated," will be produced in Queen's Hall about Eastertide, when also will be played Mr. Godfrey's arrangement of Richard Strauss' "Till Eulenspiegel."

The Times. 3/1.05.

INTERNATIONAL COPYRIGHT.

TO THE EDITOR OF THE TIMES.

Sir,—I was very interested to see Mr. Sousa's letter to you, complaining of the infringement of his copyrights in England.

As a Frenchman who has reason to remember many courtesies received in your country, I was astonished upon arriving in London the other day to find pirated editions of my opera *Véronique* being sold at every street corner, and to be told, upon inquiry of my publishers, that I have no possible redress, and no means of protecting my copyright. The fullest protection is given to English composers in France, and I am sure his Majesty's Government have only to recognize this fact to appreciate the grave international consequences of this open theft of our property.

Yours obediently,

A. MESSENGER.

De Keyser's Royal Hotel, Victoria-embankment, E.C.,
Feb. 28.

Grimsby Telegraph

Sousa, who was in Sheffield yesterday

Sousa in
Sheffield.

with his famous band has a pretty little way of testing the sincerity of encores. The applause which broke out in storms after each wonderful performance, he acknowledged with graceful bows, and then tripped lightly down the few steps leading from the platform to the rooms behind. If the applause continued until he reached the bottom, as it always did, he just swung round without a pause, and lightly tripped up again. His re-appearance, almost as soon as he had disappeared, was always acknowledged by additional violence in the applause storm. With a familiar little nod in the direction of the audience he resumed his place on his own particular little red platform, and the band was off again into another whirl of music almost before his admirers knew he was back. The precision, the coolness, the finish of the whole performance were remarkable.

Mr. Sousa and Mr. Messenger have both written to protest against the musical piracy which is so incomprehensibly allowed to flourish. After everything that has been said on the subject it is really extraordinary that so great a scandal should be permitted to continue. Mr. Sousa considers that "national honour and pride demand that immediate steps be taken to fulfil the treaty obligations of this country in the matter of international copyright." M. Messenger, having found that pirated editions of songs from his opera "*Véronique*" are being sold in the streets, thus expresses himself: "The fullest protection is given to English composers in France, and I am sure his Majesty's Government have only to recognise the fact to appreciate the grave international consequences of this open theft of our property."

MELOS.

Stanford Mercury. 3/23.05.

Mr. Sousa, the famous conductor, who is paying another visit to this country, tells a good story apropos of the way in which, in many parts of America, anyone who can scrape a fiddle or whack a drum is dubbed a "professor." At a big concert in the Carolinas the crowd was so great that it encroached on the space allotted to the band. Mr. Sousa stood for it for a few minutes, but, finding his orchestra so jostled that they could not play, he sent a message to the master of the ceremonies. That individual thereupon mounted a chair. "Gentlemen" said he, pointing to Mr. Sousa, "the professor says that unless the people stop crowding the professor and the professor's professors, the professor and concert."

Alnwick Gazette. 3/18.05.

NOTES ON CURRENT EVENTS.

ALNWICK.

SOUSA'S BAND. Sousa, the man of marches and musical conceits, has come to Great Britain again to entertain our audiences with the inimitable concerts of his famous American band. Judging from the enthusiastic reception he has received in London, Sousa is still in the flood tide of his popularity in this country. The American composer is evidently a man of many resources, for he has not only achieved distinction in music but has already won laurels in literature. On his arrival in London he received the proof sheets of his new novel, a long story, which is to be published late in March. But, after all, it is Sousa the musician and composer, who is the principal attraction at this time, and the admirers of the stirring Sousa Concerts will be glad to learn that "The March King" has brought with him on the present tour the finest band he has ever conducted. Not only has he augmented the organization but he has also added a harp to the instrumentation. Sousa, who perhaps know better than any other musician just what kind of music the average person most prefers, has compiled a series of programmes for his British concerts that cannot help but please his patrons. He has endeavoured to get away from the hackneyed concert offerings and to place before the Sousa audiences the latest and best of the world's output of music. To this he has himself added new compositions from his own inimitable pen. The first of these is a suite in orchestral form which he calls "At the King's Court," and it has been so successful that he had to place it on nearly every programme in London. The other is a March in the distinct Sousa style, and called "The Diplomat." Both of these compositions will be heard here when Sousa comes to the Corn Exchange on Wednesday, 22nd. This will be the only appearance here of the famous American conductor and combination, and it is advisable to book seats at once at Mr. John Potts, the Tower, local manager. Arrangements have been made to stop the 9.50 express from Alnwick at Warkworth Station. This will be a great convenience to patrons from that locality.

Our Home.
April 1.05.

Sousa, the famous American conductor, was once known only as Mr. So, U. S. A.; but later when his band burst like a meteor upon the musical world, and his fame spread far and wide, that name was not deemed sufficiently striking, so he adopted the expedient of adding the letters U. S. A. to So, thus making, Sousa, the name by which he is now known all over the world.

Whitby Gazette
March 17.05.



A REMARKABLE COMBINATION.

MR. SOUSA'S WONDERFUL BAND.

The Sousa Band is, undoubtedly, the most distinctive musical organisation in the world. Composed of men of many nationalities, it has been so completely welded, artistically, that it cannot be deemed anything but the exposition of the master-mind, Sousa, himself. Critics have said of the band that it is a living organ, a description that exactly realised just what the conductor has laboured long and patiently to produce. Not only is it the most highly-paid combination in the world, but it also contains more musicians of exceptional merit than any other—as, for instance, the two principal cornetists, Messrs. Herbert L. Clarke and Herman Bellstedt, who are themselves both bandmasters of established position in America, who preferred the engagement with Sousa to the dignities and emoluments of their own combinations. There are, perhaps, a dozen composers of more than passing merit in the Sousa Band. Mr. Bellstedt wrote the humorous fantasy on "Bedella," that has set all London talking about its fun, and Messrs. Clarke, Moeremans, Perfetto, Zimmerman, and the other soloists, write their own solo numbers.

Mr. Sousa says his present band is the very best he has ever directed, and the consensus of opinion of those who have heard it, since its return to Great Britain, bears out the contention. The "March King" has added a harp to the instrumentation, the only stringed instrument in what has been aptly termed a "wind orchestra." The peculiar virtue of the Sousa Band, in graduating its tonal volume, is best shown in the remarkable accompaniments that they give to the singer and violinist who appear as soloists at the Sousa concerts.

Immediately following the successful season at Queen's Hall, London, where Sousa has renewed his triumphs of two and three years ago, the great band will come to Whitby for a concert at the Temperance Hall, on Tuesday, March 28th. Mr. Sousa promises an unusually attractive programme, which will include his new suite "At the King's Court" and his latest march "The Diplomat." Indications point to a very large attendance, and, for that reason, early booking is advised to ensure the best places. Mr. Philip Yorke, who first introduced the Sousa Band to British audiences, is the manager of the tour.

Some little melody, through happening to catch the fancy of the public, becomes momentarily popular, but, unless it bears the absolute signs of cleverness, if not genius, it soon falls on the ear and sinks into oblivion.

Sousa recalls that, when he was in Vienna with his band in 1903, he asked Emil Lindau, the famous Austrian librettist, if the "Blue Danube" waltz was played out, and received the terse reply that, so long as Vienna endured, so long would the "Blue Danube" live. Accordingly, he played the famous waltz at his concert that night, and the wild enthusiasm and great applause which it evoked, proved to him that Mr. Lindau's judgment was correct, and no one will question that the merit of this composition is as great as its popularity, which has survived more than three decades of continuous playing and piano-organing in every city of the civilized world.

Technical musicians frequently condemn, as trash, certain popular songs and pieces, simply because they are badly-written and poorly harmonized. Mr. Sousa's theory is that any melody with sufficient intrinsic merit to catch the popular taste, and which is capable of being harmonized by strict rules, is worthy of consideration. Such a melody, badly harmonized and crudely notated, appeals to him as would a young girl of the slums, badly dressed, slipshod, and with dishevelled hair. But, place the same girl under the skilful ministrations of the hairdresser and the modiste, and mark the change! The girl of the alley may be transformed into a radiant beauty. And so the original melody may undergo a like metamorphosis, and emerge from the chrysalis of the commonplace to the effulgent beauty of the butterfly.

Given the original inspiration, upon the skill of the technician to develop its possibilities, depends the ultimate classification of the composition, and the range will be, from the erudite symphony, to the absolutely commonplace and short-lived tune of the streets. And so, in music as in many other things, the secret of long life lies in the treatment.

Mr. Sousa's fear is that the professional musician, and the dilettante as well, allow their prejudice to warp their judgment very often in their estimate of a musical composition.

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

Come, read to me some poem,
Some simple and heartfelt lay,
That shall soothe this restless feeling,
And banish the thought of day.
Not from the grand old masters,
Not from the bards sublime,
Whose distant footsteps echo,
Through the corridor of Time.

Read from some humbler poet,
Whose songs gushed from his heart,
As showers from the clouds of summer,
Or tears from the eyelids start.

After the Whitby performance, the band will proceed to Scarborough, for an evening performance.

Sheffield Independent 25.05.

A Musical Suggestion.

Weird results would follow if all English conductors were to imitate the methods of Mr. Sousa. But there is one respect, I venture to suggest, in which they would do well unanimously to follow his example. He does not waste time. Now an English conductor, although he may end by delighting you, generally begins by exasperating you. He arrives late so often as to lead one to the belief that the action is deliberate and designed to attract attention. The barbarous tuning process is completed, save for stray experiments; the band is waiting; the audience is waiting; minute after minute passes, and the audience stamps its feet impatiently. Then, at length, comes the conductor. There is a burst of applause, and he bows with gratification. He does not seem to be aware that the applause is not a mark of esteem towards himself, but a mark of relief because he has arrived. But the preliminaries are not over yet. The conductor has to turn over his music; he has to look round, presumably to see whether the band is all there; he has to converse with the first violin or the first cornet; he has to indulge in certain meditations of an unknown character—perhaps seeking the required inspiration; then, at length, he taps his baton on the desk, and the music begins. Contrast this with the way of Mr. Sousa. The concert starts at three o'clock. At the first stroke of the hour he appears; at the second he bows; at the third he is conducting his band. There is no annoyance of delay, no humbug of preparation. If Mr. Sousa can do this, others can do it. Other bands, moreover, could if they liked avoid the intolerably long waits between pieces in which they are accustomed to indulge. In comparison with Sousa's band, other bands seem a lazy lot. It is time that England woke up.

North Star. 3/25.05 Northern Echo. 3/25.05

SOUSA'S VISIT TO MIDDLESBRO'.

Mr John Philip Sousa, the famous "March King," and his band, who are on Tuesday to visit Whitby and Scarborough, were tenants of the Theatre Royal, Middlesbrough, yesterday afternoon and evening, and to two crowded houses gave two capital concerts, which were thoroughly enjoyed, and enthusiastically encored at very frequent intervals. Accompanying the band are Miss Maud Powell, a violinist, whose merits have several times been tested in Middlesbrough; Mr Herbert L. Clarke, cornetist and composer; Mr J. H. B. Moeremans, saxophonist; and Miss Estelle Liebling, whose charming soprano voice has been previously heard in Middlesbrough.

SOUSA AT MIDDLESBROUGH.

Sousa and his far-famed band attracted large audiences from all parts of North Yorkshire and South Durham to the Theatre Royal, Middlesbrough, yesterday afternoon and evening.

The performances given were excellent, and both the classical and popular works were well rendered. The visit was a success in every respect.

The violin selections of Miss Maud Powell brought forth enthusiastic demonstrations of appreciation. Her playing was superb.

Yorkshire Herald
3/30.05.

North Mail 3/27.05

SOUSA'S BAND AT SHIELDS.

Breadth of conception combined with an accurate grasp of detail characterised the performance given by Sousa's Band in the Royal Assembly Hall, South Shields, on Saturday evening.

"The Merry Wives of Windsor" introduced one of the best programmes of band music ever heard in Shields.

A fine interpretation was given of "Sunrise" from the Japanese Opera "Iris"; and the band also gave a wonderful exhibition of their powers in the episode "A June Night in Washington," and the introduction to the third act of "Lohengrin."

Equally pleasing were the lively "Washington Post" and "Bedelia," while the performance of Sousa's new compositions "At the King's Court" and "The Diplomat" were also distinct triumphs.

The enjoyment of the evening was further enhanced by the appearance of several soloists, including Miss Estelle Liebling, soprano; Miss Maud Powell, violinist; and Mr Herbert L. Clarke, cornetist; whose efforts were so successful as to fully merit the warm encomiums of the audience.

The Shields Daily News 3/27.05

SOUSA'S FAMOUS BAND.

On Saturday afternoon, the now famous conductor, John Philip Sousa, and his band attracted a large audience in Tynemouth Palace. The programme was of a popular character, arranged to suit all tastes. Along with Sousa's well-known military marches, &c., was submitted Nicolai's overture "The Merry Wives of Windsor," and "Valse Brillante" (cornet solo), which were both well received. One of the prettiest of the numbers was the "Sunrise" music from Mascagni's Japanese opera "Iris," which greatly took the popular taste by the poetic rendering it received; and another much appreciated item was "Episode, a June night in Washington" (Nevin), which was remarkably well played. The "Diplomat March" turned out to be one of those stirring martial airs in the composition of which Sousa is a past master. A feature of the playing was, as usual, the promptitude and despatch with which everything was attacked. The conductor had his forces under admirable control, so that they responded to the faintest movement of his wonderful baton, which was wielded with as much power as ever. There were two soloists—Miss Estelle Liebling, soprano vocalist, and Miss Maud Powell, violinist. They were both exceedingly good, and equally vociferously received.—The same programme was submitted at the Royal Assembly Hall, South Shields, in the evening, there being again a good attendance. Hardly a number escaped an encore, the entire performance being much enjoyed.

SOUSA IN YORK.

John Philip Sousa, the "March King," and his wonderful band of instrumentalists, gave a concert in the York Festival Concert Rooms yesterday afternoon, and was accorded very liberal patronage, although the room was not so full as it was twelve months ago, when Sousa came to York for the first time. The musicians have tremendous power over their instruments, and are wonderfully responsive to the incisive beat of Sousa, who is enabled to produce magnificent effects. The popular airs with which his name is familiar, sound very different when played by his corps of musicians than when one hears them whistled in the streets or droned out on a barrel organ. They then become monotonous and calculated to bore, but when rendered by Sousa's band the effect is certainly charming.

Mr. Herbert L. Clarke is a cornettist far beyond any of his contemporaries. He produces magnificent tone, and every note is clear and crisp. Miss Maud Powell is an extremely clever violinist, her technique being exceptionally good. The vocalist was Miss Estelle Liebling, the possessor of a soprano voice of phenomenal range and purity. She sang "The Nightingale Song" from "The Marriage of Jeannette" (Masse) with flute obligato by Mr. Marshal Lubsky. It was an excellent exposition of brilliant bravura singing. The lady's notes were as true and sweet as those of the flute, and in the closing cadenza she took a F in alt. with a note perfectly true, round, and fresh. The audience rewarded her with a rapturous burst of applause.

Musical World. 3/25.05

When Mr. Sousa's comic opera makes its appearance, his admirers will be given the opportunity of judging of his capabilities as a serious composer! We may remind our readers that the "March King's" "El Capitan" was produced in London some years ago, upon which occasion Mr. Sousa's adherents declared that neither Offenbach nor Sullivan were in it with him. And yet "El Capitan" hardly set the Thames—or even the Hudson—on fire! "Better luck next time"

is, doubtless, the American composer's motto. In the meantime, our friend would find Sullivan an excellent model.

SOUSA.

CONCERTS IN THE ULSTER HALL.

John Philip Sousa and his band once again visited Belfast on Thursday, giving a concert in the afternoon and one in the evening. The afternoon programme included two of Franz Liszt's compositions—a symphonic poem, "Les Preludes," and the fourteenth piano-forte "Rhapsody," arranged, of course, for the Sousa combination, and very effectively arranged indeed. The most beautiful playing was heard in this poem, and another little piece by Nevin, an American composer of some talent, "A June Night in Washington," the second of two "Episodes." In this delicious piece, with its opulent sentiment and the croon of its negro origin—a touch of American colour and individuality was noticed. Full of atmosphere and poetic charm, it was the most enjoyable of the band items. It was also one of the quietest; in some of the Sousa marches the band was ungratefully loud, and so continuously so that the ear actually became quite fatigued after a time. Starting with "Les Preludes," and continuing right through "El Capitan" (an encore), the Saxophone solo, "Fantasie Pastorale" (Mr. J. H. B. Moeremans), with the encore, "I Ask No More," the Sousa suite, "Looking Upward," with encore, "Dixie Land"—everyone without a bit of repose and full of the nervous rush that characterises the Sousa programme and whole style of playing, that air of cleverness and inveterate smartness about everyone concerned—the organ of hearing becomes terribly wearied. Miss Estelle Liebling's beautiful soprano was the first bit of relief experienced; in Isabella's air from Herold's opera, "Pre aux Clercs" ("Jours de mon enfance," with the flute obligato finely played by Mr. Marshall Lubsky), the ear took in the grateful sound with avidity. Even here, however, the band accompaniment overpowered the voice; the same drawback was observed in most of the solo accompaniments, which were almost uniformly too loud. Miss Liebling and the flute obligato vied with each other in those bird-like little phrases of the air to exquisite effect. The justness of intonation was remarkable in difficult passages for the voice, where distant chromatic modulations were echoed from flute to voice; the passage in thirds was absolutely a little masterpiece in this particular. As encore, Miss Liebling sang "Maid of the Meadow," a less florid song, but none the less welcome. The Weber-Weingartner-Sousa "Invitation a la Valse" was the next band item. It was finely played, and with the exception of a too loud brass tone at times, was most enjoyable. The "Washington Post," Sousa's most famous and, on the whole, his most genuine piece of composition, was given as an encore. After the interval came Nevin's two "Episodes," "At Fontainebleau" and "A June Night in Washington," the second of which, referred to above, was the most delightful piece of band playing of the afternoon, besides being the most interesting piece of music. The extraordinary series of variations on that banal tune, "Blue Bell," followed. Here all the tricks of orchestration known to the Sousa band, perhaps, were indulged. Every section or leader of a section had a poke at the silly tune in turn, and often the effect was funny enough. Even the tympani and the deep brass basses made impudent and elephantine grotesquerie out of it. One variation was most realistically and suggestively punctuated with something like the popping of a champagne cork. The whole thing was a sheer tour de force in smart technique. This was only excelled by the wonderful roll on the side-drum, solo, in the "Mars and Venus" section of the suite. "Looking Upward," where a long ominous crescendo and diminuendo is repeated twice, ranging in tone from the very softest to the loudest imaginable in an extraordinarily masterly fashion; its even gradualness was quite wonderful, and as a technical achievement it was a sheer triumph. Other band items were Grieg's "Parade of the Dwarfs" (very much Sousasqued, by the way), "The Diplomat" march, "Stars and Stripes," and the "Hungarian Rhapsody." The encores were, as usual, anticipated by Sousa, and were, if anything, on the generous side. Miss Maud Powell played Ernst's fantasia on "d'Otello" with her usual beauty of tone, perfection of technique, and musicianly feeling. Her encore was a muted piece, "At the Brook," accompanied by the excellent harpist of the band. The concert closed with "The Star-Spangled Banner," and "God Save the King." In the evening the programme included the "Robespierre" and "Merry Wives of Windsor" overtures, and a new Sousa suite, "Sounds from the Hudson." Miss Liebling sang the nightingale song from the "Marriage of Jeannette," and Mr. Herbert Clarke played a brilliant cornet solo of his own composition.

3/20.05.

Post. 3/29. 05.

Ev. News. 3/29. 05.

SOUSA IN SCARBOROUGH.

CONCERT AT THE LONDESBOROUGH.

Mr. John Philip Sousa, with his famous band of 60 performers, paid a first visit to Scarborough on Tuesday night. The Londesborough Theatre was crowded from stalls to balcony; in the reserved seats were many of the best known residents; and the proceedings throughout were marked by real enthusiasm. It is too late in the day to discuss the merits of Sousa's band. No one can challenge the statement that it is a strong musical combination, contains many performers of ability, and that it is conducted by a composer of strong personality. What the critics say is that it is a thousand pities that men of such ability should win cheap applause by tickling the ears of the groundlings. Mr. Sousa indirectly replied to this challenge in an interview in Tuesday night's "Post." He holds that if a musician takes a popular melody and sees that it is properly harmonized and well rendered, he is doing a good work; and that there are times when the simpler and plainer themes appeal more potently to the heart than the work of the grand old masters. That is the whole matter in a nutshell, and that the public take Mr. Sousa's view is demonstrated in the most impressive fashion. One point even the lover of classical music, if he is fair-minded, will concede. Sousa's band gives popular music with a skill and completeness which really defies criticism. Tuesday night's programme, as printed, contained nine items. It was spun out by encores to twenty items, and even then the audience had hardly had enough. Those who have never seen Mr. Sousa can hardly believe that 20 items could be concentrated into a concert which lasted less than 90 minutes, including a decent interval. But there is no time wasted at a Sousa concert. If the conductor is going to take an encore—and he always seems willing to oblige—he takes it without wasting five minutes in a triple recall to the platform, and the speed and briskness with which he takes the various pieces all help to a smartness quite American in its flavour.

The programme opened with the "Maximilian Robespierre" overture, admirably played, but the enjoyment of which was largely spoiled by late-comers, and the encore was the famous "El Capitan," which helped to make Sousa. Later on we had Mascagni's "Sunrise"—a descriptive overture from the Japanese opera "Iris"; Elgar's Spanish "Scene Espagnol"; and Nicolai's overture, "The Merry Wives of Windsor," all of which were given in masterly style. Sousa's newest compositions, "The Diplomat" march and a three movement suite, "At the King's Court," were also given, the stately movement, "Her Majesty the Queen" being particularly notable. Among the more popular pieces we had Kroeger's "American Sketches," a really humorous rendering of "Blue Bell," "In Dixie Land," "Hands Across the Sea," the inevitable "Washington Post," and the "Imperial Edward" march. It was a typical Sousa programme, and the audience enjoyed it to the full.

Of the soloists, Mr. Herbert L. Clarke, the cornetist, was the first to appear. He played Clarke's valse brillante, "Sounds from the Hudson," with a florid orchestral accompaniment, in a really clever fashion, and for an encore gave "The Rosary." Miss Maud Powell, the solo violinist, had but one piece—Wieniawski's fantasia "Faust," but she created a distinctly favourable impression. Her playing is bright, clear cut, and not without soul, and the encore which the audience gave was unstinted and well deserved. Miss Estelle Liebling, the vocalist, has a pure and powerful soprano voice of great flexibility, which she uses in a distinctly artistic manner. The florid Nightingale song from the "Marriage of Jeannette" (Masse) is a piece to test the most experienced singer, but the pureness of her notes in the trilling of the bird, when contrasted with the wood accompaniment, was marvellous, and in response to an unmistakable encore she gave "Will you love me when the lilies are dead?"

The crowded house and the enthusiasm with which Mr. Sousa was greeted will doubtless lead to his including Scarborough in his next provincial tour.

Northern Daily Mail.

3/28.05

"MARCH KING'S" VISIT.

MUSICAL TREAT AT WEST HARTLEPOOL.

Though not so large as on the occasion of the "March King's" previous visit, it was a fashionable audience which assembled at the Town Hall, West Hartlepool, last night, to hear the famous Sousa's Band, and one certainly not wanting in its appreciation of the capabilities of this fine body of instrumentalists. It was a feast of harmony, and in the most dainty music as in the most majestic the band displayed qualities that called forth applause amounting in its heartiness almost to the enthusiastic. That the touch of the master hand—that of the eminent conductor—was always in evidence goes without saying, and there was not a more pleasing item in the whole programme of selections than the suite, "At the King's Court," of Sousa's own composition. In "The Diplomat," a new march, Sousa also demonstrated his claim to the title of "The March King," and a series of American character sketches were particularly enjoyable.

The powers of the band, in so far as descriptive music is concerned, were also strikingly exemplified in the overture "Maximilian Robespierre" (Litolff) and "Scene Espagnol" (Elgar), and the overture from "The Merry Wives of Windsor," transcribed by Sousa, from the original orchestral score, for military band, was also very effectively performed. Mr. Herbert Clarke, the cornet soloist, is stated to be the highest paid bandsman in the world, and he certainly demonstrated his claim to that enviable distinction, for a more skilful performance on the instrument than that which he gave could not well be conceived. But there was not a heartier encore the evening through than that which awaited Miss Maud Powell for her violin playing. Her execution was brilliant in the extreme, and stamps her as one of the finest violinists of the day. Mlle. Estelle Liebling, a gifted soprano vocalist, displayed her talents to great advantage in a delightful rendering of the "Nightingale Song" from "The Marriage of Jeannette," the effect of which was enhanced by a flute obligato by Mr. Marshall Lufsky, and she, too, had to respond to a hearty encore. Altogether the concert afforded a musical treat such as it is all too seldom the privilege of local audiences to hear.

SOUSA IN SCARBOROUGH

Until Tuesday night Scarborough had to be content with the reproduction of Sousa's music by gramophones. Then Sousa himself came, and "untwisted all the chains that tie the hidden soul of harmony." Music lovers crowded the Londesborough Theatre to hear the March King's famous band, groups of people having assembled two hours before the curtain went up, and revealed to an admiring audience an array of musical talent of an incomparable character. The spectacle of the half hundred or more performers, many of them also composers, was in itself most impressive, and it only needed the "wizard of the baton" to appear to cause the onlookers to acclaim the distinguished company with British heartiness. Quite a courtly bow from Sousa was the acknowledgment, and at once the band was heard in the overture "Maximilian Robespierre" (Litolff). The leader's movements did not escape attention in spite of the exquisite strains. Sousa is a personality. There is nothing autocratic perceptible in him, however, and with the utmost graciousness he promptly responded to an encore, "El Capitan" being rendered in a way which electrified the audience. "Sounds from the Hudson," by the premier cornetist, Mr. Herbert L. Clarke, followed, and came as a revelation to many, the notes coming from the instrument at the artiste's will with a clearness and beauty not to be described. There was "many a winding bout" and much cunning, and always the "low melting voice through mazes running." The "Rosary" was given to placate an audience clamouring for more. Intervening between Mr. Clarke, whose first item was composed by himself, and Miss Estelle Liebling, the soprano whose fame has preceded her, was a Sousa suite, the music of which was of the most sparkling character. Miss Liebling sang "Nightingale Song," from "Marriage of Jeannette" (Masse) magnificently. Philomel's song only could excel it. "Will you love when the lilies are dead?" followed as an encore, and was delightfully sung. Then came a most impressive rendering of "Sunrise" from the Japanese opera "Iris" (Mascagni). Other pieces given by the band before the interval were "Dixie Land" and "Hands Across the Sea." These were popular extras. American character sketches, inclusive of "The Gamin," "An Indian Lament," "Voodoo Night Scene," and the "Dancing Darkey," signalled the opening of the second half of the programme. These were tunes grave and gay by Kroeger, and Elgar was represented shortly afterwards by "Sevillana." The new Sousa march, "The Diplomat," evoked a storm of applause, and when Miss Maud Powell, the eminent violinist who accompanies the band, had given "Faust" Wieniawski's fantasia, there was a recurrence of the cheering, which compelled Miss Powell to play again. There was never more enthusiasm, however, than when the band played "Blue Bell." Sousa's version of "Blue Bell" is very different from the painfully intrusive tune we were familiar with. Yet in spite of the grand attire, "Blue Bell" can be recognised. To meet the tune in such improved circumstances was a rare pleasure to the audience, who seemed never to weary of showing it. "Washington Post," "Stars and Stripes for Ever," were other popular tunes, and "Imperial Edward" was a great contrast to "Oh, My, My, My," although both were equally well liked. "The Merry Wives of Windsor" (adapted by Sousa) was heard afterwards, and then there was the finale of two national anthems drowned in applause. Sousa had gained fresh laurels. It is easier to believe the story of Orpheus playing so exquisitely that the wild beasts and even the trees followed him.

London Cassell 3/22.05

At the age of seventeen, Mr. John Philip Sousa, the famous "March King," was conducting a theatre orchestra.

The Pelican 3/25.05

QUICK MARCH.

"Blow all ye winds, your cheeks must crack."
The lion loves his leer;
Observe his spring! and in his track
He gives the lamb good cheer.
Marching along; no marking time;
Reeds shaking in the gale!
Wind instruments—effects sublime;
Ye Stars and Stripes, all hail!
From Washington, th' Atlantic Post
Of whistling airs might parch
The rain, but whets wild March his host;
Reign! Sousa, King of March.

F. D. W.

Blyth News
Wansbeck Telegraph
3/28.05

SOUSA AT BLYTH.

Blyth was literally taken by storm by the great "March King" on Sunday. Some of our best British military bands have appeared at Blyth Theatre Royal, but nothing so fine, effective, and varied has approached the efforts of Sousa's superb combination of excellent instrumentalists. Sousa "came, and saw, and conquered." His great reputation long since preceded him; to say that he fully maintained it and increased it is to do him the barest justice. From all parts of the district flocked enthusiasts to hear the famous band on Sunday afternoon, and in spite of the increased prices of admission, there was a record house for a Sunday afternoon. In the evening the crush was more severe. In the balcony and circle the greater proportion of the seats were booked, and the house was a full one indeed. Never before has a band raised such demonstrations of enthusiasm in Blyth. March after march, the effects attained in which were simply marvellous in musical arrangement, was played, and thrilled the audience with a fascinating charm. Nothing escaped an encore, and in each instance the responses were as prompt as the expressed demand. Not a moment was lost—it was one continuous musical movement. Eccentricities in musical effect there may have been—there was the charm of variety standing out in bold relief against the highest class execution in instrumentalisation—and the black-bearded be-spectacled Sousa's poses and styles of conducting were keenly followed, but "superb" was the description applicable to every item. It is not necessary to specialise, everything was of the same high-class order. And of the special artistes—Sousa's own greatness was breathed through them. Miss Estelle Liebling's soprano solos were simply amazing in vocal effects; Miss Maud Powell's violin selections were marked with an artistic command of her instrument; on the saxophone Mr J. H. B. Moeremans produced some delicious combinations; and Mr Herbert L. Clark, as a cornet soloist was a perfect master. The impression left by Sousa at Blyth is a unanimous one—that he worthily upholds his world-wide fame as a very musical whirlwind.



HERBERT

WILLOW GROVE PARK

Opens May 27th, 1905

Announcement of Bands and Orchestras Engaged

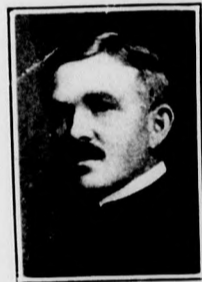
Sousa and His Band - - - - - May 27th to June 10th
Victor Herbert's Orchestra - - - - - June 11th to July 1st
Conway's Famous Ithaca Band - - - - - July 2d to July 22d
Wheelock's U. S. Indian Band - - - - - July 23d to August 4th
Damrosch's Orchestra - - - - - August 5th to August 25th
Sousa and His Band - - - - - August 26th to September 4th



WHEELOCK



SOUSA



CONWAY

Yorkshire Ev. Press
3/29.05

Sousa in York.

John Philip Sousa, the "March King," and his wonderful band of instrumentalists, gave a concert in the York Festival Concert Rooms this afternoon, and was accorded very liberal patronage, although the room was not so full as it was twelve months ago, when Sousa came to York for the first time. The musicians have tremendous power over their instruments, and are wonderfully responsive to the incisive beat of Sousa, who is enabled to produce magnificent effects. The popular airs with which his name is familiar, sound very different when played by his corps of musicians than when one hears them whistled in the streets or droned out on a barrel organ. They then become monotonous and calculated to bore, but when rendered by Sousa's band the effect is certainly charming.

Mr. Herbert L. Clarke is a cornettist far beyond any of his contemporaries. He produces magnificent tone, and every note is clear and crisp. Miss Maud Powell is an extremely clever violinist, her technique being exceptionally good. The vocalist was Miss Estelle Liebling, the possessor of a soprano voice of phenomenal range and purity. She sang "The Nightingale Song" from "The Marriage of Jeannette" (Masse) with flute obligato by Mr. Marshall Lubsky. It was an excellent exposition of brilliant bravura singing. The lady's notes were as true and sweet as those of the flute, and in the closing cadenza she took in F in alt. with a note perfectly true, round, and fresh. The audience rewarded her with a rapturous burst of applause.

Newcastle Chronicle
3/25.05

Estelle Liebling, the soprano soloist with the Sousa Band, has just achieved the remarkable record of having sung at 1,000 Sousa concerts in various parts of the world. She has never missed a single performance since her first engagement with the combination, a fact of which she is justly proud. Although an American by birth, the singer is a niece of Dr. George Liebling, a well-known piano virtuoso of London. At the Sousa concerts at Tynemouth Palace to-day and at Blyth to-morrow Miss Liebling will sing some beautiful arias, admirably adapted to her voice, with flute obligato by Mr. Marshall Lubsky.

Eastbourne Chronicle 3/25.05

SOUSA'S BAND.

Owing to the great success of their late visit, Mr. Sousa and his celebrated band are to make another appearance before an Eastbourne audience on Thursday, April 13th. The concert, as before, will take place in Devonshire Park Theatre and seats may now be booked at the Park booking office.

Binnacle Jim and how the Cake Walk was



1. "YOU WANT T' HEAR HOW TH' CAKEWALK WUZ INTROJUDICED INT' LUNNON? WELL, ONCT WHEN WE 'US OFF TH' DUTCH AFRICAN COAST OL' CAPT. WALRUS, BEIN' A UNMUSICKAL MAN HISSELF, DECIDED AS HOW HE'D TAKE JIM AN' MINE AN' DAVY'S INSTRUMENTS, AN' BARTER 'EM T' TH' DUTCH TRADERS FER SOME COFFEE, WE BEIN' SHORT AT TH' TIME.



2. "WELL, SIR, WE HADN'T MORE'N SET FOOT ON SHORE WHEN WOT SWOOPED DOWN ON US BUT TH' SAVAGEST CARGO O' CANNIBALS ME AN' BILL 'AD EVER SEEN. AS BILL SED ARTERWARD, IT 'US OWIN' T' OL' JIM HERE 'AT TH' WHOLE CREW WUSN'T BUTCHERED. I RECOLLECTED AS HOW MUSICK 'UD TAME SAVAGE ANIMALS, SO I SIGNALLLED T' START UP.



4. "O' COURSE, WE 'AD EXPECTED TH' CAPT'N 'US FOLLOWIN' IN OUR WAKE, BUT WOT DOES WE SEE WHEN WE LOOKED BACK, BUT OL' WALRUS STANDIN' BY HIS LONESOME 'MONGST THEM PIRATES, TH' SKEERDEST SEA CAPT'N WOT EVER SAILED A CRAFT.



5. "TH' CAPT'N WUSN'T EXACTLY A' EXPERT ON A BAND INSTRUMENT, BUT TH' WAY THEM HEATHENS, WHO 'US ALL PUT OUT ON OUR DESARTIN', MADE TH' OL' MAN FURNISH MUSICK 'UD A BEEN A WONDER TO OL' 'SOUSAH' HISSELF. WE 'ATED T' LEAVE TH' SKIPPER 'ITH THEM BLOODTHIRSTY CRITTERS. BUT IT WUS TH' ONLY THING WE COULD DO.

Discovered. Elmira Telegraph 2/12. 05. U. S. a.



3. "IT 'UD BEEN RIDICKULUS IF TH' SITUASHUN 'ADN'T BEEN SO DESPRIT T' SEE US ALL PLAYIN' DIFFERENT TUNES FER DEAR LIFE. BUT BILL AN' ME WUSN'T LOOKIN' FER TH' HUMOROUS SIDE, NOT US. THEM BLACK HEATHENS NO MORE'N HEARD TH' FIRST NOTE THAN THEY UP AN' BEGAN CAKE-WALKIN' TH' HANDSOMEST I EVER SEE IT DONE. WHEN ME AN' BILL SAW A CHANCE WE CUT FER TH' BOAT."



6. "O' COURSE, WE MOURNED TH' SKIPPER AS LOST, AN' WHEN WE GOT BACK T' LUNNON, TWO YEARS ARTERWARD, YOU CAN IMMAGIN' OUR SUPPRISE T' BUMP INTO TH' OLD FELLER STANDIN' OUT IN FRONT O' A MUSICK HALL, AS BIG AS LIFE. YES, SIR, HE'D ORGANIZED A CREW O' THEM FELLERS AN' BROUGHT 'EM T' ENGLAND AN' INTROJUDICED TH' 'CAKE-WALK.' HE WUS MAKIN' A BARREL O' MONEY, BUT YOU BET HE MADE ME AN' BILL PAY T' GIT INTO TH' SHOW."



"THEY DON'T SEEM TO UNDERSTAND THAT I AIN'T A SOUSA'S BAND!"

THE MAN BEHIND THE HORN

W'en me 'ead is split wi' achin', an' me lips 'r' cracked an' cakin',
 An' th' sun 'as fetched th' skin fair off me nose,
 W'en I waits an' suffers grimly wi' a throat wot's like a chimley,
 An' it's 'ot enough to do wi'out your clo'es,
 W'en th' passengers ses "Coachin' is a game there's no approachin',"
 An' they'd "choose a coach before a moter car,"
 I jest shrugs me shoulders scornful an' regards 'em very mournful,
 An' I blows a bloomin' blast—TA-RAN! TA-RAR!

TAR! TAR!

TA-RAN! TA-RAR! TA-RAN-TA-RAN-TA-RAR!

Oh, I puts me 'cart into it—nearly blows me front teeth through it!
 An' I wonders 'ow I do it—

TAN-TA-RAR!

W'en we're rollin' from th' races, an' I note their 'appy faces
 As they tork about th' winners wot they've backed,
 Sayin' 'ow they *felt* like winnin'—an' can 'ardly speak for grinnin'—
 I 'ave listened to me 'cartstrings as they cracked!
 An' I feel as I could 'oller w'en I mind th' little dollar
 Wot I put upon that "stiff 'un" *FALLEN STAR*—
 'Im wot galloped like a crab—wasn't fit to 'aul a cab!
 Oh, it's then I blows a blast—TA-RAN! TA-RAR!

TAR! TAR!

TA-RAN! TA-RAR! TA-RAN-TA-RAN-TA-RAR!

Oh, I slips me soul into it, sayin', w'en arsked 'ow I do it,
 "Ad a word to throw—an' *threw* it!"

TAN-TA-RAR!

There's th' picnic gels wot giggle, an' expect me for to wiggle
 Tunes like "Hia—bloomin'—watha" outer *this*!
 They don't seem to understand that I ain't a Sousa's band—
 (It's another case w're ignorance is bliss);
 An' they ses to their *fecuses*, "E's no good!"—an' *their* response is,
 "My dear, these fellers very rarely *are*!"
 Oh, it comes into me 'ead that I'd like to wake th' dead!
 So I lifts 'em off their seats wi' TAN-TA-RAR!

TAR! TAR!

TA-RAN! TA-RAR! TA-RAN-TA-RAN-TA-RAR!

(I stan's their 'air on end!) TA-RAN-TA-RAR!

Oh, I shoves me mind into it, till their blokes ses, "Lor! 'Go blew it?"
 That is 'ow I "puts 'em through it!"

TAN-TA-RAR!

BERTRAM ATKLEY.

Newcastle Chronicle
 3/27.05

SOUSA'S BAND.

Mr. John Philip Sousa, the celebrated composer, continuing his musical tour in the North, visited Blyth, yesterday, and appeared with his fine band of instrumentalists and vocalists during the afternoon and evening at the Theatre Royal. Yesterday's events were memorable from a musical standpoint. Band and soloists acquitted themselves magnificently. The afternoon programme was made up of Liszt's symphonic poem "Les Preludes," in which a great success was scored; Sousa's suite, "Looking Upward"; Weber-Weingartner's "Invitation a la Valse"; Nevin's "Episodes"; Grieg's "Parade of the Dwarfs"; Sousa's new march "The Diplomat"; and Liszt's Fourteenth Hungarian Rhapsody. Mr. J. H. B. Moore, man's saxophone solo "Fantasie Pastorale" (Singerlee); Miss Estelle Liebbling's rendition of Isabella's air from "Pre aux Cleres" (Herold), with flute obligato by Mr. Marshall Lufsky; and Miss Maud Powell's admirable interpretation of the "Fantasie d'Otello" (Ernst) on the violin, were excellent items. Encores were eagerly sought, and in them the band displayed the distinctive traits of the Sousa music with the utmost effect. The evening concert was equally successful.

There was a large audience at the performance given by Sousa's Band in the Royal Assembly Hall, South Shields, on Saturday night, and a programme of a high-class order was submitted. Mr. Sousa conducted, and each contribution, particularly his own work, evoked unstinted applause. The appreciation of the audience was exemplified by the fact that every item on the programme with one exception, was encored. The artistes included Miss Maud Powell, violinist; Miss Estelle Liebbling, soprano; and Mr. Herbert L. Clarke, cornetist, all of whom acquitted themselves admirably.

Durham Adv.
3/31.05.

SOUSA IN DURHAM.

Durhamians had the privilege on Monday afternoon of hearing Sousa's band at Durham Drill Hall, the full contingent of instrumentalists, conducted by the March King. John Philip Sousa is just now touring the north of England with remarkable success. It was with some curiosity that we awaited his reception at Durham. Unfortunately the hour was an inconvenient one for the majority of citizens, but as the band was due the same evening at West Hartlepool, it was quite understandable that it was very necessary that the concert should commence at two o'clock. Despite the awkward hour the audience was a large one, and the enthusiasm of those present was gratifying in the extreme. Mr John Philip Sousa, alert, keen eyed, brisk, brought his sixty instrumentalists to the starting point at two o'clock, and with a short interval the concert proceeded without break until a quarter to four. During the varied programme which was submitted the famous band was put through varied tests of competency. The conductor had his artistes in perfect command, and the magnificent tone, now soft, now swelling gradually to a grand crash, was most inspiring to the musical ear. Under Sousa's magical baton a fine company of skilled musicians presented a glorious treat. It was a conjuring entertainment almost, in which the March King juggled with notes with a skill which realised such a magnificent harmony as no previous band has ever produced in the city. Some of the more popular items of Sousa's own composition were submitted in the form of encores. Never were encore numbers more acceptable. Had the audience not been moved to prolonged applause they would have missed such excellently rendered items as "El Capitan," "Dickie Land," "Washington Post," and "Blue Bell," all magnificent renderings which made the average member of the audience wonder whether he had heard a familiar theme aright before. The overture transcribed for military bands by the famous conductor, from "The Merry Wives of Windsor" (Nicolai) was an artistic and striking commencement. It was sufficiently novel in itself to catch the attention of those who had come only because it was something to have heard the March King. Mr Herbert L. Clark followed with a finely played cornet solo, "Sounds from the Hudson," and after a re-call for this accomplished artiste—who, by the way, drew a perfect tone from his instrument—the band submitted a new composition by Sousa "At the King's Court," which contained some striking work, and which terminated with a beautiful crash of brass. Mrs Estelle Lieblich came next. Singing the Nightingale Song from "Marriage of Jeannette" (Wasse) in the original, she was finely assisted by Mr Marshall Lufsky, who played the flute obligato, and the artiste was accorded enthusiastic acclamation, and had to reply. Her encore number was a favourite old English song quaintly contrasted with the sentiment of the assembly. After the interval a musical episode "A June Night in Washington" (Nevin) was given, with a variety of treatment of the instruments at command which captivated the assembly. To the average attendee the favourite item appeared to be the air Louis XII, "Amaryllis" (Ghys), and Sousa's new march, "The Diplomat," which followed each other, and were given with delightful swing. Miss Maud Powell gave a cleverly executed violin solo, "d'Otello" (Ernst), which elicited a hearty recall, and the lady played an Irish fantasia in response. The concluding item was the introduction to the third act of "Lohengrin." The audience would have liked more, but the band had to be away, and they had given a continuous entertainment—except for the ten minutes' interval—from two o'clock until a quarter to four. Great things were expected of the visitors, and everyone was delighted with the performance.

Glasgow Ev. Times.
3/20.05.

SOUSA AND HIS BAND.

The remarkable popularity of Sousa and his Band was once more demonstrated at St Andrew's Hall on Saturday. True, their re-appearance in Glasgow excited much less interest than it did two years ago, but to other influences than declining vogue may be fairly attributed the obvious falling off that showed itself. As a matter of fact, local concert-goers have had a surfeit of orchestral music lately, and by this time their energies are well-nigh exhausted. The genius of Sousa and his extraordinary ascendancy over the partially-musical are matters of common knowledge, besides being things of which it is not easy for serious musicians to understand the secret. As a march-writer he has, of course, distinct claims to a shrine of his own; while his never-to-be-sufficiently-burlesqued style of conducting certainly contributes to the spell. Moreover, despite its overgrown bulk, the playing of Sousa's Band is something to wonder at and to admire. The surprise is that so many really first-rate musicians should take part in any such hybrid show. In relation to music it is not always possible to recognise the validity of the proverb "Vox populi vox Dei"; but as far as actual execution is concerned it may be admitted that there are very few musical performances of the day bearing such a stamp of perfection in their kind as the playing of this remarkable band. Individually and collectively, they are masters of their art in the fullest sense of the word. The style of music they perform naturally cannot be approved by those high-souled, superior persons who bid us listen in ecstasy to some terrible "novel in notes," or other piece of twentieth-century boredom, and tell us how profoundly interesting it is. Sousa's is not music that, if you would appreciate it, you must dig down into, as into a mine, to compel it to yield up some merit to your bradawl of an intellect. He who runs may read into its uttermost depths. That he has a few musical crimes on his conscience is the belief of many good people, but the fact remains that Sousa and his music have added to the gaiety of nations, for which, doubtless, much may be forgiven him. His inspiring marches, for instance, are just that agreeable miracle—the very thing.

Quite a budget of the old, glittering favourites did duty, as a matter of course, on Saturday evening; such things as the "Washington Post," "Stars and Stripes," and "El Capitan" being turned on to whet the insatiable appetite of a somewhat greedy audience. The chief novelty from Sousa's pen cannot be regarded as a seriously-inspired composition. Like every other man who writes many things in the same strain, the Yankee conductor says a great deal which is of no permanent interest. His suite "At the King's Court" may be placed in this category of his compositions. It is in three movements, labelled respectively "Her Ladyship the Countess," "Her Grace the Duchess," and "Her Majesty the Queen," of which the last-mentioned section, with its fine, stirring fusion of fanfare and suave fife melody, is best. Only a citizen of the American Republic could have represented gentle nobility in music by commonplace dance measures, that might as well be named the "Roosevelt Schottische," and the "America Cup Waltz." Intrinsically better proved the overture to Mascagni's Japanese opera, "Iride." The composer of "Cavalleria Rusticana" was, it seems, afflicted some years ago with Japanomania, and conceived a liking for everything relating to the wonderful island empire of the Far East. It was this fad that inspired the idea of a Japanese opera. The overture is intended to describe sunrise in the land of the Rising Sun, and it vividly recalls to the memory the famous sunrise in David Belasco's charming little Japanese drama, "Madame Butterfly." Without having much local atmosphere about it, the development is at all times musical and the orchestration richly glowing and effective. Sousa's new march, "The Diplomat," is in his most characteristic vein, and likely to be popular. A picturesque and animated performance of Litoff's "Maximilian Robespierre" overture opened the concert, and other selections which pleased were the conductor's transcription of Nicolai's "Merry Wives of Windsor" overture and the "Sevillana" of Sir Edward Elgar. The "American Character Sketches" of Kroegeer, trivial as they are, served to show the merits of individual members of the band, as did also the variations on those tender melodies which lighten the sordid life of the milk-boy, "delect." "Blue Bell" and "Bedelia." Mr Herbert L. Clarke, the chief cornetist, rendered every justice to a Valse Brillante of his own composition, and had to respond to an emphatic recall. Encores were also demanded from Miss Maud Powell, who played Wieniawski's trying Violin Fantasia on "Faust" airs, and from Miss Estelle Lieblich, whose neat singing and accuracy of tone in the "Nightingale Song" from Masse's "Marriage of Jeannette" was admirably supported by Mr Marshall Lufsky's refined handling of the flute obligato.

The Lady's Pictorial. 3/25.05

Sousa's Band is giving a series of performances at the Theatre Royal at the time at which I write. The American composer and conductor has his orchestral combination in customary fine form and training, and Miss Estelle Lieblich scores her usual successes in florid vocalism of a daintily executed kind. Miss Maud Powell still retains her post as solo violinist, and pleases a large section of admirers.

Irish Field. 3/28.05. Dublin

On Wednesday, the 15th, Sousa's Band played before a large audience at the Theatre Royal. The programme was an exceptionally good one. All the selections arranged for the occasion brought out the full powers of the forces of Mr. Sousa's charming, but rather noisy, band. As on the previous afternoon, solos were given by Miss Estelle Lieblich (soprano), and Miss Maud Powell (violinist), and the audience much appreciated Mr. J. H. B. Moereman's selection on the Saxophone.

Whitby Gazette.
3/31.05

Leeds Yorkshire Mercury.
3/31.05

VISIT OF SOUSA'S BAND TO WHITBY.

On Tuesday afternoon, at the Temperance Hall, Mr. John Philip Sousa's famous band, which has deservedly won such a high position in the musical world, gave a performance which will long be remembered by those who had the good fortune to hear it. The combination has undergone a considerable amount of re-organisation since it made its first appearance before a British audience. Originally a brass band, or practically so, it became evident to the master-mind of Mr. Sousa, that it was much too loud and ponderous for English concert-rooms, and so carefully did he proceed with its reconstruction, and the gradual elimination of several brass instruments, and the substitution of wood wind instruments in their place, that the crowning stroke of his genius may be said to be the perfecting—or the attainment of as near perfection as possible—of the most pleasing body of musicians at present touring. In spite of the undoubted talents which the individual members of the band possess, it was evident on Tuesday that John Philip Sousa was the "leading" spirit in every sense of the word. He conducted the delightful passages interpreted by his band with the utmost sang-froid—the wave of his hand, or a movement of the wrist, to indicate the gradation of sound he sought to achieve; and the readiness of the response to his signal was remarkable. There is little wonder that he has become known as "The March King." As an opening piece, the overture, "The Merry Wives of Windsor" (Nicolai) was given, and received with warm applause; which was, however, given with redoubled vigour when Mr. Herbert L. Clarke gave the cornet selection, "Sounds from the Hudson" (Clarke). Mr. Clarke showed a wonderful command of his instrument, and many of the audience to whom a cornet performance is a questionable pleasure, listened to him with great enjoyment, and joined in the eager encore he so deservedly won. In this, and in subsequent pieces of a solo character, the band, as a whole, showed true artistry, and the realisation that they were an accompaniment, and, consequently, not expected to drown the performance of the individual, was an object-lesson to some local organisations. A suite by Mr. Sousa, "At the King's Court," was played in excellent style, the daintiness of (a) "Her Ladyship the Countess," the dignity of (b) "Her Grace the Duchess," and the majesty of (c) "Her Majesty the Queen," being given with splendid effect. Miss Estelle Liebling, who possesses a highly-trained voice of great refinement, sang the nightingale song from "The Marriage of Jeannette" (Masse) in excellent style, a flute obligato by Mr. Marshall Lufsky being given in a very artistic manner. The blending of the instrument and the voice was excellently achieved, and Miss Liebling was compelled to return and give a further selection. "Sunrise" (Mascagni) by the band, provoked loud applause; but, perhaps, the most artistic item of the programme was the rendering of Nevin's "A June Night in Washington," with its organ-like opening, and wonderful sound effects. The other band items were given in a style which secured prompt demands for a recall, and Mr. Sousa yielded to the appreciative reception with such favourites as "The Stars and Stripes," "In Dixie Land," and "The Washington Post," which the audience greatly enjoyed. Miss Maud Powell also received a rapturous recall for her rendering of the fantasia "d'Otello" (Barnst) on the violin, in which she exhibited a mastery over the instrument which is seldom met with in a lady performer. In vain did the lady strive to satisfy the audience with twice bowing her acknowledgment, and she had, perforce, to add another to the lengthy list of encores. The National Anthem concluded the performance, and the strains every patriot loves to hear were given with a verve which could scarcely have been excelled.

The combination left by train immediately after the performance, for Scarborough, where an evening performance was given to a large audience; York being visited on Wednesday afternoon, and Harrogate in the evening.

In a conversation with Mr. Sousa, he expressed himself—with an extremely pleasant smile, which is one of his chief personal characteristics—as much pleased with the reception accorded him by the people of Whitby. He had read, with much interest, the original verses on himself, which appeared in the *Whitby Gazette*, the previous week, and had ordered two or three dozen copies of the issue. He enquired the name of the composer, so that he might write a letter of acknowledgement. Many nice things had, Mr. Sousa remarked, been said of him in the States, and over here, and he liked to keep copies of such expressions.

Leeds Yorkshire Post
3/31.05

SOUSA IN LEEDS.

Sousa and his band began yesterday afternoon a two days' visit to Leeds which, to all appearances, promises to be nearly as successful as its predecessors. Nor is the success undeserved, for all that organisation and drill can do has been accomplished by Mr. Sousa and his well-trained musicians. The smartness of his performances is phenomenal, and so long as he does not meddle with good music, which is as much outside his province as it is beyond the aspirations of his audiences, he is altogether admirable, and most exhilarating. In short, so long as Sousa is not taken too seriously, he is highly enjoyable.

For one thing there was cause to be grateful yesterday afternoon; the programme was free from the "selections" in which operatic and other masterpieces are, as it were, drawn and quartered, and thrown to the dogs. Far less inartistic was such a thing as Liszt's "Les Preludes," for though its adaptation to a wind band involves some inevitable coarsening of outlines and vulgarisation of colour, its main constructive features need not be obscured by the process, and it was certainly very cleverly played, with brilliance and energy. More agreeable, however, because devoid of any artistic associations, were Mr. Sousa's own clever and amusing productions, full of ingenious and startling effects. A suite entitled "Looking Upward," in particular, has some musical pretensions, and is distinctively effective and characteristic. An especially amusing feature of the suite, if only on account of its irrelevance, was a solo for the side-drum, consisting of a repeated crescendo and diminuendo. But most enjoyable were the quick-steps, with which the audience is so promptly rewarded for the slightest tribute of applause. It is quite delightful to see how these well-drilled musicians play with businesslike precision, while Mr. Sousa, who has done all his work of preparation before, takes the opportunity of amusing the audience by his very original gestures. We are not left in doubt as to the identity of these encores, as an obliging gentleman at the back of the orchestra exposes their names to view as they are played, so one is able to record the success of "El Capitan," "Dixie's Land," and the inevitable, but indispensable, "Washington Post," which remains one of the jolliest things of its kind.

Not the least endeared to one's recollection was the "Stars and Stripes" March, in which sections of the band add materially to the interest of the music by the evolutions they perform on the platform. As to the band itself, it is as efficient as ever. The fine body of clarinets, though seemingly not quite so powerful, is remarkable, and so is the rich-toned brass, and especially the very artistic trombones.

We also had solos for various instruments; Miss Maud Powell played a violin solo brilliantly and artistically, and was well accompanied by the band, Mr. Moeremans exhibited extraordinary agility on the saxophone, and there were many incidental solos, which were played with uniform smartness. Miss Estelle Liebling sang an air by Herold of ultra-brilliance, with skilful execution, and a voice of bird-like range.

SOUSA AND HIS BAND

AGAIN VISIT LEEDS.

Sousa and his band are again with us, and the public enjoy a chance of renewing acquaintance with what may well be termed a unique experience. Sousa is a distinct personality, with a picturesque aspect for every eye. He does not now indulge so freely in those tricks of gesture that he once was wont to carry to an extreme, but he brings individuality to bear upon all he undertakes, and whether elegantly trifling with his baton or apparently striving to conjure spirits from the vasty deep with it, he remains the Sousa that all have come to know so well.

Sousa and his men opened a two days' sojourn here yesterday, when they gave two concerts in the Town Hall. There was a fair attendance at night, with a goodly sprinkling of auditors on the orchestra, though there were many empty seats in the centre of the hall. For some reason or other the electroliters near the orchestra only were lighted, which left the bulk of the audience in an undesirable semi-obscurity.

Of the programme it is unnecessary to enter into extended comment. So numerous were the encores that it was difficult to say where the programme ended and the extras began, but nobody complained of a liberal supply of Sousa Marches, or a performance of "Blue Bell," in which that pervasive melody was ingeniously taken up in turn as a solo by various sets of instruments.

There was a taking suite, "At the King's Court," by the conductor, who made quite the most of it, and there was a descriptive composition by Kroeger, entitled "American Character Sketches," in which the "Dancing Darkey" footed it briskly to a liberal accompaniment of smartly rubbed emery paper. The band comes to us, if anything, better disciplined than before as regards tonal control, and there was some excellent playing heard in Elgar's "Sevillana" and the "Merry Wives of Windsor" overture, not to mention other selections, including the Marches that no one would dispense with when Sousa prescribes.

One of the very best features was the way in which the band supported without obscuring the soloists. Miss Maud Powell, who is perhaps the foremost of American lady violinists, gave a remarkably good rendering of Saint Saens's Rondo Capriccioso, and (by way of encore) a familiar Bach air, that formed a very welcome item. Miss Estelle Liebling, the vocalist, warbled prettily in a nightingale song by Masse, and Mr. H. L. Clarke sustained a cornet solo in smart style. Sousa as conductor was, of course, a host in himself.

To-day the Band will again give concerts in the afternoon and evening.

Harrogate Times.

Sousa in Harrogate.

Sousa and his band paid a visit to the Harrogate Kursaal on Wednesday night, where a large "house" assembled to hear the programme. There can be no two opinions held on this great musical combination. Every member is an artiste, and the power each has over his instrument is remarkable. As usual, probably the most popular items were the encores, and these, needless to say, are quite a feature with Sousa. The March King does not believe in long waits. The applause which greets the end of each performance has barely had time to die away ere the musicians are commencing another selection. Mr. H. L. Clarke, as solo cornetist, would be hard to equal. Miss Maud Powell is an extremely clever violinist, her technique being exceptionally good. The vocalist was Miss Estelle Liebling, the possessor of a soprano voice of phenomenal range and purity. She sang "The nightingale song" from "The marriage of Jeannette" (Masse), with flute obligato, by Mr. Marshall Lufsky.

Whitby Times 31.05. Daily Mail 4/3.05.

Harrogate Adv. 4/05

SOUSA'S BAND.—The beautiful combination which Sousa, the American "March King" has brought to this country, visited Whitby on Tuesday afternoon, and gave a concert in the Temperance Hall to a large and highly appreciative audience. With the exception of a very limited interval a fine programme of nine numbers, not mentioning encores, was performed with scarcely a break, and the audience expressed its delight in unmistakable terms; nor was any time lost in tuning up instruments fiddling on with the music scores as is so customary at concerts of an amateur character. No sooner was one piece completed than another was begun, and so it went on throughout the programme, encores being played as a matter of course. Excepting the fact that the band was too powerful for the Temperance Hall, the sound at times being deafening, it is impossible to speak otherwise than in the highest terms of praise of the performance throughout, which was conducted by Sousa himself. The band excels not only in the performance of high-class music but possesses as well the ability to render the stirring music of the conductor-composer and other characteristic American melodies with peculiar dash, spirit and precision. Several of Mr. Sousa's new compositions were included in the programme, notably a march, "The Diplomat," and a new suite entitled "At the King's Court," both of which were greatly admired. In addition to this excellent bill of fare Sousa brought with him Miss Maud Powell, who is, perhaps, one of the greatest of women violinists, and Miss Estelle Liebling, a brilliant young soprano, both of whose efforts, but especially those of the violinist, were received with rapturous applause. Certainly no more perfect lady violinist has ever been heard in Whitby. Her instrumentation was a very great treat indeed. There would not be many persons in the audience who would recall Miss Powell's clever performances in the Whitby Spa concert room, when a young girl some twenty years ago. After the concert the band proceeded to Scarborough and performed there in the evening.

Whitby.

THE SOUSA VISIT.

WHY NOT CHANGE THE HALF-HOLIDAY FOR THE OCCASION?

TO THE EDITOR OF THE "WHITBY GAZETTE."

Sir,—The visit of the famous Sousa Band to Whitby on Tuesday next is, I understand, being looked forward to with very great interest by all lovers of good music in our seaside town and throughout the neighbourhood. But it is unfortunate that, owing to the concert having been fixed for a Tuesday, many business-people, and practically the whole of the shop-assistants of Whitby, will be prevented from attending. Thus, a chance that may never recur of hearing the world-famous band will be lost. Whitby people, unless they travel far afield, have few opportunities of seeing and hearing the great lights in the musical or dramatic world. It, therefore, seems a great pity that all should not have at least an opportunity of hearing Sousa. May I, Sir, very respectfully suggest that the tradesmen of Whitby should close their establishments next week, for the half-holiday, on Tuesday, instead of Wednesday. It should not be difficult to arrange this, and it would be a boon to a large and busy class of the community. Your influential support of this proposal, Sir, would, I am sure, be heartily welcomed by all tradespeople.

Yours very truly,

ASSISTANT.

WITH SOUSA'S BAND.

THE SENSATION OF A DRUM CADENZA.

(SPECIAL FOR THE "DAILY MAIL.")

The coming to the city for four concerts of Sousa's Band is giving the public of Hull an opportunity of listening to musical performances which are perfection of their kind. Sousa himself declares that his band, as at present constituted, is the finest combination of men he has ever conducted, and we can well believe that. Such playing as one listened to in the Assembly Rooms is not likely to be excelled by any band, even if it could be equalled. The outstanding features of the playing of Sousa's Band are the extraordinary quality of tone, the wonderful variations in the volume of that tone, and the fine unanimous precision of the players.

Sousa himself seems to be conducting less demonstratively, less ornamentally, shall we say, than of old. He has modified his mannerisms. His conducting is not so much of a personal performance. Observing the band on Saturday, one could not restrain the reflection that the men have absorbed so much of Sousa at rehearsal, and have learned so well what he requires, that they could pretty well realise his desires if he were not in front of them with his baton at all. Still, if the baton is not required, we believe that his personal presence is a source of inspiration, and has much to do with the peculiar spirit that finds its way into the playing.

Apart from the fact that Liszt's symphonic poem, "Les Preludes," was not written for a band so constituted as Sousa's, where the wood wind has to play music intended for strings, we confess that we have heard nothing more beautiful for a long time than the superb playing which the band accorded to the selection named. It was a joy to listen to such perfect tone as the men produced. The same comment applies to the performance of Wienigartner's orchestral transcription of Weber's great pianoforte piece, the "Invitation a la Valse," which went with a rhythmic swing that was positively delicious.

And yet well as such works as these were played, it was questionable whether the band was not quite as good in such compositions as the "El Capitan" and "Washington Post" marches of the conductor's own, which he generously threw in as encore pieces, along with similar offerings like "Dixie Land." The mad swirl attained in these pieces created a mental sensation that will not readily be obliterated.

A feature of the programme is a dashing new march of Sousa's called "The Diplomat." This, however, is not so important a composition as the conductor's suite which he calls "Looking Upward." Why "Looking Upward" becomes clear when we find that the sections of the suite owe their inspiration to stellar influences. "By the Light of the Pole Star," "Under the Southern Cross," and "Mars and Venus" are the titles of the three movements of the Suite. The work is in the true Sousa vein, dashing and sparkling, full of broad melody. The "Mars and Venus" section is of a somewhat sensational character, mainly by reason of the introduction of so original a thing as a drum cadenza, kettle and side drums in duet. The execution of this cadenza, beginning with the faintest possible sound and working up to a terrific roll, and then gradually back again, seemed to lift the audience from its feet.

"SOUSA" AT THE KURSAAL.

Owing to the high prices the Grand Hall was scarcely a third full on the occasion of the visit of Sousa and his Band on Wednesday evening. There was a tolerably fair muster in the Grand Circle, whilst the cheaper seats were crowded. This is the second visit of Sousa and his Band to Harrogate. We notice several changes in the personnel of the orchestra, and although the celebrated trombonist, Mr. Pryor, is no longer with the Band, we do not think that otherwise the organisation is weakened. The programme on Wednesday was framed evidently with the idea of showing that Sousa's Band was equally at home in overtures and suites as in marches; but even when allowing for the exceptionally quaint combination of instruments and expression which Mr. Sousa obtains from his organisation, we are still of the opinion that the Band is more at home in the conductor's own compositions, and is not in the same category in classical music pure and simple as our crack military bands. In one thing only could the latter copy with advantage, and that is the business-like alacrity with which Sousa's Band responds to an encore. There is no waiting, no dallying about. Mr. Sousa simply, at the conclusion of a piece, steps from the conductor's platform, faces the audience, bows, remounts his pedestal, and hey presto! long before the people have ceased to applaud the Band is well under weigh with the encore. Pretty well all the old favourites were given as encores—"The Washington Post," "El Capitan," "Dixie Land," and the other characteristic marches which have made the name of Sousa a household word. The new suite, "At the King's Court," is a particularly tuneful piece, and the different movements illustrate the composer's "motif" in a manner that calls for high praise. Mr. Herbert L. Clarke is a cornetist of cornetists. He gets a wonderful tone from his instrument; whilst his brilliant execution is alike wonderful. The piece he played—one of his own compositions—gave admirable scope for artistic treatment, coupled with his exceptional technique, and in response to an ovation he played with deep feeling and expression, "Rosemary." Miss Estelle Liebling possesses a soprano voice of much flexibility and sweetness. Her trills and vocal cadenzas were not only brilliant, but absolutely true to the flute obligato played by Mr. Marshall Lufsky. The audience waxed highly enthusiastic over the "American Character Sketches," in which the various effects were produced with accuracy and by methods perhaps only known to Mr. Sousa. Miss Maud Powell received great applause for her violin solo. Miss Powell not only secures a commendable breadth of tone, but her phrasing and intonation are true. The last overture was admirably played. Judging from the number of encores insisted upon, the concert was a success. The following is the full programme:—Overture, "Maximillian Robespierre" (or, The Last Days of the Reign of Terror); valse brillante, "Sounds from the Hudson," Mr. Herbert L. Clarke; suite, "At the King's Court" (new) (a) Her Ladyship the Countess, (b) Her Grace the Duchess, (c) Her Majesty the Queen; "Nightingale song" from "Marriage of Jeannette," Miss Estelle Liebling; flute obligato by Mr. Marshall Lufsky; "Sunrise" from the Japanese Opera "Iris"; American Character Sketches (a) The Gamin (b) An Indian Lament, (c) Voodoo Night Scene, (d) The Dancing Darkey; (a) Scene Espagnol, "Sevillana," (b) March, "The Diplomat" (new); fantasia, "Faust," Miss Maud Powell; overture, "The Merry Wives of Windsor" (transcribed for Military Band from the original Orchestral Score by John Philip Sousa); "Star-Spangled Banner," "God Save the King."

To-night's entertainment will consist of a display of animated pictures, including "The Battle of Britain."

Hull Daily News. 4/3.05

Eastern Ev. News. 4/3.05

"THE MARCH KING."

A CHAT WITH THE INIMITABLE SOUSA.

(SPECIAL TO THE "HULL DAILY NEWS.")

I found Mr Sousa at the close of his concert busy in making preparations for his next. To reach him I passed through a large room in which a cosmopolitan conclave was being held—for I caught the sound of French, German, and Italian—and I think guttural Dutch. It was the Sousa band off the stage.

Whimsical Willie led the way. I am sure "Mr William," for I do not know his other name, will forgive me, but his pleasant smiling face as he places prominently before the public the titles of the records, has already won him a firm place in the favour of Hull ladies.

"Oh, come in," was the invitation when I announced my business. With Mr Sousa it would be impossible to conduct an interview in stiff and formal fashion. You realise at once you are talking to the travelled American, and I know of no greater pleasure than to find as companion in some strange place an educated travelled American; they have such a charm and distinction of manner, and a fund of inexhaustible anecdote. They see things from such unconventional standpoints; after a chat with a cultivated, well-read American one always realises why the "grand tour" was part of the education of the classes a century ago.

"I always had a wish to see your city from my boyhood's days. I think there is not a boy in the civilised world that has not heard of Hull; at all events all American boys know about it."

I thought, though I did not say it, that the Russian attempt to make our city known had been superfluous.

"Did not Robinson Crusoe sail from your port?"

A comrade who had accompanied me suggested that English boys—even Hull boys, possibly Hymers boys—would have forgotten that fact.

What about that West Riding story of Sam Ogden, U.S.A.?

"Say you heard about it?—Was it not unconsciously funny?" Mr Sousa here paid a pretty compliment to the county of broad acres. "Had I not been born an American I would have been pleased to be a Yorkshireman; but, you see, I was born at Washington."

From Washington one naturally drifted on to the "Washington Post." It was a compliment paid to a newspaper, and not as the Germans say, Mr Sousa told me, to the Post, for with a quaint smile he said "Would you believe it, when I was in Germany they issued postcards with the legend 'Washington Post,' depicting a mail coach with a team of four. That was just too funny for words."

I suggested that it had just struck me as I came through that room I had got into a modern Tower of Babel.

"Yes, our band is cosmopolitan, and yet, for all that, it is American. Its home is America, its methods American, its organisation American, but, music being universal, I pick the best where I find them. I have Dutch, Italian, French, Germans, Americans, British, and a Greek. It is a great advantage, for patriotism plays a great part—no joke intended—each, for the nation's sake, trying to go one better."

Do you find a difference in temperament in audiences?

"No. It points to the universality of music. What was encored this afternoon in Hull was encored in Leeds yesterday; in Glasgow a short while ago, may be in London a few weeks hence. Whatever land I visit I find the artistic appeal made by my music never in vain."

I tell Mr Sousa that in his audience that afternoon there had been a lady who had heard him scores of times in St Louis at the Exhibition.

"A pretty compliment to me," he replies. "It shows how very small the world is—(a pause). Yes, we scored big at the recent Exhibition."

Briefly we touched upon the literary leanings of Mr Sousa. Already one of his novels has had a run in the States and this country. Its title is "The Fifth String." In June a second one will be published. Its plot is a secret. Only this much may be revealed—it deals with the life story of two boys. Mr Sousa, in addition, has found time to write an opera, "The Bride Elect," which may possibly be produced next season in London.

Already one feels that any further encroachment on Mr Sousa's repose would be unjustifiable, so with a pleasant compliment paid my comrade and a very hearty shake of the hand, we withdraw from the presence of one upon whom emperors and kings and the sovereign people alike have been pleased to shower their deserved plaudits. E.E.C.

AN INNOCENT VICTIM

Eastern Morning News 4/3.05

SOUSA IN HULL.

ENTHUSIASTIC RECEPTION AT SATURDAY'S CONCERTS.

Sousa has many admirers in Hull, and they filled the Assembly Rooms on Saturday night and fairly revelled in the selections played by his celebrated band.

The audience which assembled at the matinee—the first of the four concerts to be given by the band during their present visit to Hull—gave Sousa a cordial reception, for the very first item on the programme, "Les Preludes," a symphonic poem, revived the memories which had lingered during the two years which had elapsed since his last visit. The programme, as usual, was full of variety and novelty, and as the band played some of the familiar and marches and other enlivening tunes it was impossible for the audience to sit still. The enthusiasm which Sousa put into his work of conducting his forces became infectious, and there was a tapping of feet amongst the audience that at once told they had become "enthused." Others were apparently conducting an imaginary band with their finger. It was all excusable. Who could possibly sit and listen to Sousa's band play "El Capitan," "The Stars and Stripes," and "Dixie's Land," and not be moved? True, they are tunes which are being continually played, or rather ground out of barrel-organs, but how different they sound when played by Sousa's band.

An exceptionally fine rendering was given of a suite of Sousa's compositions, the introduction of the roll of the drums being most effective. A new Sousa march, "The Diplomat," was also included in the programme, and was played with that verve and abandon which have made the band famous. The enlivening "Washington Post" was also given. The programme was pleasingly varied by the introduction of a vocal solo by Miss Estelle Liebling, who possesses a voice of great flexibility, as demonstrated by her imitation of the flute. Miss Maude Powell contributed a finely executed violin solo, and Mr J. H. B. Morreman, saxophonist, displayed considerable ability in his playing of a pleasing fantastic pastorelle. Both were enthusiastically encored. Concerts are to be given this afternoon and evening.

ECHOES OF THE DAY.

ROBINSON CRUSOE AND HULL.

Mr John Philip Sousa, the well-known American bandmaster, who has just visited Hull for the second time, has made a rather interesting confession. He has always been anxious to visit Hull. And for what reason? Because, in the story of "Robinson Crusoe," the hero of that great boys' tale started on his adventures from the port of Hull. Thousands of boys all over the world know Hull simply because it was the starting place of Robinson Crusoe's famous voyage. We doubt there may be perhaps some long residents in Hull who do not know this fact. At least the present writer, a comparative stranger, was asked in Hull as if he were not expected to know this circumstance, and as if it were unusual for anyone to know. But we hope Hull people, as a rule, do know that Robinson Crusoe started on his travels from Hull. An idea strikes us. The novel of "Robinson Crusoe" has made the city of Hull well-known to many thousands of schoolboys all over the world. Mr John Philip Sousa, an American citizen, as we have said, wished to visit Hull simply because of its connection with a boy's story in which he had great delight. "Robinson Crusoe" has advertised the port of Hull, therefore, to a very large extent. Why does not the Hull Advertisement Committee, of which we heard so much at its inception some time ago, and of which we hear so little nowadays—why does not the Hull Advertisement Committee issue a cheap edition of "Robinson Crusoe," with good illustrations of the port from which that hero made a start? We are sure that the knowledge that Crusoe sailed from Hull would bring, at least more interested visitors, like Mr John Philip Sousa, to this city.

Hastings Adr. 3/30.05

FLYING SOUSA VISIT.—The immense success of Sousa and his wonderful Band at St. Leonards last January has prompted the great composer and conductor to pay one more visit to Hastings and St. Leonards before returning home. This visit, fixed for Thursday, April 13th, at three o'clock, will be one of the farewell concerts of the third British tour. By special request, Sousa will play the wonderful descriptive suite, "Looking Upwards." Those who have not heard this striking composition should not miss this opportunity. Those who heard it at Sousa's last visit will remember for many a day the thrilling effect produced by the drums. Miss Maude Powell, the distinguished violinist, and Miss Estelle Liebling, the soprano soloist, will each give special selections. Seats should be booked without delay at Messrs. King Bros., who have the entire management of the visit.

Guardian

Herrogate 4/1.05.

Nottingham

Daily Guardian 4/6.05

77

Sousa's band was "great" at the Kursaal on Wednesday night, and there was a fairly good house to listen to the marvellous music.

which this talented combination is able to turn out. I may say, however, there were "oceans" of room in the Grand Hall, and I could not help lamenting the fact that scores of people who would have liked to be present were prevented by the prohibitive prices. There was nothing less than 2s.—a great mistake. The Grand Circle was pretty well filled, and the upper circle was also well patronised, but the Grand Hall was a dreary waste. Altogether, I should say, the engagement will prove a remunerative one.

The marvellous machine-like way in which Sousa and his men work is something to remember, and when the men are worked up to their full pitch, the crash and the roar of the avalanche of music is calculated to sink into one in such a way as to ring in one's ears for days. Apropos of Sousa's visit I have much pleasure in printing the following clever verse by a local gentleman, who, like the previous verse writer, is content to sign his initials. Perpend:—

"MARCH AIRS."

This March-marked time with stormy beat,
As stiff in storm as starches;
Post-haste it beat all time to greet
Sousa, the King of Marches.

F. D. W.
UBIQUE.

Stull mail 4/12/05

There was one man in Sousa's band who fascinated me in a singular way. Even the magnetic "John Philip" of U.S.A. did not interest me so much as that subordinate of his who, at the rear of all the other players, gave such a wonderful display of versatility and familiarity with a variety of instruments. He is a most useful man to have in a band—able to do anything between clashing on the cymbals to rustling sandpaper. Down go the cymbals, up come the drum sticks. A few bars of drum, and away go the drum sticks. In their place is the tambourine, all jingle and bang. Have you ever noticed a clever tambourine player—how he makes a point of varying the quality of his tone? Perhaps it has never struck you that there is a possibility of different qualities of tone in a tambourine.

Sousa evidently requires his tambourinist to know all about such things. I noticed a very different quality between the tone produced by the hand and the knee, and the hand in mid air. The gentleman to whom I refer has also given close attention to the shades of tone colour that come from rubbing two pieces of sand paper—and I think of all the odd orchestral instruments I have ever come across, sand paper is the "rui-nest." There is art in its use, as I learned when the artist in question played his sand paper obbligato to the selection "Dixie Land."

There used to be a peculiar instrument called the kazoo—a first cousin to that other beautiful producer of sweet music, the comb and tissue paper. May I respectfully call the attention of Mr Sousa to the possibilities of the kazoo. The next time the famous American brings his hand to full I should dearly love to hear a solo on the kazoo and the comb and tissue paper. They would be touching reminders of the musical achievements of my early youth.

MUSIC AT THE THEATRE ROYAL

SOUSA IN NOTTINGHAM.

Sousa, the man of marches, musical conceits, and many encores, was again in Nottingham yesterday afternoon, fulfilling an engagement under the direction of Mr. Robert Arthur at the Theatre Royal. The promotion of musical matinées in the theatre is an innovation, but if Mr. Arthur can establish them as part of the regular programme of the house, they are likely to become popular with a large section. The ice was broken with the appearance of Florizel Von Reuter a few weeks ago, and the success then achieved led to the engagement of the Sousa band for the concert under notice. It was rather a matter for surprise that the audience was not of larger proportions, for the Sousa band is popular in Nottingham, and the programme arranged by Mr. Sousa was thoroughly representative of his best resources. Beginning with a selection from Puccini's "La Bohème," ending with the overture to "Raymond," and including Mr. Sousa's own extremely interesting suite, "The Last Days of Pompeii," it was throughout of high merit.

The band opened splendidly in "La Bohème," from which the arranger of the fantasia, whoever he may be, has culled all the most effective airs. In the broad, suave melodies the clarionets played like one instrument, so wonderfully together were they, and the warm Southern colouring which pervades Puccini's music was preserved in all its fascination. The instrumental soloist of the afternoon was Mr. Marshall Lufsky, who furnished a remarkable exposition of piccolo playing in Occa's "Kinloch of Kinloch," a familiar Scottish air twisted and turned inside out and roundabout to form a very showy set of variations for the piccolo. A striking effect was secured by allotting the accompaniment for the most part to the trombones and heavier brass generally and usually dispensing altogether with the wood wind.

Mr. Sousa exercises a very apt touch in certain classes of descriptive music, of which his suite, "The Last Days of Pompeii," is a typical example. The music illustrating the heedless abandonment of the period is brilliant and sparkling, with gay themes oddly tintured with a macabre-like suggestiveness, preluding the disaster. In his choice of instrumental devices to give point to particular passages, the composer shows his usual fertility. The dice rattle and the wine-cups clink as the boon companions of Burho and Stratonic make merry. The episode of Nydia, the blind girl, is treated with welcome refinement, the clarinet and harp being very daintily employed, and then comes the earthquake. Those who listened for a mere debauch of sound, with trombones and drums in full riot, were disappointed. Instead, Sousa indicates the final catastrophe by methods which are none the less impressive by reason of their simplicity, and which are marked by many original touches. Altogether the scoring is extremely striking in its artistic restraint, and quite in keeping with Bulwer Lytton's word painting of the scene.

An experience of a totally different character, but equally interesting in its way, was forthcoming in the extraordinary fantasia on "Blue Bell," given as an encore selection after Mr. Sousa's own swinging waltz, "La Reine de la Mer." The swing of this trivial theme is quite a marvel of skill, resource, and technical knowledge. The popular melody is treated in every conceivable way by every instrument in the band. At one moment the air, played with caressing languor by the clarionets, seems quite idealised, and in the next breath it has been seized upon by the trombones, and whirled away in a breakneck passade, with a dancing accompaniment at full gallop. It is a capital piece of musical fun, and exceedingly clever into the bargain. The band played the intricate score with masterly precision, and all the solo instrumentalists did magnificent work.

In addition to the pieces already mentioned, the programme also included Boito's imposing scene, "The Night of the Classical Sabbath," which was beautifully rendered, an "Amaryllis" (air of Louis XIII.) by Ghys, and Sousa's dashing march "The Diplomat." The encores were as generously conceded and as varied as ever, and among them were several of the most popular Sousa marches, such as "El Capitan," "Manhattan Beach," and "Stars and Stripes for Ever." "Dixie Land," with its dancing coars, and its plaintive introduction of "Poor Old Joe," also found a much appreciated place in the list of extra pieces.

Miss Estelle Liebbling demonstrated the wide range and flexibility of her cultured soprano in Strauss's vocal valse "Voices of Spring," and Miss Maud Powell, the accomplished violinist, whose claims to rank in the first flight of present-day executants are made more apparent every time one hears her, played very finely a fantasia on themes from the compositions of Sousa, deftly arranged in the true classical manner. The band, it might be stated, sounded splendidly in the theatre.

Nottingham Daily Express
4/6.05.

SOUSA'S BAND AT THE THEATRE ROYAL

POPULAR CONCERT.

The second of the series of matinee attractions which Mr. Robert Arthur has arranged for the entertainment of his supporters at the Theatre Royal was set before the public yesterday, when the famous band conducted and directed by Mr. John Philip Sousa gave an afternoon concert. Mr. Arthur found reason for satisfaction with the success of the Florizel von Reuter matinee, and yesterday the attendance was sufficient to be a cause for congratulation, whilst the acoustic properties of the theatre are such as to enable the large band to be heard at its best. In fact, better conditions under which to hear a combination of brass and reed instruments could not be desired. Some new pieces were included in the programme, and there was a generous supplement of the standard Sousa encores. The opening selection was an arrangement of excerpts from Puccini's opera, "La Bohème," into which Mr. Sousa has introduced splendid dramatic colouring. It is trite to say that he arranges for his own band in an unsurpassable manner. A new suite from Sousa's own pen, founded on suggestions of "The Last Days of Pompeii," was most interesting, the section devoted to picturing the blind girl Nydia being very tender and appealing, whilst the variety, emotional contrast, and even terror of the final episodes—the destruction of Pompeii and the death of Nydia, with its sombre and still climax—made up an affecting picture in musical sounds. A very dainty little piece called "Amaryllis," an air prettily arranged of the period of Louis Treize, was charmingly played, and there were many other attractive pieces. Miss Estelle Liebbling sang a brilliant vocal waltz, and Miss Maud Powell played a violin fantasia on Sousa themes, some well-known bits of melody being treated with ornamentations that appeared almost to exhaust the range of violin technique.

Grimsby News. #
4/4.05

SOUSA AND HIS BAND.

CONCERTS AT THE PRINCE OF WALES THEATRE.

Years ago John Philip Sousa attained such eminence that he became just Sousa, and like the immortals that have passed he is known throughout the world by surname only. As Sousa he came to Grimsby on Sunday, came with his celebrated band that has traversed continents, their journeys being marked by huge crowds and a reverberating roll of applause. Naturally such a composer and conductor, and such a band, were expected to conquer Grimsby, and the audiences that gathered in the Prince of Wales Theatre, it must be admitted, were for the most part ready to be conquered. There were some, the most musically critical, who still held that America cannot yet produce anything to beat our own military bands, but for the most part the audience revelled in the rampantly joyful strains and martial calls of Sousa's own marches, and would have listened to "Stars and Stripes" and "The Diplomat" all night. At the afternoon concert there was a large audience, the gallery and pit being practically full, whilst at night many found it impossible to gain a seat at all. The programmes, we should add, were entirely different.

As the curtain rolled up in the afternoon it disclosed a stage filled completely with instruments and performers. There must have been over 50. To the left was a vast army of reeds, from which we expected much; to the right the brass including instruments of quite an unfamiliar character, and also a number of saxophones, in the centre a harp played by a lady, and to the rear a giant bombardon, with other heavy brass, behind which were the tympani. And every one of these performers was a master of his art, drawing a salary which would make some merchants sigh. Scarcely had these details been noted ere Sousa himself entered. A deep and stately bow, and the band were the next moment lost in the beautiful symphonic poem "Les Preludes," by Liszt. The tonal pictures in this poem are full of a haunting beauty. "What is life but a series of preludes to that unknown song whose initial solemn note is tolled by death?" Based on such words the poem had naturally a saddened theme, and throughout Sousa showed his understanding of Liszt's efforts to picture the aspirations of the soul and the forces that lie in nature. The encore piece was Sousa's "El Capitan." A delightful saxophone solo by Mr. J. H. B. Moeremans followed, viz., "Fantasie Pastorale" by Singelee. This instrument is rarely heard, and more the pity, for its rich note and wide range render it an exceedingly welcome one, and it is possible to secure the same brilliancy of effect as on the piccolo. A wealth of applause followed, and Mr. Moeremans responded with "I ask no more." Then came a Sousa selection that surprised and delighted all. We are familiar with the Sousa marches, but in "Looking Upward" the American master has shown he is capable of something far higher, far more musical. The suite deals with visions in the stars. His first movement was filled with music lit with sunlight, full of joyful strains, in which the trombones, as in most of his compositions, played a gleeful and stentorian part. But there were softer cadences, in which the "soft breathings of the amorous flute" and the delicate work of the oboes and clarionets spoke volumes of Sousa's wide musical range, and of the ability of the band to produce these. In the last movement came an item that woke the house into thunders of applause. The movement is based upon certain lines in which appear

After the drummer's roll, my lad,
After the drummer's roll.

This was expressed by what might be termed a kettle-drum solo. Faintly like the rustle of paper was heard the roll of the drum, but gradually it grew until the theatre was full of a surging sound which had a peculiarly appealing effect, goading the people to enthusiasm. Then just as it had risen the sound fell to a faint quaver, only to rise once more to full fi. Sousa's "Dixie Land" came as an encore, and this, as all the pieces by Sousa, was played with an emphasis which made the marches and selections far brighter and more characteristic than we have realised them in the past. Miss Estelle Lieblich sang Isabelle's air from "Pre aux Cleres," and her voice competed in a remarkable way with the flute obligato by Mr. Marshall Lufsky. Miss Lieblich excels in her power of producing almost bird-like notes in the upper range, and she naturally secured an instant recall, when she sang an Indian love song. The Weber-Weingartner "Invitation a la Valse," with the "Washington Post" as an encore piece, concluded the first half.

The second part opened with two episodes, "At Fontainebleau," and a "June night in Washington," both rendered wonderfully descriptive, and as an encore Sousa gave a humorous treatment of the popular air, "Blue Bell." First the strain would be taken up by the shyly obtruding notes of the oboe with harp accompaniment, and later by the bombardon in basso profundo, whilst later, the trombones and euphoniums made short of the theme, the drums at intervals thundering in a full stop by way of punctuation. Then the band again tried the air as a chorale, the audience being highly amused and frequently thrown into laughter by the peculiar effects obtained. Grieg's wonderfully realistic "Parade of the dwarfs," and Sousa's latest march, "The Diplomat," followed with a double encore, viz., "Stars and Stripes," and "Manhattan Beach." Both Sousa's, and here we would mention that the theatrical effect in the former noticed on the occasion of the visit of the Kilties, was evidently borrowed from Sousa himself, for Sousa brings out his flutes, cornets and trombones to the front, and gives the audience the full brunt of the air. After these came the best item of the programme, the violin solo by Miss Maud Powell, viz., Ernst's "Fantasie." This lady undoubtedly stands out as the best lady violinist we can remember at Grimsby. Not only has she a wonderful technique, but her expression always bears the audience away, and even in the wildest flights of arpeggio's she never sacrificed her touch. As an encore she gave an Irish fantasia. The programme concluded with Liszt's "Fourteenth Hungarian Rhapsody."

And what shall we say of the evening? It is impossible to say more excepting that it was a re-iteration of the success of the afternoon's concert, and marked by greater enthusiasm because of the packed house. The band pieces included Hartman's "The Vikings," Sousa's suite "At the King's Court," Mascagni's "Sunrise," from the Japanese opera "Iris," Krosger's "American character sketches," Elgar's "Sevillana," Sousa's "The Diplomat March," which is certainly one of his best, and the overture "Merry wives of Windsor," which has been transcribed for military bands by Sousa. Miss Maud Powell again achieved a signal success with her violin solo "Saint-Saens," "Rondo Capriccioso," and in response to an encore played a charming air, "At the brook," with harp accompaniment, the delightful way in which the lady harpist accomplished her work being also generously recognised. Miss Estelle Lieblich again carried the audience by storm in her nightingale air from "The Marriage of Jeannette," with flute obligato by Mr. Marshall Lufsky, giving "Will you love me when the lilies are dead?" as an encore, and Mr. Herbert L. Clarke gave a cornet solo of his own, "Sounds from the Hudson." This is a brilliant value, and was rendered with a mastery that did not fail to make a deep impression. Mr. Clarke showed the wonderful possibilities of his instrument, blowing as smooth and round a note almost as one would expect from the flute, and he naturally was encored.

We should add that the profits of the concerts will be given by Mr. Curry to the Hospital and the Nursing Institution.

Grimsby Telegraph
4/4.05

SOUSA CONCERTS AT GRIMSBY

ENTHUSIASTIC AUDIENCES ACCORD ENCORES GALORE.

Sousa has been to Grimsby, and has conquered, just as he has at other places the world over. Two enthusiastic audiences at the Prince of Wales Theatre, on Sunday, encored practically every item in the programmes, than which no more emphatic sign of approval could be desired.

Sousa's is undoubtedly the most boomed band in the world, but it does not follow that a much boomed thing, be it patent medicine, book, play or band, is equal to its claim. One went to the P.O.W., therefore, with a perfectly open mind, prepared to judge alone upon the merits of what was offered.

Certain critics have been rather severe upon Sousa at times. Recently he has been told—not in so many words possibly, but in effect—that art is lacking in his concerts. From this view the writer must unhesitatingly dissent. There may be a good deal that is merely showy or theatrical. Effects are introduced that have a flavour of extravagance. There is a tendency in certain things to over-indulgence in heavy brass scoring. But there is no escaping the fact that the public like this kind of thing—they demand it indeed—and if concerts are to be run successfully regard must be paid to the popular taste, however much it may jar upon the ear of the purely artistic. I do not like such pieces of by-play as the parading of the piccolos, cornets, trumpets, and trombones in front of the band, as was done in the finale to the "Stars and Stripes," but it took the audience by storm, and that, I suppose, must be sufficient excuse.

But when all this has been allowed, the fact remains that the band can, and do, under Sousa's direction, play excerpts from the works of the greatest musical masters the world has produced, and play them in a manner which thoroughly does justice to the genius that inspired them. To say that a bandmaster, who can train a combination of wind instrumentalists to give a performance of Liszt's beautiful symphony "Les Preludes," such as was heard on Sunday afternoon, cannot treat a thing artistically is not only incorrect but absurd.

As regards Sousa's own music, it presents an originality that is in itself a recommendation, and if there is a partiality shown towards the use of an abundance of power, the most prejudiced must admit his marches are stirring.

To come to the programmes submitted on Sunday, that given in the afternoon was, in my opinion, the better. The most popular numbers were undoubtedly the very ones which the musical aesthete would ban. For instance, an arrangement of the favourite air, "Bluebell"—which appeared to have been scored to exploit the particular abilities of each instrument in the band, even the drums (tympani) having a solo—secured much more applause than any of the purely classic pieces. Whilst one may regret this was the case, one must not blame the bandmaster for supplying the popular demand.

The artistic ear could have wished for nothing better than Liszt's "Les Preludes," and the same composer's 14th Rhapsodie Hongroise, together with Weber's brilliant "Invitation a la Valse." The band is very strong numerically, but beautifully balanced, and each member a soloist, and the rendition of the works mentioned were magnificent.

The best of the Sousa compositions was the suite, "Looking Upwards." This partook of a decidedly "astronomic" character, and the three movements are admirably arranged. His latest march, "The Diplomat," was also included, and several other popular Sousa marches, including "Washington Post," "El Capitan," "Stars and Stripes," etc., were given as encores.

One of the features of the afternoon concert was the saxophone solo of Mr. J. H. B. Moeremans. The soloist proved a master of this difficult instrument. The tone produced was wonderful, and in the way of execution nothing superior could be accomplished. By way of variety there was included in each programme a song by Miss Estelle Lieblich and a violin solo by Miss Maud Powell.

The work of the latter lady was especially worthy of note. She is an accomplished violinist, and one scarcely knew which to admire the more—her tone production or mastery of technique.

Nottingham 4/6/05
Guardian.

MUSIC AT THE THEATRE ROYAL

SOUSA IN NOTTINGHAM.

Sousa, the man of marches, musical conceits, and many encores, was again in Nottingham yesterday afternoon, fulfilling an engagement under the direction of Mr. Robert Arthur at the Theatre Royal. The promotion of musical matinees in the theatre is an innovation, but if Mr. Arthur can establish them as part of the regular programme of the house, they are likely to become popular with a large section. The ice was broken with the appearance of Florizel Von Router a few weeks ago, and the success then achieved led to the engagement of the Sousa band for the concert under notice. It was rather a matter for surprise that the audience was not of larger proportions, for the Sousa band is popular in Nottingham, and the programme arranged by Mr. Sousa was thoroughly representative of his best resources. Beginning with a selection from Puccini's "La Boheme," ending with the overture to "Raymond," and including Mr. Sousa's own extremely interesting suite, "The Last Days of Pompeii," it was throughout of high merit.

The band opened splendidly in "La Boheme," from which the arranger of the fantasia, whoever he may be, has culled all the most effective airs. In the broad, suave melodies the clarionets played like one instrument, so wonderfully together were they, and the warm Southern colouring which pervades Puccini's music was preserved in all its fascination. The instrumental soloist of the afternoon was Mr. Marshall Lufsky, who furnished a remarkable exposition of piccolo playing in Occa's "Kinloch of Kinloch," a familiar Scottish air twisted and turned inside out and roundabout to form a very showy set of variations for the piccolo. A striking effect was secured by allotting the accompaniment for the most part to the trombones and heavier brass generally and usually dispensing altogether with the wood wind.

Mr. Sousa exercises a very apt touch in certain classes of descriptive music, of which his suite, "The Last Days of Pompeii," is a typical example. The music illustrating the heedless abandonment of the period is brilliant and sparkling, with gay themes oddly tinged with a macabre-like suggestiveness, prelude to the disaster. In his choice of instrumental devices to give point to particular passages, the composer shows his usual fertility. The dice rattle and the wine-cups clink as the boon companions of Burbo and Stratonice make merry. The episode of Nydia, the blind girl, is treated with welcome refinement, the clarinet and harp being very daintily employed, and then comes the earthquake. Those who listened for a mere debauch of sound, with trombones and drums in full riot, were disappointed. Instead, Sousa indicates the final catastrophe by methods which are none the less impressive by reason of their simplicity, and which are marked by many original touches. Altogether the scoring is extremely striking in its artistic restraint, and quite in keeping with Bulwer Lytton's word painting of the scene.

An experience of a totally different character, but equally interesting in its way, was forthcoming in the extraordinary fantasia on "Blue Bell," given as an encore selection after Mr. Sousa's own swinging waltz, "La Reine de la Mer." The swing of this trivial theme is quite a marvel of skill, resource, and technical knowledge. The popular melody is treated in every conceivable way by every instrument in the band. At one moment the air, played with caressing languor by the clarionets, seems quite idealised, and in the next breath it has been seized upon by the trombones, and whirled away in a breakneck passage, with a dancing accompaniment at full gallop. It is a capital piece of musical fun, and exceedingly clever into the bargain. The band played the intricate score with masterly precision, and all the solo instrumentalists did magnificent work.

In addition to the pieces already mentioned, the programme also included Boito's imposing scene, "The Night of the Classical Sabbath," which was beautifully rendered, an "Amaryllis" (air of Louis XIII.) by Ghys, and Sousa's dashing march "The Diplomat." The encores were as generously conceded and as varied as ever, and among them were several of the most popular Sousa marches, such as "El Capitan," "Manhattan Beach," and "Stars and Stripes for Ever." "Dixie Land," with its dancing coots, and its plaintive introduction of "Poor Old Joe," also found a much appreciated place in the list of extra pieces.

Miss Estelle Liebbling demonstrated the wide range and flexibility of her cultured soprano in Strauss's vocal valse "Voices of Spring," and Miss Maud Powell, the accomplished violinist, whose claims to rank in the first flight of present-day vocalists are made more apparent every time one hears her, played very finely a fantasia on themes from the compositions of Sousa, deftly arranged in the true classical manner. The band, it might be stated, sounded splendidly in the theatre.

Nottingham Evening News
4/6/05

SOUSA IN NOTTINGHAM

The famous American bandmaster, John Philip Sousa, paid a flying visit to Nottingham this afternoon, giving a concert on purely popular lines at the Theatre Royal. The attendance was sufficient to be a cause for congratulation, whilst the acoustic properties of the theatre are such as to enable the large band to be heard at its best. In fact, better conditions under which to hear a combination of brass and reed instruments could not be desired. Some new pieces were included in the programme, and there was a generous supplement of the standard Sousa encores. The opening selection was an arrangement of excerpts from Puccini's opera, "La Boheme," into which Mr. Sousa has introduced splendid dramatic colouring. It is trite to say that he arranges for his own band in an unsurpassable manner. A new suite from Sousa's own pen, founded on suggestions of "The Last Days of Pompeii," was most interesting, the section devoted to picturing the blind girl Nydia being most tender and appealing, whilst the variety, emotional contrast, and even terror of the final episodes—the destruction of Pompeii and the death of Nydia, with its sombre and still climax—made up an affecting picture in musical sounds. A very dainty little piece called "Amaryllis," an air prettily arranged, of the period of Louis Treize, was charmingly played, and there were many other attractive pieces. Miss Estelle Liebbling sang a brilliant vocal waltz, and Miss Maud Powell played a violin fantasia on Sousa themes, some well-known bits of melody being treated with ornamentations that appeared almost to exhaust the range of violin technique.

Ev. News.

"EVENING NEWS" MEMS

Sousa has come and gone, but it is safe to say that his visit to Scarborough will stand out in the memory of those fortunate enough to listen to his band.

Nottingham Express
4/6/05

SOUSA'S BAND AT THE THEATRE ROYAL

POPULAR CONCERT.

The second of the series of matinee attractions which Mr. Robert Arthur has arranged for the entertainment of his supporters at the Theatre Royal was set before the public yesterday, when the famous band conducted and directed by Mr. John Philip Sousa gave an afternoon concert. Mr. Arthur found reason for satisfaction with the success of the Florizel von Router matinee, and yesterday the attendance was sufficient to be a cause for congratulation, whilst the acoustic properties of the theatre are such as to enable the large band to be heard at its best. In fact, better conditions under which to hear a combination of brass and reed instruments could not be desired. Some new pieces were included in the programme, and there was a generous supplement of the standard Sousa encores. The opening selection was an arrangement of excerpts from Puccini's opera, "La Boheme," into which Mr. Sousa has introduced splendid dramatic colouring. It is trite to say that he arranges for his own band in an unsurpassable manner. A new suite from Sousa's own pen, founded on suggestions of "The Last Days of Pompeii," was most interesting, the section devoted to picturing the blind girl Nydia being very tender and appealing, whilst the variety, emotional contrast, and even terror of the final episodes—the destruction of Pompeii and the death of Nydia, with its sombre and still climax—made up an affecting picture in musical sounds. A very dainty little piece called "Amaryllis," an air prettily arranged of the period of Louis Treize, was charmingly played, and there were many other attractive pieces. Miss Estelle Liebbling sang a brilliant vocal waltz, and Miss Maud Powell played a violin fantasia on Sousa themes, some well-known bits of melody being treated with ornamentations that appeared almost to exhaust the range of violin technique.

Sheffield Telegraph 5/6/05

SOUSA'S BAND IN SHEFFIELD.

Sousa and his band paid another visit to Sheffield yesterday afternoon, and gave a performance at the Theatre Royal. It is only a few weeks since that they were performing at the Albert Hall; but the large audience that assembled on this their "flying visit," showed that their methods are still popular. The programme was characteristic of a Sousa concert, and the playing of the band was usually superb, and sometimes humorous. Again the band showed itself to be an institution with remarkable resources, so admirably disciplined that a dramatic gesture from the conductor would bring forth effects which the audience never anticipated. But while there was something of the grotesque occasionally introduced into the playing, providing a humorous variation, it was always apparent that Sousa was commanding a highly trained and efficient corps of instrumentalists. Sousa compositions formed a prominent feature in the programme, and included the new suite, "The Last Days of Pompeii." The overture, "Raymond," and "The Night of the Classical Sabbath," were among the gems of the concert. The work of the clarinets was particularly brilliant, and the tone was full and beautifully rich. Sousa had an enthusiastic reception, and he showed his wonted generosity in encores. In addition to the items contributed by the band, two soprano songs were sung by Miss Estelle Liebbling, "Voice of Spring" (Strauss) and "Indian Love Song"; Miss Maud Powell displayed remarkable technique as a violinist in a fantasia on Sousa themes; and a piccolo solo, "Kinloch o' Kinloch," was cleverly played by Mr. Marshall Lufsky. The concert concluded with "The Star-spangled Banner," and "God Save the King."

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Nottingham
Ev. Post. 4.05

Derby 4.05
Daily Express

Derby Telegraph 4.05

SOUSA IN NOTTINGHAM.

Sousa, the man of marches, musical conceits, and many encores, has been again in Nottingham this afternoon, fulfilling an engagement under the direction of Mr. Robert Arthur at the Theatre Royal. The promotion of musical matinees in the theatre is an innovation which, if Mr. Arthur can establish them as part of the regular programme of the house, is likely to become popular with a large section. The ice was broken with the appearance of Florizel Von Reuter a few weeks ago, and the success then achieved led to the engagement of the Sousa band for the concert under notice. It was rather a matter for surprise that the audience was not of larger proportions, for the Sousa band is popular in Nottingham, and the programme arranged by Mr. Sousa was thoroughly representative of his best resources. Beginning with a selection from Puccini's "La Boheme," ending with the overture to "Raymond," and including Mr. Sousa's own extremely interesting suite, "The Last Days of Pompeii," it was throughout of high merit.

The band opened splendidly in "La Boheme," from which the arranger of the fantasia, whoever he may be, has culled all the most effective airs. In the broad, suave melodies the clarionets played like one instrument, so wonderfully together were they, and warm Southern colouring which pervades Puccini's music was preserved in all its fascination. The instrumental soloist of the afternoon was Mr. Marshall Lufsky, who furnished a remarkable exposition of piccolo playing in Occa's "Kinloch of Kinloch," a familiar Scottish air twisted and turned inside out and roundabout to form a very showy set of variations for the piccolo. A striking effect was secured by allotting the accompaniment for the most part to the trombones and heavier brass generally and usually dispensing altogether with the woodwind. Included in the programme, in addition to the pieces already mentioned, were Boito's "The Night of the Classical Sabbath," Sousa's valse "La Reine de la Mer," and "The Diplomat," and Ghy's "Amaryllis" (air of Louis XIII.). Miss Estelle Liebling exhibited her wonderfully flexible soprano in Strauss's vocal valse, "Voices of Spring," which she sang to admiration, and Miss Maud Powell, the accomplished violinist, played very finely a fantasia on themes from the compositions of Sousa. The Sousa encores were as generously conceded and as varied as ever, and the concert was highly enjoyable.

MR. SOUSA AND HIS BAND.

Mr. Sousa and his famous band, under the local auspices of Mr. Walter Jones, paid their second visit to the Derby Drill Hall on Tuesday evening, and were received by an enthusiastic audience, which packed the building completely except in the reserved seats. Now the reserve seats are usually placed immediately in front of the platform, but on this occasion, on the excellent principle that distance lends enchantment to the ear, the "reserves" were placed nearer the centre of auditorium, and the "seconds" had the first benefit of the full volume of sound which the Souesas can produce when they are playing very much fortissimo. This is an excellent "lead" which future organisers of robust band concerts may bear in mind; and we are not sure that in another respect the business acumen of Mr. Sousa's manager is not worth noting, viz., in arranging all the encores beforehand, in assuming that everything will be encored, and in having a man at the top of the gallery to display a big card with the name of the encore legibly printed on it. It saves so much trouble, relieves the artistes from the necessity of displaying any hesitating coyness, and the audience from clapping their hands off and stamping their boots into powder. It would not do to print the encores on the programme before-hand, because the really hungry audiences would encore the encores, and, besides, the programmes do not always turn up. They did not on Wednesday night, for instance, except for a mere handful—got lost on the journey down, it was explained—and so the audience for the most part, whilst fully informed as to pieces not on the programme, were left to guess the identity of the items belonging to the programme proper. Taking it altogether the programme may be safely described as an olla podrida, using the phrase in its English sense as something of an incongruous mixture. Now most popular programmes are mixtures, but our readers will understand what we mean when we say that a very beautiful piece of musical colour work, poetical withal, Mascagni's idea of sunrise as depicted in his Japanese opera "Iris"—quite the finest piece of writing the band had to translate, and the gem of the evening, was followed, with scarcely the interval of a breathing space, by the "Washington Post"! The "Washington Post"! No doubt that was the most unpalatable mixture of all, for although "El Capitaine" coming after "The Vikings" overture seemed rather stale, the audience welcomed "Dixie Land"—with its forty-year-old reminiscence of "Poor Old Jeff"—in succession to Mr. Sousa's new suite, "At the King's Court." The idea of the latter was distinctly novel; first of all entered "her ladyship the Countess," introduced trippingly by the reeds; they "her Grace the Duchess," heralded gravely by the brass; lastly "Her Majesty the Queen," with the full band to do her honour, a flourish of trumpets, and a stately, almost Sullivanesque, melody which was quite imposing and undeniably well written. Some American character sketches, particularly "An Indian Lament," Elgar's Spanish scene, "Sevillana," a new Sousa march, "The Diplomat," and the overture to Nicolai's sadly overlooked opera, "The Merry Wives of Windsor" (last produced in Derby by Carl Rosa in the old Corn Exchange days) were among the other notable contributions of the band. A couple of very fine cornet solos by Mr. Herbert Clarke—the delightful "Rosary" was the encore—roused the audience, particularly the democracy, to a high pitch of enthusiasm, and so also did Miss Maud Powell's sympathetic and charming rendering of a Saint-Saens' rondo as a violin solo. The vocalist was Miss Estelle Liebling, who has been heard before in "Nightingale Air," with Mr. Lufsky's flute obligato.

SOUSA AND HIS BAND IN DERBY.

The popularity of John Philip Sousa and his remarkable band was again demonstrated on Wednesday night, when, on the occasion of his third visit to the town, the Derby Drill Hall was practically crowded with a most enthusiastic audience. If one might compare the programme with that of the previous occasions, and its rendering, it might fairly be said that the concert was a distinct improvement. There was considerably more music and rather less mechanism in the playing of the band, though, of course, there were several of the popular marches, which, by the way, were most heartily applauded. There was a particularly fine suite, emanating from the brain of the famous conductor himself, which he has entitled "At the King's Court." There were three movements, "Her Ladyship the Countess," her Grace the Duchess, and her Majesty the Queen," and though all were extremely fine, perhaps the first movement might be awarded the palm. A series of American character sketches by Kroeger were very good, and were what might be described as characteristic of the band, whilst Sousa's new march, "The Diplomat," was loudly applauded. The vocalist of the evening was Miss Estelle Liebling, who has been with the band before, and who once more gave evidence of her extraordinary vocal powers in her rendering of the Nightingale air from Massé's "The Marriage of Jeannette." She was heard in the same song on her first visit here, and again there was a brilliant flute obligato by Mr. Marshall Lufsky. The cornet solo, "Sounds from the Hudson," by Mr. Herbert L. Clarke, written by himself, was an extraordinary performance, and was most deservedly encored. There was also a very excellent violin solo by Miss Maud Powell. There were the usual number of encores, but they were in every instance demanded, and were readily accorded, and altogether the concert was a thoroughly successful one. Mr. Walter Jones, to whose initiative Derby owes this last treat, deserves every congratulation upon his enterprise. The programme, as arranged, was as follows:—Overture, "The Vikings" (Hartman); valse brillante, "Sounds from the Hudson" (Clarke); Mr. Herbert L. Clarke; suite, "At the King's Court" (new) (Sousa); (a) "Her Ladyship the Countess," (b) "Her Grace the Duchess," (c) "Her Majesty the Queen"; nightingale air from "The marriage of Jeannette" (Massé); Miss Estelle Liebling (flute obligato by Mr. Marshall Lufsky); "Sunrise," from the Japanese Opera "Iris" (Mascagni); American character sketches (Kroeger), (a) "The Gamin," (b) "An Indian Lament," (c) "Voodoo night scene," (d) "The dancing darkey"; (a), Scene Espagnol, "Sevillana" (Elgar); (b) march, "The Diplomat" (new) (Sousa); rondo capriccioso (Saint-Saens), Miss Maud Powell; overture, "The merry wives of Windsor" (Nicolai), (transcribed for military band from the original orchestral score by John Philip Sousa); "God save the King."

SOUSA'S BAND IN SHEFFIELD.

A flying visit was paid by Sousa's band to Sheffield this afternoon, a matinee performance being given at the Theatre Royal, and a very large number of people being attracted, although the theatre was not crowded. The programme ran quite on the accepted lines, the items generally being full of dash and crash, and encores being given to every number, these invariably being those hurricane marches which first made Sousa's fame. A suite of his "The Destruction of Pompeii" was performed in Sheffield for the first time, but the item which met with most acceptance was Boito's "Night of the Classical Sabbath." In the second part Sousa's new march "The Diplomat" proved quite en suite with his previous compositions, and he relied on the brass of his band with a trustfulness which has never yet been betrayed. In this instance his band responded admirably, and crash and verve marked a remarkable performance. In addition to the work of the band two songs were sung by Miss Estelle Liebling, and a violin solo was given by Miss Maud Powell; whilst Mr. Marshall Lufsky contributed an admirable piccolo solo, which met with an irresistible recall.

Ev. Times. Glasgow. 29.05

Diversity of opinion, says a correspondent, is responsible for considerable mirth and misery. It is curious how some folk look upon greatness. As one of the biggest members of the Canadian Kilties' Band was proceeding towards Greenock Central Station the other day, he was met by a son of the sugar and ships town, who was fairly well fouled. The boozy one "brought himself up," and with a commiserative leer on his whisky-sodden countenance, ejaculated in the direction of the extensively-built chap—"My guidness, you ought to be ashamed of yourself!"

A somewhat similar incident happened at Buchanan Street Station about a week ago, when Sousa's Band was leaving for Stirling. A man who looked like a boy—one of the sort who in England would have been seized and trained as a jockey—was well filled with whisky. He was attracted by the appearance of the biggest member of Sousa's Band, a fine-looking fellow about six feet four inches in height. The little chap's eyes were about on a level with the big man's lowest waistcoat button, but he craned back his head till he got his eyes in a straight line with those of the bandsman, and spluttered out—"Man, ye're a fine-lookin' man, I admit; but ye wad ha'e been mair handy like gin ye'd been a wee shorter!"

Dundee Ev. Post
3/22.05

DAY BY DAY.

The great John Philip Sousa, while in Dundee yesterday took a walk along High Street. At the Pillars the strains of music broke on his ear. He came to an abrupt halt, and for an instant appeared to listen intently. Then, recognising that a German band was doing its deadly work on a Scottish tune, he resumed his walk in solemn silence.

Within Her Majesty's Theatre the March King and his effervescent bandmen delighted a splendid audience. Even ministers were there, but I did not notice Sheriff Campbell Smith, who, I am sure, would have listened with appreciation to the many wonderful variations of "Bluebell," a tune which the other day his Lordship declared he had never heard.

The mannerisms of the great conductor caused not a little amusement. On leaving the theatre a visitor from a seaside suburb of Dundee thus delivered himself, "Man, that Sousa has a way of his own of wielding the baton. One moment he appears to be pouring castor oil from a bottle into a teaspoon, and the next you would think he was playing a mashie shot out of a bunker." How's that for a terse description?

"The music was splendid, but," says a correspondent, "the behaviour of a section of the audience might have been improved. I am sorry to breathe an unkind word about the ladies, but really the conduct of a number of 'the dears' was very annoying. Of course, they all kept on their hats."

"Even that offence, however, I would condone if the ladies would sit still and keep their heads in something like a steady position. Behind a trio of chattering young damsels I had the bad fortune to be planted in the gallery. Their tongues were long and their hats were broad, and, to add to my discomfort, one of the trio kept turning perpetually in order to have a good look, not of the performers, but of the audience, through a huge opera-glass."

"Might I suggest to ladies who indulge in this form of recreation that by standing outside the theatre either before or after the performance they could get a capital view of the audience without annoying people who attend solely to see those on the stage and hear the performance? Another virtue in the scheme which I suggest is contained in the fact that the sightseers would save the sums they spend in paying for admission in order to spoil other folk's enjoyment."

Leeds Daily News.
3/31.05

SOUSA IN LEEDS

Despite the manner in which Sousa's band has been "run down" by lovers of high-class music, the famous American instrumentalists are still sure of a hearty welcome from Leeds audiences, as was evidenced by the large number of people that gathered in the Victoria Hall yesterday—both afternoon and evening. The programme at each performance contained many taking pieces, "At the King's Court" being, perhaps, the most popular, whilst "American Character Sketches," "Merry Wives of Windsor," and numerous marches, were also well received.

Musical Scarborough worshipped at the Londesborough Theatre last night, and

became oblivious to discomfort when listening to the famous band.

Sousa quite captivated the audience, and never failed to take note of the outbursts of applause. His generosity in the matter of encores was often remarked.

There has perhaps never been more people in the theatre than on the occasion of his visit, but a great many people who much desired to hear the band were unable to gain admission.

Many who did get inside had to stand, and by a quarter past seven all except booked places were full. So people were told, but there were still those who paid to try their luck.

The wonderful organisation of the performance impressed everybody. There was never the least suggestion of a hitch. A look from Sousa worked wonders.

The sensation of the evening was the rendering of "Blue Bell." This tune has been played and sang with a persistency which has caused many to hate the sound of it. Last night Sousa transformed general opinion of "the horrid thing."

Almost every instrument played a "Blue Bell" solo. Certainly the tune was beaten out of the drum quite musically, and the one lady member of the band played it on the harp. Always while "Blue Bell" was receiving attention one instrument clung to the air while the band discoursed variations.

It will readily be credited by those who heard Mr. Herbert L. Clarke's cornet solos that he is the most highly-paid cornetist in the world.

Miss Estelle Liebling, the soprano vocalist, who has sung at 1,000 Sousa concerts, not having missed a single performance since she joined the March King's company, sang like a bird, and Mr. Marshall Lufsky's flute obligato helped her trillings.

Miss Maud Powell played on a violin by Joseph Guarnerius, which is stated to have cost £1,000. More depends on the performer than the instrument, however. Miss Powell possesses a talent which is extraordinary.

As we have said, those who were privileged to hear the band will not soon forget its visit to Scarborough. No matter what inconvenience was suffered to obtain a place there are few who would not undergo a similar experience for the same compensation.

Yorkshire Telegraph. 4/5.05

SOUSA'S BAND IN SHEFFIELD.

A flying visit was paid by Sousa's band to Sheffield this afternoon, a matinee performance being given at the Theatre Royal, and a very large number of people being attracted, although the theatre was not crowded. The programme ran quite on the accepted lines, the items generally being full of dash and crash, and encores being given to every number, these invariably being those hurricane marches which first made Sousa's fame. A suite of his "The Destruction of Pompeii" was performed in Sheffield for the first time, but the item which met with most acceptance was Boito's "Night of the Classical Sabbath." In the second part Sousa's new march "The Diplomat" proved quite en suite with his previous compositions, and he relied on the brass of his band with a trustfulness which has never yet been betrayed. In this instance his band responded admirably, and crash and verve marked a remarkable performance. In addition to the work of the band two songs were sung by Miss Estelle Liebling, and a violin solo was given by Miss Maud Powell; whilst Mr. Marshall Lufsky contributed an admirable piccolo solo, which met with an irresistible recall.

ORIGINAL POETRY.

SOUSA!

Sapphoic Son of the Stripes and Stars!
Batonic builder of breves and bars!

All hail!

Whitby welcomes both Yorke and thee,
Wondrous Phillips as ye twain be!
Also Miss Maud and the fair Estelle,
With Cornetist Clarke, as clear as bell.
Major and Minor, all are good,
Whether notes are silvern, brass, or wood;
Nor we forget the toneful strings
That thoughts of Psalmist David brings;
Or Tara's Halls that Erin sings.

O four-eyed Fame, with bearded feature,
I am but poor poetic creature.
Nor song can sing that's worthy thee,
Cousin Sousa from o'er the Sea.
But slight request now grant to me,
Which I would Whitmanize in language à la
the Old Walt's.

In this sublime style—

O Great Sousa!

The Greatest Song has never been written.
The sweetest tune has never been composed.
But it may be—by Thee.

Walk thou on the shore when wavelets kiss the
earth,

Be thou on the sea when the shorlights dance to
thy terror.

Take thou a Dante's dream, a drunkard's night-
mare, and canned curses of the slums of a
big city!

Take thou the condensed screams of a million
maniacs!

Take the last note from a shot-torn skylark.

Take the weird, plaintive, minor key of a Dead
March.

Boil Bill Bailey's "Home, Sweet Home," "The
Lost Chord," and Moore's Melodies into an
Irish stew.

Then wave thy magic wand o'er the Cauldron of
Macbeth's Witches, and give us the Song—
That shall satisfy our longing, sad souls.

The song that earth has waited for through the
ages.

The song that earth still craves for;

But never may hear.

O Sousa! Scion of Euterpe!

What sayest Thou?

Then was heard the sound of a great Horn(e),
calling an assembly of the tribes, and many
came, both from the east and from the west.
Then did the Shakers roll in with a great roll, like
unto vast waves that gather out of the ocean.
Also it came to pass that the Band played, and
all the Flats and Sharps in the land of
Cadmon and Cook rejoiced with a great joy and
the mighty joining of multitudes of palms!

WALT WAMPUM.

Liverpool.

The Stage. 4/6.05

GREAT GRIMSBY—PRINCE OF WALES'S
(Managing Director, Mr. J. H. Curry;
Assistant Manager, Mr. Sydney Tolfree).—
A visit from Mr. John Philip Sousa and his
band, who gave two recitals here on Sunday
last, was highly appreciated, the theatre
being filled at each performance. This
week *Sherlock Holmes*, presented by Mr.
Charles Froeman's company, is holding the
boards. Mr. H. A. Saintsbury in the title-
role gives a finished study of the famous
detective, whose nonchalance and coolness
under difficulties are loudly applauded.
Mr. Lawrence Leyton makes a most affable
Dr. Watson, and Mr. Pelham Rayner is ex-
cellent as Sidney Prince. Miss Vera Longden
as Alice Faulkner is a pathetic figure and
soon enlists the sympathy of the audience.
Miss Maud Linden as Madge Larrabee is
also good. A clever study is that offered by
Mr. W. F. Stirling as Professor Moriarty,
whose machinations and general villainy
have so much to do with the piece, and the
James Larrabee of Mr. Leslie Carter has
much to recommend it. Master Walter
Hicks is a smart Billy, and makes the most
of his opportunities. The minor characters
are well cast, and the play is carefully
staged.

SOUSA'S BAND IN DONCASTER.

John Philip Sousa and his world-renowned band visited Doncaster on Tuesday, and gave a concert in the Corn Exchange in the evening, which was one of the greatest musical treats which has come in Doncaster's way for a long time. Unfortunately, for some reason or other—whether it is that the majority of Doncaster people have not yet heard of Sousa or his marches, leaving his band out of the question, we do not know—the audience was an exceedingly poor one. The Corn Exchange takes a good deal of filling, of course, but it was not a case of being full or nearly so, but of being more than half empty. The galleries were fairly full, it is true, and the seats towards the back of the hall, but all in front was a dreary waste of empty chairs, with patches of humanity scattered here and there like straggling weeds in a desert. It was a great disappointment that the great American composer of sparkling music should have so half-hearted a welcome on this, his first visit to Doncaster, and we should imagine that he has not carried away with him any very lofty idea of Doncaster's musical appreciation as a community.

What audience there was, however, was very appreciative, and even enthusiastic. Encores were accorded after every piece on the programme and were good-naturedly responded to, and in generous measure, not only by the band, but by the several solo artistes also. As for the performances of the band, so much has been said and written of it during its tour through England, that every adjective indicative of eulogy has been exhausted long ago. We can only say that it was Sousa's band, and it was just such a brilliant combination as one would expect "the March King" to have gathered under his baton for the interpretation of his fiery soul. Nearly sixty strong, the band made the Corn Exchange resound with such martial strains as it has been a stranger to for many a day, its precision and attack being things to marvel at, though half the battle may be that it is Sousa himself who conducts.

The following was the programme, but it must be read as double the length it appears, for, as we have said, encores after every item were kindly responded to:—

Overture—"The Vikings" (Hartman)
 Valse Brillante—"Sounds from the Hudson" (Clarke) Mr. Herbert L. Clarke
 Suite—"At the King's Court" (New) (Sousa)
 (a) Her Ladyship the Countess; (b) Her Grace the Duchess; (c) Her Majesty the Queen.
 Nightingale air from "The Marriage of Jeanette" (Masse) Miss Estelle Liebling
 Flute obligato by Mr. Marshall Lufsky.
 "Sunrise," from the Japanese opera "Iris" (Mascagni)
 American character sketches (Kroeger)
 (a) The Gamin; (b) An Indian Lament; (c) Voodoo Night Scene; (d) The Dancing Darkey.
 (a) Scene Espagnol—"Sevillana" (Elgar)
 (b) March—"The Diplomat" (New) (Sousa)
 Rondo capriccioso (Saint-Saens) Miss Maud Powell
 Overture—"The Merry Wives of Windsor" (Nicolai). (Transcribed for Military Band from the original orchestral score by John Philip Sousa.)
 National Anthem.

SOUSA AND HIS BAND IN DONCASTER.

Sousa and his band gave a concert in the Corn Exchange, Doncaster, on Tuesday evening. The cheaper seats were fairly well filled, but half of the reserved seats were empty. The band is composed almost entirely of wind instruments, the only stringed instrument used being a harp, which was played by a lady. There are about fifty members of the band, all dressed in a plain dark uniform, with a gold band round the cap. We are afraid the performance, although a complete musical success, was far from being a financial one. The playing of the band was of course splendid. It is no doubt specially constituted for the performance of marches, for both the composition and the rendering of which (as a conductor) Sousa is famous. The programme, which we append, did not contain more than half of the items rendered, as after the performance of each item the band gave some additional composition, or arrangement of some popular air, by Sousa. So admirably disciplined is the band that mere gestures from the conductor, produced many dramatic effects and surprises for the audience. Some of these effects were humorous or grotesque. Miss Estelle Liebling, who sang, is a wonderfully skilled vocalist with a voice of exceptionally high register, a pleasing voice as well. With the flute obligato she gave a marvellously effective rendering of the nightingale air from "The Marriage of Jeanette." Miss Maud Powell also exhibited remarkable skill as a violinist in a rondo capriccioso by Saint-Saens, and in a selection played in response to an encore. Programme:—
 Overture, "The Vikings," (Hartman.)
 Valse Brillante, "Sounds from the Hudson" Mr. Herbert L. Clarke. (Clarke.)
 Suite, "At the King's Court" (new) (Sousa.)
 Nightingale air from "The Marriage of Jeanette," (Masse)
 Miss Estelle Liebling.
 Flute obligato by Mr. Marshall Lufsky.
 "Sunrise," from the Japanese opera "Iris," (Mascagni)
 American character sketches. (Kroeger.)
 (a) Scene Espagnol "Sevillana" (Elgar.)
 (b) March "The Diplomat" (new) (Sousa.)
 Rondo Capriccioso (Saint-Saens.)
 Miss Maud Powell.
 Overture, "The Merry Wives of Windsor," (Nicolai.)

Telegraph. 4/11. 05

PIRATED MUSIC.

TO THE EDITOR OF "THE DAILY TELEGRAPH."

SIR—In consequence of the drastic action the music publishers have been forced to adopt on account of the ineptitude of the Government and the bigoted obstruction of Mr. Caldwell, a large and respectable section of the community have nothing but ruin to look forward to.

Title engravers, plate makers, music engravers, composers, and arrangers are deprived of the means of a livelihood (precarious at the best of times), as they can only work upon new productions.

When a motley crew, calling themselves unemployed, parade the streets with a red rag in front of them and solicit alms there is a great outcry, and the Government endeavour to relieve them. But when a large number of men who have had to give years of their lives to acquire a knowledge of a branch of the music trades are being systematically robbed of their living they are contemptuously informed they must grin and bear it.

Surely it is time the public gave some serious attention to the question of piracy and assisted the publishers in obtaining their just dues.—Yours truly,
 London, April 11. A. C. V. J.

SOUSA'S BAND AT LEAMINGTON.

The versatile Mr. J. P. Sousa and his world-famous band paid their second visit to Leamington on Thursday afternoon. The Winter Hall was not quite so full as on the memorable occasion when the band had a taste of what the old country can do in the way of climatic eccentricities, but the audience was nevertheless a large one, and quite as enthusiastic as Leamington audiences are wont to be. The band has undergone some modifications in composition since it was last in Leamington. A harp has been added, and there have been other changes which are all for the better. The band strikes one as being decidedly less "brassy" than when it was here before; one could almost imagine that the mellowing influence of "effete old Europe" had told upon it, and deprived it of some of that aggressive Americanism which when expressed in sound is not always "grateful and comforting" to Old World ears.

However that may be, the band as now constituted undoubtedly has stronger claims to be taken seriously by the lover of good music than could previously have been put forward on its behalf. Not that it has ceased to be distinctively American. That would be a pity, for, after all, while we have many bands in England which can play classical music very creditably, only Mr. Sousa and his merry men can give us the "Stars and Stripes For Ever" with the right American ring. It is theatrical, perhaps, that marshalling of the long line of trumpeters in front of the stage, but who shall say that it is not entirely in keeping with the spirit of the composition which they are rendering, and that there is not more in it after all than a trick of stage-management?

The conductor's own pulse-stirring compositions figured prominently in the programme, of course—the audience would undoubtedly have been grievously disappointed if they had not—and one was more convinced than ever that Sousa is his own best interpreter. But higher game—if one may say so—was also flown at, and not without success. Witness the manner in which Liszt's symphonic poem, "Les Preludes," and the "Fourteenth Hungarian Rhapsody" were played. The interpretation of the softer passages in the former must have been a revelation to those who had previously only heard the band in marches and cake walks. Encores were numerous, and Mr. Sousa, unlike some English vocalists, did not require much persuasion to induce him to comply with the wishes of the audience.

Variety was given to the programme by the contributions of Miss Estelle Liebling, soprano, and Miss Maud Powell, solo violinist. The former, a vocalist of considerable parts, sang the showy air from Herold's "Pre Aux Clercs" which is allotted to Isabella, and was deservedly encored. Miss Maud Powell gave a very artistic rendering of Ernst's fantasia, "d'Otello," a composition in which her mastery of the instrument was finely displayed.

A saxophone solo was well played by Mr. J. H. B. Moeremans.

The local arrangements were in the hands of Mr. C. S. Birch.

TO THE EDITOR OF "THE DAILY TELEGRAPH."

SIR—There is one point which seems to have been lost sight of in the question of getting a bill for the protection of the music publishers, printers, and composers. Let every professional musician (whether he is a composer or not) write to the member of Parliament who represents his division, urging on him the absolute necessity of something being done to remedy the existing state of affairs. It is a disgrace to the country that we, who pay our share of the taxes, should be denied common justice and protection.—Yours very truly,
 Blackheath, April 11. J. T. FIELD.

Lemington. Courier.
4/7.05.

Norfolk.
Daily Standard
4/8.05.

Whitby Gazette.
3/25-05

SOUSA AND HIS BAND.

The second visit of Sousa and his famous band to Leamington, which took place by arrangement with Mr. C. S. Birch, drew a crowded audience to the Winter Hall on Thursday afternoon. The programme, which differed to a great extent from the one originally advertised, was nevertheless equally attractive, and the performance from start to finish was listened to with keen enjoyment by the large audience, who when opportunity permitted were not slow to show their appreciation. The Sousa marches occupied a considerable portion of the programme, and they were played with a dash and regularity which delighted everyone. The famous band manipulate a remarkable set of instruments, and the musicians succeeded in producing some marvellous effects in the descriptive pieces. Of Sousa's productions "El Capitan" was all too short for the delighted audience, and before the applause had died away the band was busy with the next item on the programme. "The Washington Post," "The Diplomat," "Stars and Stripes for ever," and other pieces were equally enjoyable. The eyes of the audience were frequently centred on the famous bandmaster, whose style of conducting was easy and graceful; his soul was in his work, and he displayed none of those eccentric attitudes in which he is often caricatured. In the descriptive pieces the little drum was often heard to advantage, and the bandsman to whom that instrument was assigned gave a most realistic performance on more than one occasion. Several other instruments were in charge of this particular performer, and he was equally happy with all of them in the various scenes he was called upon to represent, which were very picturesque and realistic. Besides the band instrumental and vocal solos formed a part of the afternoon's entertainment. Mr. J. H. B. Moeremans gave a beautiful selection, "Fantasie Pastorale," on the saxophone, an instrument over which he has complete mastery. Miss Estelle Liebling sang Isabella's air from "Pre aux Clercs" (Herold). This accomplished vocalist, who is to be found everywhere with Sousa's band, possesses a voice which, though not particularly strong, is of remarkable range and exceptional purity, and she sings with unusual technical facility. Her song, which was encored, was given with an effective flute accompanist by Mr. Marshall Lufsky. Another great favourite in the musical world, both on this side of the water and in America, is Miss Maud Powell, the distinguished violinist. She received a hearty welcome, and her marvellous performance on her valuable Joseph Guarnerius violin was beyond all praise. The full programme was as follows: Symphonic poem, "Les Preludes" (Liszt), the Band; march, "El Capitan" (Sousa), the Band; saxophone solo, "Fantasie Pastorale," (Singelee), Mr. J. H. B. Moeremans; suite, "Looking Upward" (Sousa), the Band; march, "Dixie Land" (Sousa), the Band; vocal solo, Isabella's air from "Pre aux Clercs" (Herold), Miss Estelle Liebling, with flute obligato by Mr. Marshall Lufsky, encore, "Will you love when the lilies are dead?"; "Invitation a la Valse" (Weber-Weingarten), the Band; march, "Washington Post" (Sousa), the Band; episodes, (a) At Fontainebleau, (b) A June night in Washington (Nevin), the Band; "Blue Bell" (Sousa), the Band; (a) "Parade of the Dwarfs" (Greig), (b) march, "The Diplomat" (new) (Sousa), the Band; violin solo, fantasie "D'Otello" (Ernst), Miss Maud Powell; "Stars and Stripes for Ever" (Sousa), the Band; Fourteenth Hungarian Rhapsody (Liszt), the Band; "Star-Spangled Banner," and "God Save the King," the Band.

SOUSA AT NORWICH.

AN EXCELLENT PERFORMANCE.

Sousa has come and conquered! A flying visit to St. Andrew's hall, a harmonious blare of trumpets, innumerable bows to the audience, and the great "March King" and his men proceeded on their way rejoicing at the reception accorded them at this afternoon's concert.

The programme was in every respect as attractive as that submitted on the occasion of the previous visit of this wonderful musical organisation. It would be absurd to attempt to criticise the efforts of the instrumentalists, for what but efficiency can be the outcome of constant practice under so vigilant a conductor as Sousa?

The men are accustomed to his beat; they are accustomed to each other; and they are familiar with the music. Under such auspicious circumstances it would be ludicrous to attempt to "pick to pieces" the performances—there are no weak spots left for the fault-finder—Sousa sees to that.

At this afternoon's concert, Miss Estelle Liebling, the possessor of a soprano voice of wonderful power and compass, was heard to great advantage in the nightingale air from "The Marriage of Jeannette" (Masse), to which a flute obligato was admirably executed by Mr. Marshall Lufsky. An encore was not to be denied, and in response the talented vocalist substituted a delightful little number, "Will you love me when the lilies are dead?" Mr. Herbert L. Clarke, a brilliant cornet player, gave "Sounds from the Hudson," which was greeted with vociferous applause, which ended in a demand for an encore. Miss Maud Powell, a violinist of pronounced ability, also contributed to the programme.

The instrumental items comprised such old favourites as "El Capitan," "Dixie Land," and "Bluebell," which, given as an encore, had to be repeated. If one has never appreciated the music of the last-named item, let them hear it rendered by Sousa's band.

Midland Mail. 4/8.05.

VISIT OF SOUSA AND HIS BAND.—John Philip Sousa, the famous composer and conductor, brought his band to Market Harborough on Thursday, and gave a concert in the Assembly Rooms. There was a good attendance. Sousa was given a hearty reception, and the playing of his magnificent band, consisting of upwards of fifty performers, was much enjoyed. Several new pieces were performed, these including a suite, "At the King's court," and a march, "The diplomat." Both are characteristic of the composer, and were exceedingly well played. Encores were numerous, and amongst the encore pieces were the well-known "El Capitan," "Blue bell," and "Washington Post." Miss Maude Powell, a violinist of great ability, charmed the audience with some skilful playing, and Miss Estelle Liebling (soprano) and Mr. Herbert Clarke (cornetist) also contributed to an admirable programme, which was as follows:—Overture, "The Vikings" (Hartman) (encore, "El Capitan"); valse brillante, "Sounds from the Hudson" (Clarke), Mr. Herbert L. Clarke; suite, "At the King's Court" (Sousa), (a) Her Ladyship the Countess, (b) Her Grace the Duchess, and (c) Her Majesty the Queen (encore "Dixie land"); nightingale air from "The marriage of Jeannette" (Masse), Miss Estelle Liebling, flute obligato by Mr. Marshall Lufsky (encore, "Will you love when the lilies are dead"); "Sunrise," from the Japanese opera, "Iris" (Mascagni) (encore, "Washington Post"); American character sketches (Kroeger), (a) The Gamin, (b) An Indian lament, (c) Voodoo night scene, and (d) The dancing darkey (encore, "Blue bell"); (a) scene espagnol, "Sevillana" (Elgar) and (b) march, "The diplomat" (Sousa) (encore, "Hands across the sea"); rondo capriccioso (Saint-Saens), Miss Maud Powell (encored); overture, "The merry wives of Windsor" (Nicolai) (transcribed for military band from the original orchestral score by John Philip Sousa); "God save the King."

VISIT OF SOUSA'S BAND.—By advertisement, circular, and poster, it has been so well announced that John Philip Sousa's famous combination of instrumentalists will visit Whitby on Tuesday afternoon, that it seems superfluous to endeavour to draw further attention to the fact. It is a matter for regret that the performance is limited to one afternoon, and that, too, on a day when business premises will be open. The arrangements of the management, however, made it impossible for another concert to be fitted in, and Whitby must make the best of its one opportunity of hearing the great American organisation. The time of the performance will, however, admit of the attendance of persons resident in the country district, who might not have been possible at an evening concert. Those who can make it convenient to be present will, doubtless, have noted that admission by early doors may be had on Tuesday, at the Temperance Hall, from one o'clock to half-past, on payment of an extra sixpence. The entrance, for this purpose only, will be by the side-door, through the gateway at the left-hand side of the Hall. The main entrance of the hall will not be opened until half-past-one, when the remaining available seating accommodation will be filled up. The shilling seats will be very limited in number, and the remaining unreserved seats, with the fee for early doors, are but sixpence less than the price of a reserved seat, for which there is no necessity to be at the Hall much before the time for commencement—two o'clock. Tickets for the unreserved portion of the Hall will only be sold at the doors. Correspondents still urge the alteration of the half-holiday, next week, and an alternative suggestion has been made, that the shops should be closed for two or three hours during the performance. Several people in the town have given Messrs. Horne and Son the credit for enterprise in bringing the band to Whitby, but it may be said that the firm named, whilst, perhaps, primarily responsible for the idea conveyed to the management that a visit to the town might prove remunerative, have no interest in the visit, beyond the booking of the seats. The band, though numbering fifty-six performers, is chiefly noted for its tuneful, organ-like rendering of soft and appealing passages. The blending of its component parts has been its characteristic since its formation, and it is to this, to a large extent, that it owes its popularity. One feature in its composition is the large number of clarinetists.

Glasgow. Ev. News.
3/31.05

Although immersed in music, Mr J. P. Sousa is very active physically. A fine horseman, he is also an excellent shot. A few years ago he won fourth place in a great trap-shooting contest at St Louis. It is to the regular exercise of all the muscles in his body that he attributes his splendid health.

"FAIR CAPT."**T'Loiner Goas to Hear Sousa.**

I met wi' Tillitson last Friday neet as Ah were goin' dahn Sweet-street, i' Holbeck, and as he were apperiently in a terrible hurty Ah just stopped him to ex him hab he were gehring on, and what he thowt abaht t' Japs and t' Russians, and whether he thowt we should hev a hoppen winter this July, and soa on and soa forth. An' he were that fitgetty and fain to gehr off, that at last Ah exed him wheer he wor off to in sich a hurry.

"Oh," he sez, "Ah'm goin' hoam to git donned for a concert at t' Tahn Hall, soa thah sees Ah can't stand prating here awt neet, soa Ah'm off."

"Howd on a minute," Ah sez, "what's this concert? If it's owt likely Ah'll goa with tha 'appen, 'cos Mary (that's my wife) hez gone dahn to help our Selina to nurse t' little babby while she sides up a bit. Thah knew Ah were a grandfather, didn't ta. It's a terble cross bairn—fair maungy, ther's noa dewin' nowt for it."

"Well," sez Tillitson, "if thah mun knaw, Ah'm goin to hear Sousa an' his Band."

"Susie Annie's Band?" Ah sez. "Who'se Susie Annie, and wheer's she live?"

"Ah niver sed Susie Annie, fatticake. What Ah sed wor Sousa and his Band."

"Oh," Ah sez, "Ah thowt it wor a woman."

"Not it, marry," sez Tillitson, "there isn't much of t' lady abaht Sousa, Ah can tell tha. Bi all accounts t' band's A1 at Loyds."

In t' Tahn Hall.

Soa we mod it up 'at we wod goa, and at twenty-five minutes to eight verily we were entering into t' Tahn Hall. You know Ah like t' Albert Hall for seeing, but gie me t' Tahn Hall for hearing. Well, we pays wer shilling and gets inside, and beguns ivvery seat were full but two toward t' end of t' back row. Ah noaticed these, soa Ah sez to Tillitson, "Come on, lad, it's better to be born lucky nor rich; sitha, here's two seats just ready, and t' only two 'at's left." Soa in we goas, and gets werrrens sitten dahn. After Ah'd tekken my hat off and wiped me noas and sich like, Ah sez to Tillitson—you know Tillitson's a grand chap to come aht wi', he knaws soa much abaht things—you see he's a batchelor, and when he isn't botherin' wi' his hobby—them's bull-dogs—he's at t' Reference Library. Oh, he's bin all sorts of things—lock tender, billsticker, secretary for t' Lodge of t' Equalized Druids, coal agent, hot pea seller, and soa on. Well, as Ah were saying, he knaws a lot. Soa Ah sez t' him, "Tillitson, Ah sez, 'who is this black-eyed Susan at we've come for to see?'"

"If tha means Sousa, Ah can soon tell tha that. He comes through America. He's a self-made man. In fact, he used to be a postman in Washington, and ther is foalks 'at calls him t' Washington Postman to this day."

"Oh," Ah sez, "that's good. Can ta tell me wheer—"

"Well, sitha," sez Tillitson, "we are two fatticakes. Does ta see wheer we've gotten?"

"Naw," Ah sez, "what's up?"

"That's what's up," says Tillitson.

Ah looked, and wheer in front of us, abaht two seats in front, were two girt pillars.

"If we're lucky," sez Tillitson, "we may see a bit of t' band, and happen catch a gliff of Mr. Sousa's coat tails ivvery hauf-hour or soa."

In front o' t' Organ.

"Gums," Ah sez, "we mun shift." Soa we shifted. We went and stood agean t' door. Just then Ah sees some foalk coming to t' seats in t' front of t' organ. Soa Ah goes up to t' young fella at were tekkin tickets an Ah sez to him, "Eh say, lad, hah much is it to goa and sit up yonder in t' singing pew?" "I suppose you refer to the orchestra?" "Ah dew," Ah sez. "Then," he sez, "it's one shilling." "Can we change?" "Yes." "Come on then," sez Tillitson, "let's goa—we'se be cloas to Sousa, and its t' man we want to see—we'll chance t' band."

Soa off we goas on t' corridor and up t' attic stairs and into singing pew, and reight in front of Mr. Fricker's big organ. Ah'd niver bin soa neer a horgan before. Soa Ah hed a good look at it. What capt me wor at there were five rows of keys. "Hah he can play on five sets, wi' nobbut two hands, licks me," Ah sez.

"Does it?" sez Tillitson, "then what's ta think them's for," he sez, pointing under t' organ to some pieces of wood like scrapers.

"Nay," Ah sez, "they are 'appen to wipe his feet on soa as t' damp weant strike t' organ in soft weather."

"Noa," sez T., "they're pedals—he plays em with his feet."

"What!" Ah sez, "plays on all t' five rows, and wi' both his feet as well? Then all I can say is Mr. Fricker must be a trowly great man."

Tillitson's Story.

"Not he," sez Tillitson—"there's plenty can do that. When I were a lad Ah were coachman to owd Doctor Schultz at London. He were a German, and he could play. He wor a bit fond of his glass of 'viskey,' as he ca'd it. But he were a good soart for all that. Well, one neet, Ah recollect, he were out very late, and t' missis kept coming to t' front door to look if he were coming. It were a terrace house, thah knows, wi' three steps up to t' door and a grate wheer we put t' coals in just in front of t' bottom step. Well, Ah'd dozed off to sleep, but about two o'clock in t' morning Ah wakened up. Ah thowt Ah heeard summat. Ah went up t' area steps. Ther he wor. Ah could hev split wi' laffin. Towd doctor—sitting on t' flags wi' his collar lowse—his top hat ower his eyes—his legs down t' coil grate, his left hand on t' bottom step and his right hand on t' top step—fingering away just a if he were at his organ. Tillishun," he sez; "Tillishun, my boy, not a word. Jush a moment vile I finish the fugue. Lishen! 'ishen. Isn't it a masterpiece? De great fugue in G minor. Isn't it bewtiful, Tillishun? I could weep?" And he laid his head on t' second step and blubbered like a girt cawf."

But just at that moment t' band begins to come up on to t' singing pew, and a lad comes by shahting "Programmes here." Soa we gets one and watched the entrance of the famous band. Oh, they were a grand lot of chaps—45, Ah counted. Noa fiddles, you understand, all wind and thump, as Tillitson said. Clarionets and slackbutts, and sarponents and trambones, kettledrums and peggy-tub drums and big drums, and triangles and bells and can lids.

Full Steam Ahead.

But Tahn Hall struck eight, and in the great Sousa comes, bows to t' audience, and wi' a one, two, three, and away, and off they goa with a swing and a rattle, and a slap-bang here we are again, and full steam on, and heigh pressure and furnaces roaring, and t' safety valves all screaming; and slap-bang, stop! and its a wonder t' Tahn Hall roof wornt blown to Pudssey.

Foalks clapped, and on they went agean into a nigger dance. It set you off—you couldn't help it. It med yer blood dance through yer head to yer feet. They gave it pepper. You could hear 'em to Wellington Station. Foalks feet were goin to it. The Bobbies were dancin' up t' corridors, and clerks in detective-office, and t' Socialists in City Square, and foalk aw down East-parade, threw dahn ther market baskets and slapped into it. Thah could hear ther feet to wheer ah were sitting—at least ah thowt tha could, till all at once—Worn't it a suck in? T' noise of feet were made by a chap in t' band who were rubbing two sandpaper boards together. Well, ah were that capt. Nay—ah niver did.

Next up bobs a chap with a tin-whistle thing med of wood, and played on it all askew. Tillitson said it were a pickillo. Niver heard nowt like it. "Mr. Lufsky," ah sez to mysel, "ye're a marvel!" Couldn't he play! Notes by t' score come whasking, slitherin', yelpin', and squaking aht of t' bat of a thing 'at it wor a wonder they didn't burst ivvery gusset in t' instrument. Talk abaht throistles and linnets, they weren't in it. Folks clapped, and he come and did it again and moor soa, and war nor ivver.

One of Sousa's Own.

Then comes a piece composed by Mr. Sousa hissen, "The Destruction of Pompeii." T' programme said there were houses fallin' and roofs crashin', and t' earth deein' in convulsions with a rattle in its throat and foalks shahting Woe! Woe! and a blind girl singing, and a tiger—Gums! you could nearly fancy it wor soa. T' trombones and t' drums were roaring aht destruction, and t' piccolos screaming aht Woe Woe, and Mr. Sousa rov his shirt to pieces—at least he waved his arms abaht, and Tillitson says, "Sitha, he's rending his garments after the fashion of the Oreehental nations." "Ah, hoap not," ah sez, "cos t' price of linen—" But it were noa use, t' drums and t' can lids were at it again. Mr. Sousa fair made 'em talk; and t' way he lewked at 'em—you could see 'at sometimes he wer fair ravin' it aht on 'em, and then he would be fair yarkin' it intuv 'em. But when the blind girl were

singing you felt 'at you were a lad agean, and yer mother were stroaking yer shining hair—soa sweet it wor and low. Then Sousa lewked at t' drummers, and out burst t' volcano, and dahn went a street of houses. Then he shook his fist at the drummers, and scowled at 'em as much as to say, "Nah, lads, chuck it, or yer going to hev awt the city dahn, and we arn't hauf-way through yet."

Better than Holbeck Feast.

"Steady! Woa! Nah then, on wi' you and give it bell-tinker." Ah niver heeard sich a racket i' my life. Holbeck Feast, wi' twelve steam organs and forty drums all goain' together were nowt to t' Destruction of Pompeii. You know what Ah liked abaht Mr. Sousa were t' way he imitated t' instruments, just as if he knew all abaht 'em and could play 'em better nor t' professionals. I believe he could. He reckoned to be a drummer, and he drummed wi' his stick. He reckoned to be a pickilloer, and he pickilloed. He reckoned to be a trambone, and he bofed. He lewked that clever, 'at if he'd to throw dahn his stick and pick up onny instrawment, he could knock t' reglar player on it intuv a cocket hat.

Then a bewtiful young lady, with such roasy cheeks, comes up. She could sing. You talk abaht a warbler. Once it were a throistle, then Ah thowt it must be one of theas here nightingales. Once on a heigh noat it were nearly a steam engine, and once she were a lark in the merry spring time. Then foalks cheered, and she smiled—she were a bewtiful young lady—and, gums, me and Tillitson did clap. Then comes t' "Star-Spangled Banner" and "God Save the King," and begens it were ten o'clock and after, and time for home. Soa we went.—J. H.

The Bystander January 18. 1905.

Telegraph 4/11. 05

MATTERS MUSICAL

"Rediscovered" Wagner

The much-advertised first performances of the three "new" Wagner overtures took place at Queen's Hall at the annual New Year's concert, and, personally, I could not help thinking that it was, in some ways, a pity that they had not been allowed to remain "undiscovered." Though it is interesting to some people to endeavour to trace the growth of genius from the early work of subsequent masters, it seems as unkind to parade these early efforts of Wagner's genius as it is to include certain sonatas which are not unknown to one or two schoolgirls in a volume of Beethoven's pianoforte works. The "Polonia" overture is certainly the most interesting of the three, as it is also the earliest. "Christopher Columbus" is not without its moments of inspiration, but no self-respecting Englishman could approve, for a moment, the Teutonic medley which seems to have been known to Wagner by the name of "Rule Britannia." The last two are an interminable while finishing, and the ear is tantalised by the large number of perfect cadences, after which the theme makes a fresh start, apparently but little impaired in vigour. It recalls too vividly certain grim tales of our youth relating to an execution at which the axe was not as sharp as it should have been. The performance was not of the best, and some of the brass, in particular, was very shaky, especially in the conspicuous figure in "Christopher Columbus."

The Pernicious Influence of Musical Comedy

Since I delivered myself of a mild protest about the futility of musical comedy, I have been afforded an opportunity of hearing one of the latest productions of that nature, and came away feeling profoundly depressed. When the Savoy closed its stage door against those whom one remembers a year or two back as prime favourites with the musical public, these same gifted ones took refuge, as was to be expected, under more hospitable roofs. But why they should, apparently, one and all, take a covenant to forsake the wholesome practice of their former life, and thenceforward, instead of singing, drone their "songs" through their respective noses, is

an unexplained mystery. Such is the fact, however, and it is pitiable to see these people, who have proved themselves in the past to be artists of rare abilities, served out one apiece with boring ditties, having never a graceful turn or piece of melody to recommend them, the which they must perforce chant in the approved musical comedy style. Will not some manager, with a little enterprise, come forward and deliver them (and us) from the unpleasant obligations of our present positions?

Sousa and His Band

Amongst the movable feasts of the Queen's Hall



Photo by

Mr. John Philip Sousa

Langflier

Who is now holding a winter campaign (with his band) at Queen's Hall

American is cited as sufficient excuse for any little eccentricities of this nature. John Bull shrugs his good-natured shoulders, and says, "Oh, well, it must be the American method." Americans, as a nation, have never been credited with an excess of musical capability, and, judging from the musical standard of Mr. Sousa and his band, this is scarcely to be wondered at. In America it is customary (purely as a matter of business advertisement) to laud everything—good, bad, and indifferent—to such an extent, that amongst the vast mass of fiction it is a difficult matter to isolate the small particle of truth. The result is, that people do the easiest thing: credit that which is most advertised with the greatest virtue. This is a possible explanation of his popularity. Mr. Sousa appears to be haunted by one terrible fear: that you should die and not hear his band. Unhappy public! be warned in time! Think of the fearful risk you run!

Go and hear him by all means, but do not go expecting to hear refined and intellectual music, for you will surely be disappointed.

H. F.

TO THE EDITOR OF "THE DAILY TELEGRAPH."

SIR—The musical publishers have mainly themselves to blame for the lamentable state of affairs at present existing in the trade. After all, it is only the old question of the laws of demand and supply, with the inevitable penalty for those who wilfully ignore the existence of such laws.

For years the music-loving public have been demanding cheaper music, and for years the music publishers have systematically "closed their eyes" and "hardened their hearts" to all their appeals. Then, as the inevitable result—and this is the reason why the general public feel a certain amount of difference for the woes of the publishers—up crops the "musical pirate," with his illegal trading in cheap pirated music, posing the while as the true friend of the public, as supplying them with the article they have so long in vain sought for, and at an absurdly cheap figure.

The fault, therefore, for the existing state of things rests mainly with the publishers themselves, though in fairness to them it must be borne in mind that the prices demanded by popular composers for their works are in most cases exceedingly high, and, to use a sporting phrase, are a "bit over the odds." In my opinion, the "pirate" will vanish altogether as soon as the composers and their publishers combine to offer the general public good music at a more reasonable figure than that in vogue at the present day, always remembering that if they themselves fail to meet the demands of the musical public, then others, more pushful and more resourceful than themselves, will inevitably be found to do so "by hook or by crook."—Yours faithfully, W. FORD HAMILTON.

Prince of Wales's Theatre, April 11.

TO THE EDITOR OF "THE DAILY TELEGRAPH."

SIR—If compassion for the suffering which will be inflicted on the employés of the music trade—to say nothing of the publishing business ruin—does not touch the Government, would they be surprised if the whole of this industry and their friends should resent the attitude of the Government at the next election? Let them beware! I have no connection with music, in fact dislike it.

London, April 11. A JUST CONSERVATIVE.

TO THE EDITOR OF "THE DAILY TELEGRAPH."

SIR—This question of musical piracy is calculated to have a more far-reaching effect upon the commercial position of this country than is apparent upon the face of it. I am in receipt of a letter from an eminent composer of Italian nationality, who has composed some of the most popular songs of modern times, in which he says that his royalties no longer yield him a competency in consequence of the piracies. He cannot, therefore, live in this country any longer, and so has returned penniless to his native Italian town. Now, the position of composers has always been stronger on the Continent than here, at the very best of times, but what sort of a story has he now to tell of English commercial morality, when his very bread and butter has been stolen from him, under his very nose—and without any possibility of redress? I enclose the name and present address of the composer in question.—Yours faithfully, Crouch-hill, N., April 11. HERBERT GROVER.

TO THE EDITOR OF "THE DAILY TELEGRAPH."

SIR—It seems quite clear that the ring of music publishers who have so long charged exorbitant prices for their publications are beginning to suffer. From my point of view the real offenders are those people, whether publishers or instrument-makers, who combine to force up prices beyond their fair limits. I hold all such combinations to be absolutely immoral, and altogether contrary to the public interest. If certain firms will not publish "until further notice," other firms undoubtedly will, and neither composers nor the public are likely to suffer from their action.—I am, Sir, your obedient servant, Fulham, April 11.

TALMID.

TAKING SOUSA FROM THE REAR

Rag-Time View of His White Kids.

"A Nigger in the Wood-Pile" at the Big Taber- nacle.

Band Shied, Almost Kicked Out of
the Traces, and the Negro
Escaped.

There stood John Philip Sousa on a red pedestal in the big Mormon tabernacle. There was only a brief glimpse of the bowing be-whiskered and be-spectacled march king from the front, and then he turned his back to the audience and stood for a silent moment like a monument in jet. His hands hidden in front of him, the only white to be seen from the rear view was the narrow line of linen collar at the neck and the gleaming bald spot that crowns his head like a little halo.

Suddenly, and before the audience knows it, the arms shoot upward and the hands in immaculate white kid gloves form a sort of rainbow of promise of what is to come. The big band was about to play "A Nigger in the Wood-pile." Sousa is never seen in action except from the rear, and in the half-lighted gloom of the vast auditorium, the white-gloved hands looked like snow-balls in full bloom.

When the tiny baton descended the trouble began. The black man under the pile of wood began to squirm. The band shied and almost kicked out of the traces. There was a shriek of the fife, a crash of the brasses, a wail from the reed instruments, a boom from the bass drum, and for a few moments it was a safe wager that the negro was going to get away if some one didn't loose the blood-hounds on his track.

Never Lost His Head.

It was a moment of suspense, but Sousa was as calm as Actor Gillette after lighting a fresh cigar. Then he grasped the situation with both hands and he had the band groggy before the first round was half over. The white gloves shot out and came down like the flapping of eagle's wings, but the band was going like a runaway on a turnpike, and Sousa's gloves didn't seem to be doing any damage, for the band was taking punishment with a smile, while an occasional guffaw from the colored brother showed that he was standing pat.

Sousa changed his tactics and began to play for time. The white gloves shot out from the shoulder as straight as a Dutch hair cut, then Sousa leaned forward and landed one right on the mark. The brasses tried to sidestep, but Sousa was too close and kept them right in line. The body of the march king swayed with the rag time melody and for one breathless second it seemed as if the white kids were going to clutch the trousers, and there was going to be the carving of a pigeon wing right there on top of the red pedestal.

The band seemed just a trifle dazed; there was a few frolicsome little spurts of jingly music, and the white gloves waved as calmly as a breeze blowing over the prairie grasses. Then when he seemed to have the most blaring trumpet and the most wailing clarinet completely subjugated, Sousa made a peculiar, dainty and graceful little motion with the white-gloved fingers of the left hand like the curling kink in a pig's tail.

On the Ropes for the Count.

It was a trying moment. There was a sort of a half moan and smothered shriek from the reeds, the brasses were almost silent, and the audience thought Sousa had the band leaning on the ropes for the count. But just at that moment the negro saw his chance. He raised right up and began to throw the wood about like a modern Goliath out for exercise. Sousa's white gloves were raised in surprise, but when he brought them down with a vicious side-swipe, everyone could see the gleam of a meat-ax, and a sigh of sympathy went up for the black man. But the blow glanced and the negro shook his head, as if trying to dislodge a peanut shell. Then the meat-ax descended again, and the way they mixed it up for the next few seconds was a caution with the gummed side up. Sousa forced the fighting from the start. The white gloves went up like a flash of light and came down like a pile-driver. The negro dodged and side-stepped, throwing a chunk of wood whenever he could get a chance to aim.

Then the band got loose. There was a roar and a shriek and triumphant pandemonium just galloped up and down the asphalt in jig time. The audience was patting juba, there was a wild sweep of the gale down a mountain canyon, and it was an even bet that Sousa had lost the lines and there would be a runaway and smashup before anyone could say Brigham Young.

Fooled the Black Man.

Just in the nick of time Sousa put his best side forward and everyone thought he was going to shake his feet in a country hoe down. It fooled the black man in the wood-pile, and he stopped his tantrums to see what was going to happen. Then Sousa grasped the bits of the run-aways. The white gloves soared aloft and stood out before him as if he had the lines again, or had the drop on the bandits and was popping away at them with both hands. Then the white gloves descended like they were coming down stairs.

The music was thrilling and the audience delighted. The white gloves were now moving like the poetry of motion. There was all the shy grace of a country girl at her first dance. Sousa, as calm as oil in the fury of a storm, was keeping the white gloves and the little wand moving in spiral curves and wavy undulations. But over-confidence lost him the fight. While he was taking things easy, the band took the bits in its teeth. There was a wild toot of the trumpets, an exultant whoop and shriek from piccolo and saxophone, the bass drum roared, and there was a riotous clatter of horses' hoofs. Sousa saw his mistake when it was too late. He made a few threatening gestures, then the white gloves stopped with the precision of a military order or the unexpectedness of a man proposing to his first wife. Then it was all over. Sousa and the white gloves stepped down from the pedestal. In the meantime, the coon got out from under the wood-pile and escaped.

Garmouth Mercury 4/15/05

SOUSA'S BAND.—There were large audiences on Sunday afternoon and evening at the Britannia Pier pavilion to welcome Sousa and his famous band, and the utmost appreciation was expressed of their pulse-stirring music-making. The familiar marches, in addition to an interesting selection of other compositions, were given in a manner which excited breathless pleasure. Crisp, bright, firm and virile, the performance of the band was an astonishing revelation of the perfection to which ensemble playing can be brought.

MUSIC PIRACIES.

IMPORTANT ACTION OF THE PUBLISHERS.

At a meeting of the Music Publishers' Association, held on Friday, at the office of the Association, 27, Regent-street, it was unanimously decided by the undermentioned firms that, in consequence of the present deplorable position of music composers, and of the music publishing and retail trade, brought about by the want of protection against music piracies:

1. No further new publications shall be issued by any of the firms in question until further notice.

2. No fresh contracts for payments to artists and singers of new publications shall be entered into for the present.

3. No further money shall at present be spent upon newspaper advertisements.

The undermentioned publishing houses particularly desire to point out that their present attitude is dictated by no hostile spirit towards any person or persons connected with the music trade or the music profession, but is merely a measure of self-preservation on behalf of the music industry and the music composers.

E. ASCHERBERG & Co.	HOPWOOD & CREW (Ltd.)
EDWIN ASHDOWN.	THE JOHN CHURCH Co.
BOOSEY & Co.	METZLER & Co. (Ltd.).
CHAPPELL & Co. (Ltd.).	PRICE & REYNOLDS.
J.B. CRAMER & Co. (Ltd.).	G. RICORDI & Co.
ERNEST DONAJOWSKI.	CHARLES SHEARD & Co.
ENOCH & SONS.	JOSEPH WILLIAMS (Ltd.).
EVANS & Co.	M. WITMARK & SON.
A. HAMMOND & Co.	KEITH, PROWSE, & Co.
HAWKES & SON.	

Sir Andrew Agnew intends, at the sitting of the House of Commons to-day, to direct notice to the continued growth of musical piracy, and ask whether the Home Secretary will grant facilities for the introduction of remedial legislation.

Folkestone Chronicle 4/15/05

SOUSA.

The Theatre was packed to overflowing on Wednesday afternoon. The little conductor, John Philip Sousa, and his famous band, received a welcome that will be remembered in years to come. There was a good deal of Sousa about the performance, of course, but not quite so much as one would expect. The items which struck us more particularly were, "Sunrise," and the inimitable American Character Sketches. Sousa was assisted by Miss Estelle Liebling (with flute obligato by Mr. Marshall Lufsky), Miss Maud Powell, the famous violinist, and Mr. Herbert L. Clarke, cornetist.

Cassells Saturday Journal. March 5. 05.

LETTERS AS CELEBRITIES WRITE THEM.

Often Revealing Little Idiosyncrasies.

JUDGING from the bundle of autograph letters emanating from celebrities which lies before me (observes a contributor)—the collection comprises some four hundred specimens—certain eminent individuals have not much reason to boast of their handwriting. Some of the feats of penmanship that I have been gazing upon in awe-struck wonder with a view

Yours very truly
J. Chamberlain

to the preparation of this article are veritable triumphs—triumphs of hieroglyphics which surpass the understanding of man. A sheet of paper from a very famous personage indeed—he shall be nameless—suggests that a dozen infuriated ink-laden spiders fought a deadly battle on its glossy plane. Three hours of anxious thought, assisted by a five horse-power magnifying glass, reveal the appetising and astounding fact that it is an invitation to lunch.

However, villainous handwriting does not necessarily come within the scope of these observations. The epistolary idiosyncrasies, or, to be charitable, the epistolary devices of the famous are interesting in other respects. A letter I pick up haphazard is from Miss Janotha, Court pianist to the German Emperor. This talented lady has a favourite cat

Yours faithfully
Charles Herford

of the name of "White Heather," and on the top left-hand corner of her notepaper appears the portrait of a black feline.

Extremely neat is the handwriting of M. Jules Verne. The novelist favours tiny envelopes and small notepaper. He is one of a legion who are addicted to the peculiarity of commencing a letter with the average margin and allowing it to get wider and wider line by line. Mr. F. Carruthers Gould, the caricaturist, is also thus inclined, but not to the extent that was characteristic of Max O'Rell. Max O'Rell would begin with a small margin and wind up with one an inch and a half in width. Mr. Plowden, the magistrate, and Mr. W. S. Gilbert, of comic opera renown, believe in two margins—one on the right as well as one on the left. So does Mr. Joseph Chamberlain, who prefers, appar-

Yours faithfully
Thompson

ently, a fine pen. The champion of the Fiscal movement writes a thin, flowing hand.

There are numbers who use no margin at all, notably Sir Arthur Conan Doyle and the Countess of Warwick, who writes a big, bold hand. Her ladyship's pen requires a lot of room, so to speak. A four-page letter from

her contains but eighty-eight words. *Yours faithfully*
Edmund Selous

She is matched in this particular by Sir Wilfrid Lawson, M.P. When writing, Sir Wilfrid spreads himself out to a remarkable extent, contriving sometimes to fill a line with a couple of words. Lord Charles Beresford is also a mighty expert in this direction. He can cover a page with about fifteen words. But my masterpiece is a message from Mr. Percy Anderson, the well-known designer of stage costumes. One of his lines is represented by eight letters and a ubiquitous note of interrogation. This doughty achievement is rivalled by a letter from Mr. Sven Hedin, the Asiatic explorer, who monopolises a whole line with the word "to-morrow."

Baron Brampton, whose handwriting might easily be mistaken for that of a lady, has a knack of putting one word only on the last line of each page; this word, which is not repeated on the next leaf, being placed close to the end of the line. On his envelopes the initial "H" used to be inscribed—this, of course, before he was raised to the peerage.

Yours faithfully
J. H. Jeane

More persons than ever seem to resort to the typewriter for their private correspondence. Mr. Justin McCarthy invariably does so, and apologises to his friends for the circumstance; but the fact is, that he cannot make use of the pen for anything much beyond a mere signature. The Bishop of Ripon is partial to the typewriter; Sir William Huggins, the astronomer, and Lord Wolseley also. The last-named, when addressing strangers, finishes in the old-fashioned style—"I have the honour to be, your obedient servant."

Amongst those whose handwriting is very small are the Bishop of London, Sir Lawrence

Yours faithfully
Alma-Tadema

Alma-Tadema, R.A. (shown in this column), Mr. H. G. Wells, Mr. Wyllie, A.R.A., Mr. Hall Caine, Sir Francis Jeune (now Lord St. Helier), Mr. Baring-Gould, and Mrs. Craigie, whose penmanship is remarkably minute, yet clear.

In some circles it is not considered the fashion to write distinctly, but fortunately there are a few left who hold a different opinion. The letters of the Duchess of Bedford and the Archdeacon of London are models

of legibility. Mr. F. Anstey, of "Vice Versa" fame, is to be congratulated on what is almost a copper-plate hand.

As a rule, painters write artistically. Mr. David Murray, R.A., is fond of flourishes, and

in the construction of some of his letters displays extraordinary originality. His capital "M" is a towering structure, and I pride myself on the possession of a small "y" of his (in the centre of a letter) which is over an inch in length. From the letters of Mr. Briton Riviere, R.A., Sir William B. Richmond, R.A., Mr. Marcus Stone, R.A., the Chevalier de Martino, the King's Marine Painter, Mr. Luke Fildes, R.A. (shown in column 2), Mr. Mortimer Menpes, and Mr.

Yours very truly
Assd Adm. Powell

Brangwyn, A.R.A., you can at once guess that they are artistically inclined.

A distinct curiosity that I have is a letter from Mr. John Philip Sousa, the "March King." This is a note, each line of which is but about an inch in length, and written close to the right-hand edge of the page.

Writing that slopes downwards is said to indicate a lack of ambition; but, seeing that Sir Edward Clarke's exhibits this tendency, the contention is surely open to objection.

Mention must be made of the writers who—shall we say?—suffer from an excess of originality. In this category must be placed

Sir Charles Dilke, Mr. Swift MacNeill, the champion questioner of the House of Commons, Miss Fortescue, the actress, and Madame Sarah Grand, whose penmarks are obviously those of a thinker, but who sometimes succeeds in puzzling.

Comparing a note from Mr. Herbert Gladstone with a postcard from his distinguished father, I discover some similarity. General Baden-Powell and Sir John French write boldly; while Mr. Tim Healy's "Faithfully yours," written "Fyrs" (our facsimile representing it two-thirds of its original size), is a thing of joy.

Lord Knollys—King Edward's right-hand man—writes a business hand. From the Prince of Wales one is honoured with a letter bearing no crown or coronet, but simply the address embossed in red ink—Marlborough House, Pall Mall, S.W.

Finally, a "fist" which betrays the haste of the busy man of letters is that of Mark Twain (Mr. S. L. Clemens). Mark Twain in his note

Sincerely Yours
S. L. Clemens

had invited me to meet him, but he was working desperately hard in a secret spot in London—away on the top floor of a publisher's office. He wrote as follows:—

"Show this card or—will tell you that I have gone to the Continent—and it will not be true."

SOUSA AND HIS BAND AT THE TOWN HALL.

On Monday afternoon, Mr. John Philip Sousa and his American band gave the first of two concerts at the Town Hall, before a very small audience. With punctuality the programme was opened with Liszt's symphonic poem, "Les Preludes," which the composer was led to write by a passage from Lamartine's "Meditations Poetiques," in which life is described as but a series of preludes to that unknown song whose initial solemn note is death. In the minds of many people the chief merits of Sousa and his band are supposed to be business-like smartness and big effects; but the performance of "Les Preludes" showed that depth of expression, poetic feeling, and high finish hold a most important place in the estimation of the conductor and his band. These features were associated with splendid richness and variety of tone colouring from both reed and brass instruments and perfectly clear and refined execution. An appreciative encore was immediately responded to with a smart and tuneful rendering of Sousa's well-known "El Capitan" march. Mr. J. H. B. Moeremans played on the saxophone a Fantasia Pastorale by Sinzelee with beautiful tone over a very wide range, free and facile execution, and great rhythmic charm. In response to an encore he played the air of the song, "I ask no more," with much neatness and nice feeling. Sousa's descriptive suite, "Looking Upward," which is in three sections—"By the Light of the Polar Star" (descriptive of a sleigh ride in gallop measure), "Under the Southern Cross," and "Mars and Venus"—was given with remarkable brilliancy, gracefulness, and expression. The clarionets were particularly rich and the euphonium solo very finely played in the second movement, the military music of the third movement was given with fine tone and brightness by the brass instruments, the oboe solo was nicely played, the battle effects were tuneful as well as realistic, and the long roll coming and going on the side drums was marvellously effective. In response to a persistent encore the band played the "Dixie Land" march. Weinartner's arrangement of Weber's "Invitation à la Valse" was delightfully executed, but lost something of its gracefulness by being taken too quickly. Another encore led to a brisk and buoyant performance of the well-known "Washington Post." Nevin's episodes, "At Fontainebleau" (a charming old-fashioned gavotte) and "A June Night in Washington" (with its negro melody), were beautifully played, especially by the clarionets and the solo horn and saxophone. The colour and quaint character of Grieg's "Parade of the Dwarfs" were very effectively realised with finely finished execution. This was followed by Sousa's new march, "The Diplomat," which has a strong family likeness to his best and most popular marches, and it was played with splendid tone and spirit. An encore resulted in a smart and expressive rendering of the conductor's march "Stars and Stripes for Ever," with a variation by four piccolos on the trios and the repetition of a part with them and all the cornet and trombone players brought to the front. Another encore led to the playing of the march, "Let's be Lively." Liszt's Hungarian Rhapsody, No. 14, was given with fine tone colouring and depth of expression in the slow movement and brilliancy of execution in the second movement. To a rather too full body of tone at times from the band accompaniments, and a nicely-played flute obbligato by Mr. Marshall Lutsky, Miss Estelle Liebling sang Isabella's air from "Le Pré aux Cleres" with much brightness and facile vocalisation, and she responded to an encore by singing "Maid of the Meadow" very cleverly and artistically. Miss Maud Powell played a violin solo with admirable tone and technique, finish and breadth, and gave an air by Bach very expressively, in response to an enthusiastic encore.

In the evening there was a much better attendance, but there was a large number of vacant seats. The band opened the concert with Hartmann's overture, "The Vikings," a solid musicianly composition of great expressive power, written with good balance for the various sections of the band. It was played with grand tone, breadth, and clearness, and fine appreciation of its strenuous expression. In response to an enthusiastic encore "El Capitan" march was rendered with rare dash. "Sounds from the Hudson," a solo cornet value brillante with very full and varied accompaniment, was cleverly and expressively played by Mr. Herbert Clarke (the composer) and the band. In response to an encore "Ah! Cupid," a gracefully written melodious song, was beautifully played by the soloist and most tastefully accompanied. This was followed by a new suite by the conductor, entitled "At the King's Court," which is in three sections, respectively named "Her Ladyship the Countess," "Her Grace the Duchess," and "Her Majesty the Queen." The first movement is exceedingly bright and lively; the second is an elegant, smooth, and expressive waltz of much variety (which ought to be a great ball room favourite), and the third movement, opening with a big fanfare, is of a majestic processional march character. A really splendid performance of this fine composition was given by every section of the band, especially of the exceedingly well-written last movement. In response to a well-merited enthusiastic encore the "Dixie Land" march was played. Another hearty recall resulted in the performance of the conductor's "Imperial Edward" march with first-rate effect. "Sunrise," from Mascagni's Japanese opera, "Iris," was given with gorgeous richness, glowing warmth, and grand breadth. The inevitable "Washington Post" was given in response to an encore. In a series of American sketches, entitled "The Gamin," "An Indian Lament," "Voodoo Night Scene," and "The Dancing Darkey" (Kroeger), there was much variety of broad colour effects cleverly obtained, and the solo of the "Indian Lament" was beautifully played. In response to an encore, the popular song, "Blue Bell," with many variations, some of a grotesque character, and nearly all unconventional, was most cleverly and effectively played by the solo instruments, and tastefully accompanied. Elgar's "Scene Espagnole," "Sevillana," was gracefully, smoothly, and clearly executed. The conductor's new march, "The Diplomat," was again performed, and "Stars and Stripes for Ever" was given in response to an encore, and that leading to a persistent demand for more. "Manhattan Beach" was played very effectively. Nicolai's overture, "The Merry Wives of Windsor," as transcribed from the original orchestral score by Mr. Sousa, was performed with great beauty of tone, perfect unity and intonation, and admirable expression, and the clarionets were played with particular refinement and oneness.

The "Nightingale Air" from "The Marriage of Jeannette" (Massé) was sung by Miss Estelle Liebling with extraordinary facility and purity of vocalisation, and the flute obbligato was played by Mr. Marshall Lutsky with a refined mellow tone which blended beautifully with the voice; but the band accompaniments were occasionally a little too full in tone for the more delicate vocal passages. Miss Liebling responded to a very cordial encore by singing artistically "Will you love when the lilies are dead?" Miss Maud Powell, accompanied by a portion of the band, played on the violin a Rondo Capriccioso by Saint-Saëns with refinement of tone, execution, and expression. To harp accompaniment she played (con sordini) "At the Brook" beautifully.

Both concerts (which were conducted by Mr. Sousa with his well-known fanciful individuality) were closed by the band playing "God save the King."

SOUSA IN LEEDS.

Hard on the heels of "the Kilties," and scarcely before their strains have mellowed into silence, comes John Philip Sousa, and for the nonce Leeds is under the exhilarating spell of this unrivalled exponent of the primitive instinct of harmonious motion. The programme at the Town Hall last night—and there was a large audience to hear it—certainly did contain names of high standing in the musical world, but these items were but a skeleton framework to be embellished with a judicious selection of Sousaisms, and of course it was the alert, trim personality of the "March King" which predominated throughout. First there was a Hartman overture, "The Vikings," in which the band once more established their claim to be regarded as a splendid combination of instrumentalists. The tone was excellent and the execution was admirable. But the audience had come for something else; and they got it in a moment. An all-embracing sweep of the arms, a sudden twitch of the hand, and wood wind, brass, and drums were galloping through the "El Capitan" March. Sousa—he would probably deprecate the prefix Mr.—has turned himself to another line of composition since his last visit, and the result was shown last night in the performance of a suite by name "At the King's Court." It is in three movements, descriptive of the Countess, the Duchess, and the Queen, but the composer's characteristically vigorous treatment is apparent throughout, and militates in some degree against the production of the best musical effect. It was a great favourite, "Sunrise," from Mascagni's Japanese opera "Iris," is hardly suited in its delicacy to a combination of the Sousa calibre, but it was given in very good style. Elgar's "Sevillana" also figured in the programme. For the remainder there was the latest Sousa march, "The Diplomat," which straightway sprang into favour. There were also the encores! It was in this direction that the brass and the drums insisted on a recognition of their existence; and their endeavours were completely successful. Fortunately, they did not take undue liberties with their opportunities in "Stars and Stripes," and "The Washington Post," and other like effusions. Hence the enthusiasm was great. On one point—a rendering of "Bluebell" with intricate variations—there seemed at first to be a tendency to look upon the matter somewhat in the light of a joke; but everybody agreed it was a palatable jest. Miss Estelle Liebling had one song—an air from Massé's "Marriage of Jeannette"—in which she used her beautiful soprano voice to great advantage. Miss Maud Powell also contributed two violin solos in a style which showed her to be an artiste as well as a proficient executant. But it was all Sousa, and when with a final twirl of the baton he brought the performance to a close, the audience were exceedingly loth to leave.

Telegraph. 4/11.05

INJURED BY MUSIC PIRATES.

One of the judgment debtors cited at the Westminster County Court yesterday was Mr. James Tate, a musical director, who said he had only earned £30 since Christmas, namely, £24 for a four weeks' engagement at Wyndham's Theatre, and £6 for a week's employment at the Comedy.

The creditor asked if he had not other means.

Mr. Tate: If you want to know where my royalties are, you had better ask the music pirates. The debtor went on to say that he had lost a lot of money in a speculation at a time when he had a lot of money in his pocket and got £400 or £500 a year by his musical compositions; but these had been stolen by the music pirates, and now he had to depend wholly upon salary and help by his wife, who had a separate income.

Judge Woodfall made an order of committal for seven days, subject to payment of £1 a month.

Peterborough Adv.
4/8.05

SOUSA at PETERBOROUGH.

THE GREAT CONDUCTOR AND
HIS BAND

AT THE THEATRE ROYAL.

A MAGNIFICENT CONCERT.

SATURDAY MORNING.

The City was honoured with the opportunity on Friday afternoon of hearing Sousa's band, led by Sousa, and all who could possibly snatch a couple of hours from business were at the Theatre Royal. It was certainly a coup d'état on Mr. Vernon's part to secure the world-famed "March King," whose visit made a red letter day in the musical history of Peterborough. Though not crowded, the Theatre was practically full. The concert was fixed for the early hour of two, to allow Mr. Sousa, who came from London, to be at King's Lynn in the evening.

There were nearly sixty members of the band—all men, with the exception of the harpist—dressed in dark blue uniform like the conductor. Sousa occupied a little platform with the brass on his right, and the reed section on his left, and a magnificent harp in front of him.

The following was the programme: Overture, "The Vikings" (Hartman); Valse Brillante, "Sounds from the Hudson" (Clarke), Mr. Herbert L. Clarke; Suite, "At the King's Court" (new) (Sousa) (a) Her Ladyship the Countess, (b) Her Grace the Duchess, (c) Her Majesty the Queen; Nightingale Air from "The Marriage of Jeannette" (Masse), Miss Estelle Liebling (flute obligato by Mr. Marshall Lufsky); "Sunrise," from the Japanese Opera, "Iris" (Mascagni). Interval. American Character Sketches (Kroeger) (a) The Gamin, (b) An Indian Lament, (c) Voodoo Night Scene, (d) The Dancing Barkey; (a) Scene Espagnol, "Sevillana" (Elgar); (b) March, "The Diplomat" (new) (Sousa); Rondo Capriccioso (Saint-Saens), Miss Maud Powell; Overture, "The Merry Wives of Windsor" (Nicolai) (Transcribed for Military Band from the original Orchestral Score by John Philip Sousa); God Save the King.

One of the many remarkable features of the concert was that while it delighted the musical novice with its joyous swing and rousing crash, it more than satisfied the musical expert. It was popular without being banal; inspiring and dashing without sacrificing time and tune.

Sousa was most cordially greeted, and after a courtly acknowledgment, he started the band on "The Vikings." There was a pleasant sense of rotundity and completeness about the music—nothing was missing, and nothing over-balanced, and the well-known overture was clothed with a new and somewhat gorgeous dress. It was received with the usual round of applause, which Sousa took for a request for an encore, and two or three seconds after the last chords had been sounded the band was opening "El Capitan" in reply.

Mr. Clarke, the cornetist, played a valse of his own composing, brilliant alike in conception and interpretation. His wonderful sustained notes brought a hurricane of applause, and the encore was "The Rosary."

There followed Sousa's famous suite, "At the King's Court." It is a series of grand gradations, and perhaps the first movement, which pictures gently and sweetly the Countess, is the finest of the three. The heavier instruments took practically no part in it, but made their appearance in the stately Duchess theme, the dignity of which was enlivened and sweetened with the dulcet and peculiarly rich and penetrating notes of the harp. The piece was beautifully rounded, and free from angularities, and swung along, to the rhythmic wave of Sousa's arms, with an occasional splash of tone colour, to the grand crash of brass at the end. The royal movement was brought in, of course, with the stirring fanfare of trumpets, and with majestic grace it swept to its closing greatness.

The Nightingale Air came like the flutter of a dove after the swoop of an eagle. It was not a soprano solo in the ordinary sense of the term—Miss Liebling would never be listened to as an oratorio vocalist, but in a concert of this kind, nothing could be more fitting than her sweet soaring. There were two supreme moments—the rest of the solo might easily have been dispensed with. At those moments, however, the flute and the flute-like voice, rising with the nightingale's song in perfect and delightful sympathy, held the audience like a spell, and the sweet flight was followed with strained attention. Here the critical and uncritical joined issue—the former denominated it "a display of vocal gymnastics," the latter, with their encore, shouted "Beautiful." "Will you love me when the lilies are dead?" was the song with which she re-appeared.

The Japanese "Sunrise" glowed with Oriental colour, and closed with a pean of praise to the source of light—a truly magnificent burst of sound. When, as the encore, "The Washington Post" sounded out, applause rattled round the room. The dashing old favourite went with a new lilt, and all surprise which one might have cherished at its evergreen popularity vanished as Sousa and his band invested it with a life and fire which it never seemed to have possessed before.

Of the extremely vivid American character sketches, "An Indian Lament"—an eerie, haunting thing of beauty—was possibly the best. In answer to the applause, "Dixie Land" was given, and the embedded pathetic strain of "Poor Old Joe" proved wonderfully searching. The Elgar music was a signal triumph for English composition, and the great writer has never been in safer hands. "The Diplomat" was fierce, strong, and irresistible—typically Sousa.

Miss Powell, the violinist, is a well-known player, but her tone on Friday sounded a trifle thin—due possibly to the packed state of the house. Her execution, however, was perfection, and her double stopping, a marvel. Recalled, she gave an Irish Fantasia, which embodies one of the fine old Irish folk songs.

The vivacious "Merry Wives of Windsor" overture wound up the magnificent programme.

The band rose with the audience to give the English National Anthem—the first verse with the piccolos and clarinettes, and the second with the full power of the band, and Sousa bowed good-bye to his Peterborough audience.

Lynn Adv. 4/14.05

THE THEATRE.—Mr. John Philip Sousa and his band have established themselves as such firm favourites amongst lovers of band music, and marches in particular, that big audiences are assured them wherever they go. Lynn proved to be no exception, for on Friday night 7th inst., in spite of raised prices, the theatre was packed with an audience all anxious to hear the famous band, conducted by the equally famous "March King." Mr. Sousa had a popular reception, and the first item, the well-known overture "The Vikings," was so much appreciated that "El Capitan" was given as an encore. This was followed by a valse brillante, "Sounds from the Hudson" (encore "The Rosary"), and then came one of Mr. Sousa's very latest compositions, a suite entitled "At the King's Court." It is a descriptive piece, very realistic, representing her Ladyship the Countess, her Grace the Duchess, and, finally, a grand piece of music for Her Majesty the Queen. The whole was played in such style that an encore was only natural, and "Dixie Land" was given. Miss Estelle Liebling, who has a fine soprano voice, followed with a nightingale air from "The Marriage of Jeannette" (Masse), with a flute obligato by Mr. Marshall Lufsky, a song of the now familiar order, imitating a contest between a sweet human voice and the still sweeter one of a nightingale. Miss Liebling's long trills were very clever and gained her an encore to which she replied with a pretty song "Will you love when the lilies are dead?" "Sunrise," from the Japanese opera *Iris*, by the band, sounded more like a thunderstorm, and it too being loudly applauded, the musicians immediately struck up "The Washington Post," perhaps Mr. Sousa's most popular piece, and many who heard it asserted that as then played it was quite different from versions they had previously heard under the same name. The second part opened with a typical American character sketch, and receiving an encore the band commenced on another tune, but scarce a dozen notes had sounded when there was such a roar of laughter that a momentary pause ensued, and the conductor turned round with a most astonished look on his face. He did not understand why "Bluebell"—for such was the music—was so funny to Lynn people. Laughter, however, soon turned to rounds of applause, for the piece was undoubtedly the most cleverly played of the evening. Nearly all the instruments, including the big double contra bass, the clarionets, the flute, the trombone, the harp and even the drums (of which there were some half-dozen)—in turn played solo parts in contrast, the whole band

gradually joining in, and at the conclusion Mr. Sousa had repeatedly to bow his acknowledgments. Miss Maud Powell, who is said to be about the best lady violinist living, was recalled for "Rondo Capriccioso" (Saint-Saens). The band also contributed "Sevillana," "The Diplomat," another of Mr. Sousa's new marches, and an overture "The merry wives of Windsor." It is somewhat unusual to hear the National Anthem applauded at the end of a concert, but so well did the band render two verses of it that they were again loudly cheered. Altogether it was a concert worth going to some trouble to hear.—Mr. C. P. Levilly's com-

Musical World Newcastle 3/8.05

Once again a programme by local performers attracted a large audience to a Corporation Concert, at which the prominent feature was the playing of the excellent band of the Northumberland Hussars, under the direction of Lieut. H. G. Amers. The selections covered a broad field, embracing Mozart and Tchaikowsky, Sousa and Bidgood. Mr. W. J. Dodds, the promising young baritone, more than confirmed the good impression he created at an earlier period of the season; and the programme was completed by Miss Retta McAllister.

Peterborough, Huntingdonshire
Standard 4.8.05

The Argus. 4/14.03

SOUSA'S CONCERT.

A MARVELLOUS CONDUCTOR AND A MARVELLOUS BAND.

A swarthy magician wielding with his wand a mysterious, irresistible influence over a legion of musicians. That is John Philip Sousa, who filled the Theatre Royal on Friday afternoon with an audience anxious to hear the last note in revolutionary music. For Sousa is a revolutionist. He will submit to no ordinary tests of criticism, and his band is as eccentric as he is himself. In matters musical, he is a realist, just as Zola was a realist in novel literature. He tries to make music reflect every imaginable phase of life, and therefore when he composes, his compositions deal with the King's Court, the Diplomat, and other factors of real life, preferring grandiloquent themes which afford scope for the fearful and wonderful instruments he has introduced into his band to the more ordinary topics. It must, however, be admitted that Sousa has toned down a good many of the eccentricities which startled the music loving public of some years ago. His manner of conducting is certainly less theatrical than it was, and he appears to have dropped the discharge of pistols, fireworks, etc., which used to form an integral part of his descriptive selections.

Still his conducting remains a marvel. He seems to be able to give expression with the mere motion of his baton, the slightest gesture of his hand, to the subtle gradations of tone. By merely watching the waving of his wand, one might almost picture the kind of music that was being played by the band. That constitutes undoubtedly his greatness as a conductor. But its success must depend largely upon the perfection of the band, and there is no doubt that he has under him one of the best drilled bands in the world. The members are susceptible to his slightest gesture, a mere nod is sufficient to call forth a crash of melody, a quiet beckon of the hand will bring on irresistibly the softest of lullabies. It is not too much to say that the eyes of the majority of the audience watched throughout the concert the attitudes and posings of this extraordinary conductor who made his name famous as the composer of the "Washington Post."

The programme was a representative one. Probably the greatest interest centred in "The Diplomat," which has been much boomed as a worthy successor to the "Post." It certainly has points of resemblance with its more famous predecessor. It is just one of those sonorous, powerful pieces that Sousa seems to revel in. It was certainly the success of the afternoon. The band gave it with superb gusto; there was no hesitation about it; it was a fine vigorous bit of work. It was during this piece that Sousa displayed one of his best-known eccentricities of conducting, the see-saw or windmill method, which has the effect of rousing the band to a frenzy of clamant melody. The piece was very well received.

The suite "At the King's Court," another of Sousa's compositions, was also a notable production. Like the other compositions of the conductor it is descriptive, and has a certain majesty which the band did not fail to interpret. An addition to the programme was the "Washington Post," which, needless to say, went with immense swing, and stirred the audience to the highest enthusiasm. The American Character Sketches were chiefly remarkable for the marvellous mastery displayed by the band over the intricacies of sound. Under the guiding hand of the conductor, they indulged in the most difficult associations that music can possibly evoke. They represented in terms of sound, a Voodoo night scene, a dancing darkey, and an Indian lament with a verisimilitude that was nothing short of extraordinary. So too with the "Merry Wives of Windsor" they changed from grave to gay without an effort and triumphed over technical difficulties in a manner positively baffling to the mere amateur.

But it was easy to see that the presiding genius was Sousa himself. He had the band so absolutely under his control that he seemed able to produce every effect he desired. So much so that at times he let them have their own way, only indicating the time by the most insignificant of gestures yet there was no perceptible mistake. His impassivity, his utter confidence in the discipline of the band was certainly justified by the results obtained. It is needless here to urge the usual criticisms that are made against the excessive noisiness of the band. When they like to be noisy they can with a vengeance, but that they can produce the most creepy effects the "Night Scene" alone was abundant testimony.

Mention must be made of the remarkably skilful violin playing of Miss Maud Powell, and the talented singing of Miss Estelle Liebling, a gifted soprano who varied the performances of the band.

The programme was as follows:—

Overture, "The Vikings" (Hartman); El Capitan; Valse Brillante, "Sounds from the Hudson" (Clarke), Mr. Herbert L. Clarke; Suite, "At the King's Court" (New), (Sousa); (a) Her Ladyship the Countess, (b) Her Grace the Duchess, (c) Her Majesty the Queen; Nightingale Air from "The Marriage of Jeannette," (Masso), Miss Estelle Liebling, flute obligato by Mr. Marshall Lufsky; Will you love when the lilies are dead; "Sunrise," from the Japanese Opera, "Iris" (Mascagni); "Washington Post"; American Character Sketches, (Kroeger), (a) The Gamin, (b) An Indian Lament; (c) Voodoo Night Scene, (d) The Dancing Darkey; Dixie Land; (a) Scene Espagnol "Sevillana" (Elgar), (b) March "The Diplomat" (New), (Sousa); Rondo Capriccioso, (Saint-Saens), Miss Maud Powell; Irish Fantasia; Overture, "The Merry Wives of Windsor," (Nicolai), (transcribed for military band from the original Orchestral Score by John Philip Sousa.)

SOUSA AT EASTBOURNE.

Sousa's third visit to Devonshire Park, Eastbourne, yesterday evening, eclipsed if possible the former successes of the renowned March King, and his talented band of musicians. The theatre in which the concert was given was practically booked up in the afternoon, and, as on the previous occasion of Sousa's visits, many who had not taken the precaution of booking their seats in advance failed to gain admittance. It seems that Sousa will have to pay several more visits to Eastbourne before all those desirous of hearing his wonderful performances are enabled to do so. The audience—a fashionable one—greeted the execution of each item with storms of enthusiasm, encores being more numerous than the original numbers. The players gave a faultless exhibition, displaying a perfect knowledge and mastery of their various instruments. The volume of tone extracted at times was magnificent. The arrangement of the programme was exactly to the taste of the audience, for Sousa played most of his marches, including his latest composition, "The Diplomat," while such popular items as "Blushell," "Bedelia," &c., were rendered with a freshness which completely captivated the audience. Mr. J. H. B. Moegmans (saxaphonist), Miss Estelle Liebling (soprano), and Miss Maud Powell (violinist), contributed numbers which fully maintained the excellence of the programme.

Sussex Daily News. 4/14.05

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Folkstone. Express 4/14.05

SOUSA'S BAND.

An immense concourse of people attended on Wednesday afternoon to listen to the celebrated American band, and the vocalists who assisted in the programme, which was a long and extremely varied one. It is hardly necessary to say the audience was most enthusiastic.

SOUSA AT ST. ANDREW'S HALL, NORWICH.



SKETCHES TAKEN AT SATURDAY'S PERFORMANCE.

SOUSA AT NORWICH.

AN EXCELLENT PERFORMANCE.

Sousa has come and conquered! A flying visit to St. Andrew's-hall, a harmonious blare of trumpets, innumerable bows to the audience, and the great "March King" and his men proceed on their way rejoicing at the reception accorded them at Saturday's concert.

The programme was in every respect as attractive as that submitted on the occasion of the previous visit of this wonderful musical organisation. It would be absurd to attempt to criticise the efforts of the instrumentalists, for what but efficiency can be the outcome of constant practice under so vigilant a conductor as Sousa?

The men are accustomed to his beat; they are accustomed to each other; and they are familiar with the music. Under such auspicious circumstances it would be ludicrous to attempt to "pick to pieces" the performances—there are no weak spots left for the fault-finder—Sousa sees to that.

On the present occasion, Miss Estelle Liebling, the possessor of a soprano voice of wonderful power and compass, was heard to great advantage in the nightingale air from "The Marriage of Jeannette" (Masse), to which a flute obligato was admirably executed by Mr. Marshall Lufsky. An encore was not to be denied, and in response the talented vocalist substituted a delightful little number, "Will you love me when the lilies are dead?" Mr. Herbert L. Clarke, a brilliant cornet player, gave "Sounds from the Hudson," which was greeted with vociferous applause, which ended in a demand for an encore. Miss Maud Powell, a violinist of pronounced ability, also contributed to the programme.

The instrumental items comprised such old favourites as "El Capitan," "Dixie Land," and "Bluebell," which, given as an encore, had to be repeated. If one has never appreciated the music of the last-named item, let them hear it rendered by Sousa's band.

VISIT TO YARMOUTH.

Yesterday afternoon and evening the famous band, conducted by Sousa, delighted large audiences assembled in the pavilion of the Britannia Pier, Yarmouth.

The programmes were varied on each occasion, and the instrumental items were performed with that perfection for which the band has become world-famous, and nearly every piece received the demand for an encore, the selections given in response constituting a concert in themselves. In the afternoon one of these items was "Bluebell," which, with its novel variations, was a performance that could only perhaps be arranged by this eminent American composer.

There were no more appreciated numbers than the new compositions from the pen of the conductor, namely, the suite entitled, "At the King's Court" and "The Diplomat March," the latter being characteristically a Sousa production.

As regards the instrumental and vocal contributions by soloists, the band also stands pre-eminent. Miss Maud Powell's violin solos on each occasion afforded treats of the highest order, and the enjoyment was prolonged by the responses the artiste gave on recall. The same remark is applicable to the "Nightingale" air from "The Marriage of Jeannette" (Masse), given in so marvellous a manner by Miss Estelle Liebling (soprano), with flute obligato by Mr. Marshall Lufsky; and to the cornet solos by Mr. Herbert L. Clarke.

Thanks are due to Mr. J. W. Nightingale for his enterprise in bringing so great an attraction to Yarmouth at the dull season of the year.

SOUSA IN EAST ANGLIA.

THE NORWICH VISIT

The name of the famous American March King has loomed large in Norwich and district during the past few days, and huge audiences have crowded to see the world-famed conductor, and to hear the splendid performances given by his band. Lynn was visited on Friday evening, Norwich and Lowestoft on Saturday, while yesterday Yarmouth was favoured with two concerts. In each place the same programme of music was played, the scheme including some new and attractive pieces. The concert given in St. Andrew's Hall on Saturday afternoon attracted a large audience, in spite of the inconvenient hour at which it was held. The suite, entitled, "At the King's Court," shows that Sousa has not exhausted his power as a melodist, and proves, moreover, that he knows how to write so as to gain every possible effect from his unique orchestra. Strongly marked valse and march rhythms are outstanding features, but chief interest centres in skilful instrumentation, abounding in striking contrasts of tone and colour—which characterises each number. The instrumentalists played their conductor's music magnificently. Since the last visit the personnel of the band has been greatly changed, but without in any way impairing the high standard of efficiency. Indeed, it would be difficult, probably impossible, to improve any section of the band. The tone given out by the clarionets was superb, and even the most attentive and practised ear could detect no weak point in the remainder of the wood wind. The cornets, horns, and trombones justified the opinion expressed by Sousa when he spoke of them as the best lot he had ever "struck." The basses, including the mighty helicon, were manipulated with remarkable ability, while the tone was beautifully round and rich. A splendid tone-poem was presented in the form of a movement, entitled "Sunrise," from Mascagni's Japanese opera "Iris." This was beautifully played, as were Elgar's "Sevillana" and Nicolai's overture "The Merry Wives of Windsor." As lighter fare was offered four American character sketches: (a) "The Gamin," (b) "An Indian Lament," (c) "Voodoo Night Scene," (d) "The Dancing Donkey," and a new march, "The Diplomat," thoroughly characteristic of its writer. Needless to say, encores were vociferously demanded in every case. In reply, such old favourites as "El Capitan," "Washington Post," "Stars and Stripes" (with new "effects"), "Manhattan Beach," and "Dixie Land," by Chauncey Haines, were offered, and received with enthusiasm. In the popular marches Sousa's eccentric beat and studied attitudinising caused endless amusement. One of the most enjoyable encore pieces was a series of variations on the air "Blue Bell." Here novel and striking effects abounded, and the soloists, notably the oboe, flute, cornet, bassoon, and clarionets, gave a remarkable display of executive skill. "Oh! my, my, my!" the answer to a further demand, was very warmly welcomed. Mr. Herbert L. Clarke played a cornet solo in admirable style, and gave Nevin's song, "My Rosary," as an encore item. Miss Estelle Liebling sang in brilliant fashion the "Nightingale Air," from Masse's "The Marriage of Jeanette." Mr. Marshall Lufsky ably supplying the flute obligato. A vocal valse—a rather feeble production—"Will you love me when the lilies are dead?" was offered as an "extra." Miss Maud Powell is a violinist of no mean powers, a fact amply shown by her exceedingly skilful and artistic interpretation of Saint Saens's Rondo Capriccioso. Her effort called forth rounds of well deserved applause, and in response Bach's Air for the G string was introduced. The accompaniments were played by a section of the band with notable sympathy and delicacy.

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SOUSA ON PIRATED MUSIC.

During the interval in the programme a representative of this journal had a short conversation with Sousa upon the laxity of the musical copyright law in this country, a matter upon which Sousa has recently approached the American Ambassador in London.

"It is no good whatever publishing new compositions in this country," observed the genial composer with a look of despair. "In America a man who attempts to bring out a cheap and unauthorised copy of a man's work is at once tracked down, mulcted in a very heavy penalty, and the music confiscated; but here in England a composer has no protection against people pirating his works. A new suite which I have composed, and which I intended to produce in England, still remains in manuscript, and will continue so until I return to America. It's no good publishing it here. In some towns where I have been playing recently I have seen individuals standing outside the building selling cheap and unauthorised editions of the very pieces to be performed. In America a composer gets a very substantial sum a year in the shape of royalties, but the figure I obtain in England would, if I were to mention it, make you shake with laughter. On one occasion, at the request of Lady Maud Warrender, I composed a new march, entitled "The Jack Tar" march, for the Union Jack Club, it being understood that the proceeds derived from it were to be given for the endowment of a hospital bed. The piece was published two years ago; but, owing to the matter I have been mentioning, the requisite £100 has not yet been reached. When in this country I am always most happy to pay the income tax and so on, but if I received proper protection for my compositions I should have still more to contribute to the revenue, and should gladly do it. I do trust some remedial measure will ere long be passed."

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Market Harboro
Advertiser 4/11/05

SOUSA AT MARKET HARBORO.

Sousa, the "March King," with his famous American band, paid his first visit to Market Harborough on Thursday evening, when he gave a grand concert at the Assembly Rooms. The American composer brought the finest band he has ever conducted, and the concert was certainly the best of its kind ever given at Market Harborough. Unfortunately, the concert did not receive the amount of patronage which it undoubtedly deserved, the attendance being rather meagre. Among those present were:—Mr. and Mrs. Gordon Cunard, Mr. and Mrs. Harry Mills, Mr. and Mrs. H. H. Holloway, the Misses Holloway, Mr. and Mrs. Howett, Mr. and Mrs. J. J. Clark, Mr. J. H. Douglass, Miss Douglass, Mr. and Mrs. H. Winter Johnson, the Misses Costin, Miss Watson, Mr. and Mrs. F. West, Dr. Nash, Dr. Ballard, Dr. and Mrs. Durrant, Mr. W. H. Symington, Miss P. Symington, etc.

The great conductor was greeted with a burst of applause when he made his appearance, and the Band immediately started off with Hartman's overture "The Vikings," which was perfectly rendered. The encore, "El Capitan," a complete contrast, was played with a splendid swing, and was greeted with hearty applause. Mr. Herbert L. Clarke, cornet soloist, made a very favourable impression with "Sounds from Hudson," the notes being splendidly produced and beautifully clear and sweet. As an encore he gave "The Rosary," which was also well received. The next item on the programme was a new suite in orchestral form, composed by Sousa himself, and called "At the King's Court." This was exceedingly popular and the encore "Dixie Land," equally charmed the audience. Miss Estelle Liebling is the possessor of a wonderful voice which she used to advantage in a Nightingale air from "The marriage of Jeanette." For an encore she sang very prettily "Will you love when the lilies are dead?" The band then played "Sunrise," from the Japanese Opera "Iris," and again elicited an enthusiastic encore in response to which they gave the well-known "Washington Post," which brought the first part of the programme to a close. The second part opened with a series of American character sketches, which were well received. The popular air "Blue Bell," was given as an encore. As the audience insisted on another selection, "El Capitan" was repeated by request, and again elicited well merited applause. The band next rendered "Sevillana" (Elgar), and Sousa's new march "The Diplomat," both of which were rendered in Sousa's own inimitable style, and gained a vociferous encore, in reply to which "Hands across the sea," was given. Miss Maud Powell at once won the good appreciation of the audience by her rendering of the violin solo "Rondo Capriccioso," (Saint Saens). She was recalled, and played a pretty air called "At the brook," accompanied by the harp only. All the other solos were accompanied in subdued tones by a portion of the band. The last item on the programme was the overture "The merry wives of Windsor" (Nicolai), specially transcribed for a military band, from the original orchestral score by John Philip Sousa.

The playing of the National Anthem brought the proceedings to a close. The programme was as follows:—Overture, "The Vikings," Hartman; Valse Brillante "Sounds from the Hudson" (Clarke), Mr. Herbert L. Clarke; Suite, "At the King's Court," new, (Sousa), (a) Her Ladyship the Countess, (b) Her Grace the Duchess, (c) Her Majesty the Queen; Nightingale air from "The marriage of Jeanette" (Masse), Miss Estelle Liebling, flute obligato by Mr. Marshall Lufsky; "Sunrise," from the Japanese opera "Iris" (Mascagnis), American Character Sketches, (a) The Gamin, (b) "An Indian Lament," (c) "Voodoo Night Scene," (d) "The Dancing Ducky" (Kroeger); Scene Espagnol, "Sevillana" (Elgar); March, "The Diplomat" new, (Sousa); "Rondo Capriccioso," Miss Maud Powell, (Saint-Saens); Overture, "The merry wives of Windsor," (Nicolai).

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MR. SOUSA'S TOUR.

VISITS TO IPSWICH AND COLCHESTER.

No band has achieved such popularity in this country as John Philip Sousa's, who, in making his third provincial tour, managed to wedge in Monday afternoon to give the Ipswich public an opportunity of hearing the forces under his command. Allowing for the fact that both day and time were necessarily inconvenient to people residing in a commercial town, and that rain fell intermittently, there was a surprisingly good audience at the Public Hall, where the concert was given, the cheaper seats being all taken up. As to the performance, the band was quite above adverse criticism; it accomplished all the conductor demanded of it, and so satisfied those present that every item was enthusiastically encored. It is composed of over 50 musicians, some of America's best: it is splendidly balanced, and whether in soul stirring march, in more classical or in lighter numbers, the effect never lapsed into the commonplace. Perhaps the greatest test which it was subjected to was in accompanying the violin and the voice, a feat which was accomplished with remarkable delicacy. The programme opened with the overture "Maximilian Robespierre" (The Last Days of the Reign of Terror), (Litolff), a masterly composition, abounding with startling musical effects, and in response to the untimely applause, the first of a succession of "Sousa Encores"—"El Capitan" was given. To be honest, these encores, consisting as they did of such hackneyed compositions as "Washington Post," "Stars and Stripes," etc., were as enjoyable as anything submitted, for one has to hear Sousa's band in Sousa's marches to properly appreciate them. The introduction of a comic element was by no means out of place; this was supplied in a series of extraordinary variations and solos for almost every imaginable instrument, not excepting the drums, upon the refrain "Blue-bell." The conductor's latest march, "The Diplomat," was included in the programme, and this should occupy a front place amongst his many others. His new suite, too, "At the King's Court," a bold piece of writing, full of delightful melody, will doubtless be included in the repertoire of scores of bands during the summer season. Amongst other items, the "American Character Sketches" (Kroeger) were given with brilliancy, and the introduction to the Third Act of "Lohengrin" (Wagner) was a fitting termination to a most enjoyable concert. Of the soloists, Mr. Herbert L. Clarke exhibited faultless execution and an exceptional purity of tone on the cornet in his own composition "Sounds from the Hudson," responding to an encore with "The Rosary," which he played with delightful tenderness. No better

show piece than the Nightingale song, from the "Marriage of Jeanette" (Masse), could serve to exhibit the great range and flexibility of voice possessed by Miss Estelle Liebling; her trills and cadenzas either alternating or harmonising with the flute obligato, artistically played by Mr. Marshall Lufsky, were superb, vying with the flute in pureness of tone. "Will you love when the Lilies are Dead" was chosen for an encore. Miss Maud Powell gave a finely executed rendering of "Zigeunerweisen" (Sarasate), and the band played the accompaniment with such due regard to the expression of the player that the solo instrument was never overpowered.

In the evening the famous band paid a return visit to Colchester, where the spacious Corn Exchange was crowded with a fashionable and appreciative audience. The programme opened with Litolff's wonderful "Maximilian Robespierre," weirdly descriptive of the Reign of Terror, and bristling with startling effects. Then came the melodious numbers of Clarke's "Sounds from the Hudson," and next Sousa's own charming composition, "At the King's Court." The liquid notes of that accomplished soprano, Miss Estelle Liebling, thrilled the audience in the "Nightingale song," and to a determined encore she responded with "Will you love when the lilies are dead?" The flute obligato was by Mr. Marshall Lufsky. Mr. Herbert L. Clarke gave as his cornet encore "The Rosary," and the encores given by the band were "Dixie Land" and "Washington Post," the latter being in response to the applause following their rendering of "Sunrise," from the Japanese opera "Iris." After the interval came a fine series of American character sketches, followed by "Amaryllis" (Ghyse), "The Diplomat" (Sousa), and a delightful violin solo by Miss Maud Powell. The enthusiastic encore given to "The Diplomat" was rewarded by "The Stars and Stripes for ever," and as the grand volume of sound concluded, the audience fairly cheered aloud, as though endorsing the Anglo-American "entente cordiale." The entertainment closed with the introduction to the third act of "Lohengrin."

Telegraph 4/11/05

TO THE EDITOR OF "THE DAILY TELEGRAPH."

SIR—As one who has purchased some pirated music, I have asked myself why? and may say that the answer is, not because I did not think what I was doing wrong, but because I simply cannot afford 1s 4d to 2s for a genuine copy. That is a plain, hard fact; and if I, with what may be called a comfortable income, cannot afford it, how can the music publishers possibly expect the average person to pay their prices? I know the points they urge, as to royalties, &c., but let them come down to the present-day conditions of things, pay smaller royalties, publish at reasonable prices, and they will find increased output more than recoup them.

I was rather surprised to find one well-known publishing house conspicuous by its absence from your list, but, seeing that they publish almost all their music in 6d form as well as the more expensive price, I take it that they are realising the wisdom of such a course, and can afford to go on publishing.

"A Popular Composer" is very much concerned for the ultimate fate of the popular novel, but here he must admit it is all against him; for as soon as a book is published nowadays it is in the free libraries, and can be read for nothing by the masses. But that does not prejudice the novelist. Besides, look at the hundreds of newspapers and periodicals that publish every novelist's works as serials, and yet the novelist thrives.

Unfortunately, the well-known publishers I referred to above can only publish their own works and copyrights at 6d, but I predict that, if they could produce all copyright music at that price, the pirates' days would be numbered.

It is the old and irrevocable law of supply and demand. The public want cheap music, and the public will have it, the same as they want, and get, everything else cheap. "Music for the million" is what we want and what we must have; and as one who has had a pretty hard training in meeting commercial competition, I think, were I to tackle the matter, I could soon turn the tables on the musical pirates without Parliament having to legislate.

London, April 11.

MUSICUS.

Essex Telegraph
4/15/05

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Eastern Daily Press 4/10/05.

Presi A FAMOUS BAND.

USA & HIS MERRY MEN AT COLCHESTER.

Colcestrians were on Monday night afforded a great musical treat, when Sousa and his famous band paid a return visit to the Corn Exchange. In spite of the very inclement weather there was practically a full house. The band is nearly half-a-hundred strong, and every performer is a master of his own instrument, and many are soloists of unusual ability. Sousa himself held the *bâton*—which in his hands becomes the magic wand—and his conducting throughout was perfect. There was not a minute's wait in the programme after once the ball had been set a-rolling. The March King would bow his acknowledgments, and if he thought an encore was justified—and it frequently was—he would mount the rostrum, and without giving any further apparent signal to his men, they seemed to read his thoughts. They knew exactly what to play, and how to play it.

The first item was Litoff's overture, "Maximilian Robespierre" (or, "The Last Days of the Reign of Terror"), which was performed with remarkable effect, every instrument being heard to great advantage; and the movement introducing the "Marseillaise" was excellently rendered. The audience called for more, and the conductor willingly obliged with his own "El Capitan." Mr. Herbert L. Clarke, a clever cornetist, was re-called for his able playing of "Sounds from the Hudson." Sousa's new march, "The Diplomat," was enthusiastically received, and as an encore "Stars and Stripes for ever" was given, this popular march being loudly applauded. That much-barrel-organised "Blue Bell" possessed a new charm in the hands of this Band, and fairly brought down the house. The other items played were:—Sousa's new suite "At the King's Court" (encore "Dixie Land"); "Sunrise" from the Japanese opera "Iris" (encored); Kroeger's American Character Sketches (encored); Ghy's air of Louis XIII. "Amaryllis," and Wagner's Introduction to the Third Act of "Lohengrin."

The band performance was varied by vocal solos by Miss Estelle Liebling, who showed wonderful flexibility of a sweet soprano voice. As an encore to "The Nightingale Song" from "The Marriage of Jeannette" (in which a flute obligato was played by Mr. Marshall Lufsky), Miss Liebling gave very sweetly "Will you love when the lilies are dead?" In the second part of the programme Miss Maud Powell a violinist of considerable talent, gave a delightful rendering of "Zigeunerweisen." Sousa's visit will not soon be forgotten by the enthusiastic audience of Monday night.

and of the United States, on "The
Weekly Press 4/15-05.

SOUSA IN EAST ANGLIA

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MUSICAL NOTES.

SOUSA.

The name of the famous American March King has loomed large in Norwich and district during the past few days, and huge audiences have crowded to see the world-famed conductor, and to hear the splendid performances given by his band. Lynn was visited on Friday evening, Norwich and Lowestoft on Saturday, while yesterday Yarmouth was favoured with two concerts. In each place the same programme of music was played, the scheme including some new and attractive pieces. The concert given in St. Andrew's Hall on Saturday afternoon attracted a large audience, in spite of the inconvenient hour at which it was held. The suite, entitled, "At the King's Court," shows that Sousa has not exhausted his power as a melodist, and proves, moreover, that he knows how to write so as to gain every possible effect from his unique orchestra. Strongly marked valse and march rhythms are outstanding features, but chief interest centres in skilful instrumentation, abounding in striking contrasts of tone and colour—which characterises each number. The instrumentalists played their conductor's music magnificently. Since the last visit the personnel of the band has been greatly changed, but without in any way impairing the high standard of efficiency. Indeed, it would be difficult, probably impossible, to improve any section of the band. The tone given out by the clarionets was superb, and even the most attentive and practised ear could detect no weak point in the remainder of the wood wind. The cornets, horns, and trombones justified the opinion expressed by Sousa when he spoke of them as the best lot he had ever "struck." The basses, including the mighty helicon, were manipulated with remarkable ability, while the tone was beautifully round and rich. A splendid tone-poem was presented in the form of a movement, entitled "Sunrise," from Mascagni's Japanese opera "Iris." This was beautifully played, as were Elgar's "Sevillana" and Nicolai's overture "The Merry Wives of Windsor." As lighter fare was offered four American character sketches: (a) "The Gamin," (b) "An Indian Lament," (c) "Voodoo Night Scene," (d) "The Dancing Donkey," and a new march, "The Diplomat," thoroughly characteristic of its writer. Needless to say, encores were vociferously demanded in every case. In reply, such old favourites as "El Capitan," "Washington Post," "Stars and Stripes" (with new "effects"), "Manhattan Beach," and "Dixie Land," by Chauncey Haines, were offered, and received with enthusiasm. In the popular marches Sousa's eccentric beat and studied attitudinising caused endless amusement. One of the most enjoyable encore pieces was a series of variations on the air "Blue Bell." Here novel and striking effects abounded, and the soloists, notably the oboe, flute, cornet, bassoon, and clarionets, gave a remarkable display of executive skill. "Oh! my, my, my!" the answer to a further demand, was very warmly welcomed. Mr. Herbert L. Clarke played a cornet solo in admirable style, and gave Nevin's song, "My Rosary," as an encore item. Miss Estelle Liebling sang in brilliant fashion the "Nightingale Air" from Massé's "The Marriage of Jeannette." Mr. Marshall Lufsky ably supplying the flute obligato. A vocal valse—a rather feeble production—"Will you love me when the lilies are dead?" was offered as an "extra." Miss Maud Powell is a violinist of no mean powers, a fact amply shown by her exceedingly skilful and artistic interpretation of Saint Saens's Rondo Capriccioso. Her effort called forth rounds of well deserved applause, and in response Bach's Air for the G string was introduced. The accompaniments were played by a section of the band with notable sympathy and delicacy. At Yarmouth the concerts were given in the beautiful pavilion on the Britannia Pier on Sunday afternoon and evening, before very good attendances. One concert was given at Lowestoft, in the Marina Theatre, where there was a very large audience. Altogether this visit to East Anglia has been a great success. Sousa and his band are to give eleven concerts in Queen's Hall, London, before their return to America.

Ipswich Ev. Star. 4/11/05

MR. SOUSA'S TOUR.

VISITS TO IPSWICH AND COLCHESTER.

No band has achieved such popularity in this country as John Philip Sousa's, who, in making his third provincial tour, managed to wedge in Monday afternoon to give the Ipswich public an opportunity of hearing the forces under his command. Allowing for the fact that both day and time were necessarily inconvenient to people residing in a commercial town, and that rain fell intermittently, there was a surprisingly good audience at the Public Hall, where the concert was given, the cheaper seats being all taken up. As to the performance, the band was quite above adverse criticism; it accomplished all the conductor demanded of it, and so satisfied those present that every item was enthusiastically encored. It is composed of over 50 musicians, some of America's best: it is splendidly balanced, and whether in soul stirring march, in more classical or in lighter numbers, the effect never lapsed into the commonplace. Perhaps the greatest test which it was subjected to was in accompanying the violin and the voice, a feat which was accomplished with remarkable delicacy. The programme opened with the overture "Maximilian Robespierre" (The Last Days of the Reign of Terror), (Litolff), a masterly composition, abounding with startling musical effects, and in response to the unstinted applause, the first of a succession of "Sousa Encores"—"El Capitan" was given. To be honest, these encores, consisting as they did of such hackneyed compositions as "Washington Post," "Stars and Stripes," etc., were as enjoyable as anything submitted, for one has to hear Sousa's band in Sousa's marches to properly appreciate them. The introduction of a comic element was by no means out of place; this was supplied in a series of extraordinary variations and solos for almost every imaginable instrument, not excepting the drums, upon the refrain "Blue-bell." The conductor's latest march, "The Diplomat," was included in the programme, and this should occupy a front place amongst his many others. His new suite, too, "At the King's Court," a bold piece of writing, full of delightful melody, will doubtless be included in the repertoire of scores of bands during the summer season. Amongst other items, the "American Character Sketches" (Kroeger) were given with brilliancy, and the introduction to the Third Act of "Lohengrin" (Wagner) was a fitting termination to a most enjoyable concert. Of the soloists, Mr. Herbert L. Clarke exhibited faultless execution and an exceptional purity of tone on the cornet in his own composition "Sounds from the Hudson," responding to an encore with "The Rosary," which he played with delightful tenderness. No better show piece than the Nightingale song, from the "Marriage of Jeanette" (Massé), could serve to exhibit the great range and flexibility of voice possessed by Miss Estelle Liebling; her trills and cadenzas either alternating or harmonising with the flute obligato, artistically played by Mr. Marshall Lufsky, were superb, vying with the flute in pureness of tone. "Will you love when the Lilies are Dead" was chosen for an encore. Miss Maud Powell gave a finely executed rendering of "Zigeunerweisen" (Sarasate), and the band played the accompaniment with such due regard to the expression of the player that the solo instrument was never overpowered.

In the evening the famous band paid a return visit to Colchester, where the spacious Corn Exchange was crowded with a fashionable and appreciative audience. The programme opened with Litolff's wonderful "Maximilian Robespierre," weirdly descriptive of the Reign of Terror, and bristling with startling effects. Then came the melodious numbers of Clarke's "Sounds from the Hudson," and next Sousa's own charming composition, "At the King's Court." The liquid notes of that accomplished soprano, Miss Estelle Liebling, thrilled the audience in the "Nightingale song," and to a determined encore she responded with "Will you love when the lilies are dead?" The flute obligato was by Mr. Marshall Lufsky. Mr. Herbert L. Clarke gave as his cornet encore "The Rosary," and the encores given by the band were "Dixie Land" and "Washington Post," the latter being in response to the applause following their rendering of "Sunrise," from the Japanese opera "Iris." After the interval came a fine series of American character sketches, followed by "Amaryllas" (Ghyse), "The Diplomat" (Sousa), and a delightful violin solo by Miss Maud Powell. The enthusiastic encore given to "The Diplomat" was rewarded by "The Stars and Stripes for ever," and as the grand volume of sound concluded, the audience fairly cheered aloud, as though endorsing the Anglo-American "entente cordiale." The entertainment closed with the introduction to the third act of "Lohengrin."

East Anglian Daily Times.
Ipswich. 4/11/05.

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Eastern Daily Press. 4/11/05.

SOUSA ON PIRATED MUSIC.

During the interval in the programme a representative of this journal had a short conversation with Sousa upon the laxity of the musical copyright law in this country, a matter upon which Sousa has recently approached the American Ambassador in London.

"It is no good whatever publishing new compositions in this country," observed the genial composer with a look of despair. "In America a man who attempts to bring out a cheap and unauthorised copy of a man's work is at once tracked down, mulcted in a very heavy penalty, and the music confiscated; but here in England a composer has no protection against people pirating his works. A new suite which I have composed, and which I intended to produce in England, still remains in manuscript, and will continue so until I return to America. It's no good publishing it here. In some towns where I have been playing recently I have seen individuals standing outside the building selling cheap and unauthorised editions of the very pieces to be performed. In America a composer gets a very substantial sum a year in the shape of royalties, but the figure I obtain in England would, if I were to mention it, make you shake with laughter. On one occasion, at the request of Lady Maud Warrender, I composed a new march, entitled "The Jack Tar" march, for the Union Jack Club, it being understood that the proceeds derived from it were to be given for the endowment of a hospital bed. The piece was published two years ago; but, owing to the matter I have been mentioning, the requisite £100 has not yet been reached. When in this country I am always most happy to pay the income tax and so on, but if I received proper protection for my compositions I should have still more to contribute to the revenue, and should gladly do it. I do trust some remedial measure will ere long be passed."

Hastings & St Leonards
Weekly Mail & Times 4/15/05

Folkestone Herald 4/15/05

SOUSA'S BAND.

Famous American Combination's Farewell Visit.

It is quite evident that Hastings and St. Leonards people are not tired of Sousa and his band, for, despite the fact that it was less than three months since they were last in the town, the Concert Hall was well filled again on Thursday afternoon.

The programme presented on Thursday was entirely different from that given on the occasion of the last visit, but, as usual, there were only two of the conductor's compositions down for performances. These were a suite "Three Quotations" and his new march "The Diplomat," both of which were greatly enjoyed and enthusiastically applauded.

The concert opened with a splendid performance of Liszt's 2nd Hungarian Rhapsody, and in response to an encore, the ever popular "El Capitan" was given. Next came a fine cornet solo, "La Mandolinata" (Paladilka), played by Mr. Herman Bellstedt and that gentleman was also recalled. After Sousa's suite came "Dixie Land," and the finale to the third act of "Manon Lescaut" (Puccini) was followed by "Washington Post."

Another capital rendering was the "Jubilee" from Chadwick's "Symphonic Sketches," and obeying a demand for an encore to this, the band played "Bluebell" with variations, in which it seemed as if each instrument, from the smallest to the largest, took the solo in turn. This was greeted with a perfect storm of applause, and once more the band obliged, this time with a rather quieter piece, "The Biscayan Love Song." Other compositions played were Suppe's "Poet and Peasant" overture, Ketten's "La Castagnette," "The Diplomat," "Manhattan Beach," and "Stars and Stripes."

Sousa was well supported in his concert by the soloists. Miss Estelle Liebling's high soprano voice was displayed to distinct advantage in Proche's "Theme and Variations," and a dainty little "Indian Love Song." Miss Maud Powell, an exceedingly clever violinist, called forth hearty applause by her brilliant execution of "Rondo Capriccioso" (St. Saens), and an air by Bach.

There were no waits between numbers, but constant music from beginning to end. A splendid concert was brought to a close with "Star Spangled Banner" and "The National Anthem."

wonderful way in which soloists—vocal, violin, and cornet—were accompanied was in itself a rare illustration of how musicians should play. The constitution of the band is exceptional, reed and wood equalling brass in number; the tone not only brilliant but organ-like at times; at other times as precise and clear as though a fine grand pianoforte was being played.

There was much in common in the programme provided for a single performance in a town. Thus the great audience that filled St. Andrew's Hall, Norwich, on Saturday afternoon enjoyed much that was also played at King's Lynn on Friday, at Yarmouth on Sunday evening, Lowestoft on Saturday evening, and at Ipswich on Monday afternoon. Evidently there is a fairly fixed foundation for the provincial tour, but Mr. Sousa here and there has another overture or suite so as to prevent his bandmen getting "stale." The two overtures, Hartman's "The Vikings"—a brilliant descriptive work, probably a novelty to most English audiences—and Nicolai's better known "The Merry Wives of Windsor," were excellently contrasted with Sousa's own suite, "At the King's Court," and Mascagni's "Sunrise in Japan." Kroeger's American Character Sketches were decidedly picturesque, and "The Blue Bell" which was one of the encore pieces, quaint in its humour and fancifulness. Elgar's "Savillana" was excellently played. Sousa's marches were again a striking feature in the performance. "The Diplomat" was included in the programme. "El Capitan," his "Manhattan Beach," "Stars and Stripes for Ever," and "Washington Post" were encore contributions, as was also a vivid picturing of "Dixie Land." Mr. Herbert L. Clarke, a cornetist of rare merit, was down for a picturesque value of his own composition, and he also played "The Rosary," which is quite another style. Miss Estelle Liebling, who, it is said, has sung at over a thousand of Sousa's concerts right away, was heard with excellent effect in a nightingale air from a French opera; and Miss Maud Powell as a master of the violin in Saint-Saens's "Rondo Capriccioso," and in an air from Bach. The nine items on the programme were extended to eighteen, yet Mr. Sousa's audience had only 2½ hours for their enjoyment; they would not have been weary had the concert been an hour longer.

The Hampshire Advertiser 4/15/05

SOUSA AND HIS BAND.—Two large and enthusiastic audiences attended the concerts in the Philharmonic Hall, yesterday, by Sousa and his band. Both afternoon and evening the "March King" and his "merrie men" received a hearty British welcome, which had more in it than a simple love of music. It meant also "hands across the sea," which, by the way, Sousa has set to harmony, and it is a very popular item in his repertoire. Sousa's wonderful band is scarcely heard to perfection in the Philharmonic Hall, but it is a treat to hear it anywhere, and the treat yesterday was thoroughly enjoyed. The programmes were characteristic, including "The Diplomat" march played here for the first time; a suite called "At the King's Court"—also the first performance; classical overtures; selection from a real Japanese opera; and many other well-known items. "Sousa's encores" are a special feature of his concerts; because they are always the best of his own bright and brilliant compositions. His encores at these concerts were a series of the most popular. His American character sketches were greatly applauded, and they are very clever representations of familiar American traits, incidents, and places. Several solos were very finely played, and some of the musical items were remarkably unique. Soprano and violin soloists accompany this tour, and their enjoyable contributions were enthusiastically received. Sousa's is certainly a remarkable and wonderfully clever combination, and the varied nature of the music—the weird dash and crash of some of the items, and the exquisite blending and softness of tone in others is a pleasing and unique change for lovers of band concerts in this country.

SOUSA AT FOLKESTONE.

GRAND CONCERT AT THE THEATRE.

The flying visit of Sousa and his band to the Pleasure Gardens Theatre came as a rare treat. Every available seat was secured, all parts of the house being packed. When Mr. John Philip Sousa took up his place he received a great ovation. Hardly had the applause died away than Liszt's overture "Maximilian Robespierre" (or "The Last Days of the Reign of Terror") was entered upon, the musicians acquitting themselves in grand style. The abilities of Mr. Sousa as a conductor were at once noticeable, his marvellous control being very striking. An encore was demanded and "Hail to the Spirit of Liberty" (Sousa) was given and loudly applauded. After each instrumental number the audience wished for more, and on each occasion they were treated to one of Sousa's own stirring marches. A cornet solo, "Sounds from the Hudson" (Clarke), by Mr. Herbert L. Clarke well merited the applause bestowed upon it. In response to repeated calls the soloist gave a second cornet solo "The Rosary" in a highly creditable manner. A new suite by Sousa, entitled "At the King's Court" was next submitted. It is an admirable composition in three parts, viz., (a) "Her Ladyship the Countess," (b) "Her Grace the Duchess," and (c) "Her Majesty the Queen." The performance of these selections was superb. As an encore Sousa's "Dixie Land" was given. Variation was then lent to the proceedings by Miss Estelle Liebling, who, in the Nightingale Song, from "Marriage of Jeanette" (Masse) to a flute obligato by Mr. Marshall Lufsky.

GAINED GOLDEN OPINIONS.

Miss Liebling possesses a magnificent voice. An encore was appealed for and once again Miss Liebling delighted her auditors by her rendering of "Will you love when the lilies are dead?" for which she received a great ovation. A popular item was the performance by the band of the selection "Sunrise" for the Japanese opera "Iris" (Mascagni) an item which proved a fitting conclusion to the initial half of the programme. After the interval form of Kroeger's American character sketches were given by the band, and so much were they appreciated that the conductor provided as an encore something which proved remarkably funny. It was the popular song, "Blue Bell," played in the character of a sketch. Almost every instrument was allowed to give an interpretation in variations of the song, even the drummer being allowed a few bars to himself. It was very laughable and much enjoyed. Item seven was a special one, by reason of the fact that it embraced Sousa's latest composition. The first portion of the number was an Air of Louis XIII, "Amaryllas" (Ghys), and the second part was Sousa's march "The Diplomat." More stirring than all his previous efforts is this composition, and without a doubt it will be one of the hits of the season. Sounds of applause greeted the termination of the item and "Stars and Stripes" (Sousa) was given as an encore. Still dissatisfied, the audience clamoured for more of the eminent conductor's composition, and "Manhattan Beach" was rendered. The stirring sounds of the famous band then gave way to one of the most cleverly executed violin solos ever heard in Folkestone. The violinist was Miss Maud Powell, who by her marvellous interpretation of Sarasate's "Zigeunerweisen" fairly astounded her hearers. Her touch and technique were superb, and Miss Powell was awarded, as she deserved, the loudest possible applause. In response to prolonged plaudits she obliged with an air by Bach which was greatly appreciated. The last item was the introduction to the third act of "Lohengrin" (Wagner) by the band, an item which called forth continuous applause. "God save the King" brought a capital programme to a close.

SOUSA AND SOUSA'S BAND.

The visit which Mr. John Philip Sousa has just made to East Anglia again fully warrants us in distinguishing the composer-conductor from his band of musicians in quite another way from that which marks the English conductor. Mr. Sousa has a manner all his own. He loves to keep his audience to the business in hand; hence the departure from the usual practice of a long breathing-space between each item of the programme. He recognises that the audience is wide-awake, and the business on hand is to go on from item to item with as little interval as possible. Much has been heard of Mr. Sousa's mode of making his personality felt. But, in truth, on this occasion he just acted as a musician should who has resolved to carry his band with him. Occasionally he made the baten tell, at other times his gloved hand served the purpose. There was no posturing, but he just let it be seen that the band were in close alliance with the conductor. Sousa's Band is certainly a splendidly-trained body of men. Coming from the United States, where Germans are to be found in great numbers, it was remarkable that the band seemed to include few, if any, of those folk. It would seem to be mostly made up of native-born Americans, who, with other acquirements, have developed a great capacity for music. Moreover, it was plain that Mr. Sousa had not only selected his men with great judgment, but that he had them so trained that the bandmen were able to play with great precision and to

Lowestoft Journal 4/15/05

*Hastings & Leonard's
Observer. 4/15.05*

*Southampton Observer.
4/15.05*

*Ramsgate
East Kent Times
& District Adv. 4/15.05*

SOUSA'S FAREWELL.

INTERESTING PERFORMANCE
AT THE CONCERT HALL.

A LARGE AUDIENCE.

It was a large and enthusiastic crowd that foregathered at the Royal Concert Hall last Wednesday afternoon, to hear what is probably the famous "March King's" last concert in St. Leonards for some time to come.

Following his usual mode of procedure, the programme included a number of classical pieces, and when these had been duly encored the Band struck up one of his popular marches.

The chief items on the programme were: "Second Hungarian Rhapsody" (Liszt); a cornet solo, "La Mandolinata" (Paladilka), by Mr. Herman Bellstedt; overture, "Poet and Peasant" (Suppe), and two of the Conductor's own compositions, which were suite, "Three Quotations" and march, "The Diplomat."

Among the old favourites rendered as encores were "El Capitan," "Dixie Land," "Washington Post," "Stars and Stripes for ever," and

LAST, BUT NOT LEAST,

"Bluebell."

In the last-named piece each instrument played a portion as a solo, but such were the variations that it was only in places that the original could be recognised.

The soprano solo, "Theme and Variations" (Proche), with flute obligato by Mr. Marshall Lufsky, was rendered by Miss Estelle Liebling, and Miss Maud Powell was responsible for the violin solo, "Rondo Capriccioso" (St. Saens).

Since first visiting England Sousa has discarded much of his showmanship, and on Wednesday those who expected a display of "musical acrobatics" must have been sorely disappointed.

He still, however, retains his love for "fireworks," and in the "Stars and Stripes" twelve instrumentalists, including four piccolos, stepped to the front, with the result that the effect was a little too full, at any rate for those in the front rows.

In conclusion, a word of congratulation must be offered to Messrs. King on their enterprise in securing this second visit for St. Leonards.

SOUSA AND HIS BAND.

Mr Sousa, the American March King, paid his third visit to Southampton yesterday with his famous band. (The band have been here four times, but on one occasion Mr Sousa was unable to accompany them). The two concerts given in the Philharmonic Hall were highly successful. Many new pieces were included in the programmes, and all were enthusiastically received. The local arrangements were entrusted by Mr Philip Yorke, Mr Sousa's agent, to Mr H P Hodges, of Above Bar and St Mary-street, who carried them out in thoroughly good style.

*Southampton Independent
4/15.05*

Sousa at Southampton.

Rarely has the Southampton Philharmonic Hall echoed with such magnificent harmony as was heard yesterday from the famous "Sousa and his Band." The great expectations which had been formed by the music-loving public were fully realised. The large hall was well filled, but owing to a delay in the arrival of the baggage the audience had to wait half an hour beyond the time announced for the beginning of the performance. This was the only disappointment throughout the concert, for, from a musical point of view, nothing better could be desired. The initial item was Chadwick's symphonic sketch, "My Jubilee." The music was florid, but delightful, and the expression well marked. An encore was vehemently demanded, and a selection from the conductor's well-known musical comedy, "El Capitan," was the extra contribution. The large orchestra responded admirably to the baton, and the stirring melodies were fully appreciated. A soloist, Mr. Marshall Lufsky, next had a turn. He rendered Oscar's "Kinloch o' Kinloch" on the piccolo, and in this case also an encore was insisted upon, a rapid melody, "Through the Air," being given in response. An elaborate composition of Sousa's, "The Last Days of Pompeii," based on Lytton's description, was next performed by the orchestra. The first part dealt with "The House of Burbo and Stratonice," the second, "Nydia," and the third the destruction of Pompeii and Nydia's death. The music set by Sousa for the incidents referred to is varied, and it is difficult to say whether the fortissimo or the pianissimo passages were more effectively interpreted. The tone-picture of Sousa, especially in the third part, equalled in vividness the graphic word-picture of Lytton. The audience, being insistent in their applause, the medley of plantation melodies, entitled "Dixie Land," was given. Miss Estelle Liebling, the only vocalist, rendered a "theme and variations" by Proche, with unusual ability, and being enthusiastically recalled, sang "Annie Laurie" with very fine variations. The first part of the programme wound up with Puccini's "Manon Le Scout," and the "Washington Post."

The band were down for three performances in the second part of the afternoon, which opened with Dix's sketch, "The Musical Critic's Dream," introducing a well-known melody, hypothetically treated in turn by Mozart, Chopin, Beethoven, Rossini, Haydn, and Wagner. The popular "Blue Bell" was given in response to the usual encore. Then followed a bracketed item—Kitten's "La Castagnette," and Sousa's "The Diplomat." So well were these pieces, and "The Stars and Stripes for Ever" (which shares with "Hail Columbia" and "The Star-spangled Banner" the honour of being the National Anthem of the United States) performed, that a further composition, the well-known "Manhattan Beach" was played. After Miss Maud Powell had given two violin solos—"Rondo Capriccioso" (St. Saens), and an air by Bach—the concert concluded with Liszt's "Second Polonaise" and "God Save the King."

SOUSA.

Sousa, the incomparable March King, humorist, and showman has been, seen, and conquered. Last night a crowded audience at the Ramsgate Pavilion rocked itself into ecstasies whilst Sousa cajoled or led his band through a programme of music which contained all the marches that have passed on a tide of popularity over the whole world. From the auditorium, one had the vision of a stiff, military figure, marshalling volcanic forces with a gentle wave of hands encased in white gloves. Out of a country of many marvels, there has come no greater wonder than Sousa and his band. It is unique, and for that perhaps one may be thankful, for although Sousa's band and Sousa's marches are things to marvel over, one would not like to live with them. Such a tempest of sound would be bound, in the long run, to destroy the nerves, shatter the tympanum, and exhaust one's spirit. But as an occasional tonic nothing could be more bracing than Sousa's soul-stirring marches. There was, by the way, only one march in the programme, but Sousa knows the encores are the thing. And he gives with a prodigal hand. "El Capitan," "Dixie Land," "The Washington Post," "Blue Bell," "Stars and Stripes," "Manhattan Beach"—these are the items that please the populace. And last night's audience was

NOT CONTENT

with one encore at a time. Two or three were called for and Sousa, smiling and superb, gave out of his largesse. In addition to the encores, the items given were:—Overture, "Maximilian Robespierre"; suite, "At the King's Court"; American character sketches; air of Louis XIII.; march, "The Diplomat"; and the introduction to the third act of "Lohengrin," the passages for the brass instruments, in the last named, being magnificently played. Mr. Herbert L. Clarke, a very fine cornetist, delighted the large audience with "Sounds from the Hudson." Miss Estelle Liebling, a sweet soprano, was encored for her charming rendering of the "Nightingale Song," from "Marriage of Jeannette" and Miss Maud Powell, an accomplished violinist, gave Sarazarte's "Zigeunerweisen."

The patrons of the Sousa concert last night, experienced considerable inconvenience owing to the lack of management displayed. The doors of the Pavilion were not opened until a very short time before the commencement of the performance, and ticket holders were compelled to wait—many of them in evening dress—with the general audience surging round the doors. In consequence there was a great deal of unnecessary crushing, which the two police officers in attendance had a somewhat difficult task in checking. In an engagement of this importance better arrangements certainly ought to have been made.

We have received several complaints on this score. One of our correspondents, lapsing into spring verse of the most distressing character, ends his protest thus:—

I took my wife to hear the band
I did not mean to lose her,
She disappeared amid the crush
All on account of Sousa.

Sousa and His Band.

It was not long since that lovers of instrumental music in Southampton and district had the pleasure of listening to Sousa and his band. Thanks to the instrumentality of Mr. H. P. Hodges, 117, Above Bar, such a treat was again afforded (yesterday) to crowded audiences at the Philharmonic Hall—afternoon and evening. The famous American conductor (and composer) is nearing the end of his third tour in Britain, visiting Bournemouth after Southampton. The programmes yesterday absolutely enraptured their listeners. They included new Sousa music in the march, "The Diplomat" and suite "At the King's Court" (performed for the first time). Needless to state, the practically perfect renditions were generally encored, and the popular selections played in response gave unbounded pleasure. In addition individual members of the band rendered solos; vocal solos were magnificently sung by Miss Estelle Liebling; and Miss Maud Powell charmed her hearers with her violin music.

*Southampton Times
4/15.05*

Essex County Standard.
4/15/05

Kendish Gazette.
Canterbury, Kent. 4/15/05

Scarborough Post. 3/31/05.

SOUSA AT COLCHESTER.

On Monday evening, the Corn Exchange was packed with an enthusiastic audience to welcome the perhaps most widely known conductor of two continents, John Philip Sousa, and his band, who paid a return visit after an absence of a considerable period, and the reception accorded him the second time fully proved two things—that Colchester audiences appreciate good music and do not stint their praise when praise is due. This last fact was conclusively borne out by the repeated encores that had to be given in response to the applause which, at times, could only be called vociferous. The band is strong in numbers and power, and the balancing of the heavier and lighter instruments is so perfect as to make it possible to attack with dash and volume those pieces which lend themselves to such treatment and to play the softer piano and dolce movements equally well. The effects of what might be termed the "light and shade" of the band were abundantly brought out in the rendering of the well known tune "Bluebell," as every section of the instrumentalists was called upon in turn to contribute in the several variations, and in the course of the piece many original and astonishing effects were produced. To the British mind Sousa's name is perhaps more closely identified with music of the martial kind, and the playing of "The Diplomat," the newest original march, encored with the well-known and immensely popular "Stars and Stripes for ever," fairly brought down the house. The only other piece of Sousa's composition in the programme was a suite, "At the King's Court." This is also a new thing—a bold and delightful composition—and it proved extremely popular with the audience. It is well known that every man of the band is a master of his instrument, and that many of the performers are soloists of astonishing ability, and Mr. Herbert S. Clarke, who contributed as a cornet solo a value brilliant, "Sounds from the Hudson" (an original composition), proved undoubtedly that he was both. As a relief to the performances by the band, Miss Estelle Liebling sang the "Nightingale song" from the "Marriage of Jeannette" (Masse), with flute obligato by Mr. Marshall Lufsky, and Miss Maud Powell contributed a violin solo. Miss Liebling possesses a rich and flexible high soprano voice, and the composition chosen exhibited her power to every possible advantage. Miss Powell played Sarasate's "Zigeunerweisen" in a manner that commanded admiration. Both Indies responded to the demands for a re-appearance. The programme opened with the overture to "Maximilian Robespierre" (Litolff) and concluded with the introduction to the third act of Lohengrin (Wagner), and the other items were an American character sketch illustrating, (a) the gamin, (b) an Indian lament, (c) Voodoo night scene, and (d) the dancing darkey, and "Amaryllas," an air of Louis XIII. Altogether, the entertainment was a musical treat and it will be long ere the visit of Sousa's band is forgotten by the audience that experienced it.

SOUSA AND HIS BAND.—The concert given by Sousa's band, under the direction of the famous American bandmaster and composer, on Tuesday afternoon attracted a full house to the Canterbury Theatre, and, needless to state, the listeners were delighted with what they heard. The orchestra comprises sixty performers, all of them first class instrumentalists, who enjoy the advantage of constant rehearsal and performance together. Thus it can well be imagined that their execution is of the best, and that enthusiastic encores were repeatedly evoked. The excellence of the solo performances was only equalled by the precision and tunefulness of the full band and the masterly observance of the nuances of the music selected for interpretation. The compositions of Sousa were flatteringly received and solo performances by Miss Maud Powell (violinist) and Mr. Herbert S. Clarke (cornetist) were admirably given. Miss Estelle Liebling (soprano) also gave a clever rendering of the "Nightingale Song" from "Marriage of Jeannette" (Masse), a characteristically French composition, with flute obligato. Some novel features were introduced in the orchestral numbers, notably a performance with variations of the well-known melody "Bluebell," in which solos by different instrumentalists were introduced. The programme was as under:—Overture "Maximilian Robespierre" (Or, the last days of the reign of terror), (Litolff) encore, "El Capitan," a value brilliant "Sounds from the Hudson" (Clarke), Mr. Herbert S. Clarke, encore, "The Rosary"; suite "At the King's Court" (new) (Sousa), (a) Her Ladyship the Countess, (b) Her Grace the Duchess, (c) Her Majesty the Queen; "Nightingale Song" from "Marriage of Jeannette" (Masse), Miss Estelle Liebling (flute obligato by Mr. Marshall Lufsky) encore, "Will you love when the lilies are dead"; "Sunrise" from the Japanese Opera "Iris" (Mascagni), encore "Washington post"; American character sketches (Kraeger), (a) The Gamin, (b) An Indian Lament, (c) Voodoo Night Scene, (d) The Dancing Darkey, first encore "Dixie Land," second encore, "Eiscayan Love Song"; (a) Air of Louis XII. "Amaryllas" (Ghys), (b) march "The Diplomat" (new) (Sousa), encore, "the Stars and Stripes"; violin solo "Zigeunerweisen" (Sarasate), Miss Maud Powell, encore "At the Brook"; introduction to the Third Act of "Lohengrin" (Wagner). "God save the King."

that I was keeping a grand secret from him, for he explained, in his town he had been told over and over again about this winter season, yet I professed to know nothing of it! How, I wonder could the report have originated, and more still, I wonder how the report could be taken and turned into fact?

To see Sousa and hear his band. That surely was the ambition of everyone of us this week, and so the Londesborough Theatre was packed in every part, when precisely on the stroke of eight the band commenced the first overture. There were sixty performers in the band, and magnificently they played piece after piece. Much of the music was popular music, much of it Sousa's own music, but the enjoyment of the audience was so evident that it did much to justify Sousa's contention that it is popular, tuneful, swinging music people want. The overture from "Iris," describing the surprise, was most finely played, but it did not rouse the audience as did "El Capitan," or "Stars and Stripes."

Encores, double and treble encores, were the rule of the night. Not a moment was wasted between the pieces; in a quick, nervous way up Sousa jumped, mounted the platform, and off the band went almost before the notes of the preceding piece had died away. Sousa's conducting was not what we were led to believe it would be. He did not conduct with his face to the audience, nor with his legs, nor smoke a cigarette, nor do anything outrageous. He conducted in the usual fashion, except perhaps with a little more gesture, emphasis, and emotion than most conductors use. All night I was worried, I had not see the famous conductor before, yet I seemed to know him and his ways. How? Why? Suddenly from the cavern of my memory, flashed—Louie Freer, when the little lady was personating Sousa! How like she was, it was wonderful.

Miss Maud Powell, who is a violinist of rare skill and feeling, played marvellously. Her notes were so pure, and true, and sweet, her top notes being clear as a lark's song. She looked well too, in a wonderful dress of spangled white chiffon, cunningly draped over many tones of red, so that it shaded from the waist down from white through palest pink to deep red at the foot. Miss Estelle Liebling, who has a wonderfully high flexible soprano voice, was loudly encored for her singing of the "Nightingale's Song" from "Marriage of Jeannette." The whole concert was a great success from every point of view.

Kendish Express & Ashford News. 4/15/05

Scarborough Post 3/31/05.

THINGS A WOMAN WANTS TO KNOW.

The other morning I was talking to a man who was visiting here from Newcastle. We had been talking of many things, when he suddenly said: "So after this year you are going to have a winter season in Scarborough." I looked at him in astonishment, and "Are we?" I said. Then he looked astonished. "Well, are you not?" he answered. "I have been told so many times. Surely you must have heard that in future you are to have a winter season here in Scarborough."

Then I gasped with surprise. The man talked of our having a winter season, as he might our having, say a ball or a football match, as if we could decide to have it—and there it would be. What a grand thing it would be for the town if this were so. And really the days are so pleasant here, in the late autumn and early winter, that visitors ought to come from the cities of fog to this place of sunshine. I explained this to my visitor. He agreed, but seemed to think

SOUSA.—Mr. G. W. Bowes was decidedly enterprising in bringing Sousa's famous band to Ashford, and he deserved greater support than he received. Two or three reasons—foolish reasons—kept some people away. In the first place the uninitiated imagined that a powerful band would create a deafening roar in the Corn Exchange, but it must be remembered that noise alone is not power and the American bandsmen were enabled to moderate their tone so as to prevent undue sound. Unfortunately a rumour gained ground in the town that Mr. Sousa himself would not be present, and this reckless statement probably affected the attendance. That the conductor is a master of his art, and that every member of the band is himself an almost perfect exponent of his particular instrument, was apparent all through the evening, whether the music played was full, grand and majestic, as in Elgar's "Pomp and Circumstance;" in the light, bright and piquant movements of "The Countess" section; in the more sedate and graceful swing of "The Duchess," or in the spirited marches that have made the composer famous far and wide. Miss Estelle Liebling sang "The Nightingale Song," to a flute obligato, played most beautifully by Mr. Marshall Lufsky, but more suitable to her voice was "Will you love when the Lilies are Dead?" Miss Maud Powell's violin playing was exquisitely dainty and in her encore piece the melodious strains of a harp obligato created a delightful effect and harmonised sweetly with the violin subdued with a mute. Altogether the whole entertainment was a musical treat.

Sousa's Activity.

Although immersed in music, Mr. J. P. Sousa (who is paying us a return visit on Thursday, April 13th) is very active physically. A fine horseman, he is also an excellent shot. A few years ago he won fourth place in a great trap-shooting contest at St. Louis. It is to the regular exercise of all the muscles in his body that he attributes his splendid health.

Hastings Adv. 4/6/05

Hasting Adv. 4/6.05

Soutport Guardian 3/8.05

AT THE CONCERT HALL, NEXT THURSDAY.



SOUSA.

John Philip Sousa, the famous American "March King," is making his third tour in Great Britain, and though his present visit is limited to three months, he has arranged to pay a return visit to St. Leonards, the date fixed being Thursday next, the 13th inst.

The enormous success that attended his last visit here is still fresh in everyone's memory, so it behoves anyone who has not yet seen him to pay a visit to the Royal Concert Hall on the occasion of his next flying matinee.

Essentially a purveyor of light and popular music, Mr. Sousa holds very decided views on that important and much mooted topic.

The following are some of his ideas as he expressed them to an interviewer.

"Probably there is no term more abused and so often mistaken in its real meaning than

"POPULAR MUSIC."

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

"If we take the music that has been per-

formed the most, we will find in every instance that the most meritorious of inspired compositions—whether based on complex or simple lines—have survived the longest. There certainly is no composition in the world to-day that has enjoyed greater vogue and popularity among the widest range of listeners during the last decade, from the technical musician to the uneducated and merely sympathetic auditor, than the "Tannhauser" overture.

"Technical musicians frequently condemn as trash certain popular songs and pieces simply because they are badly written and poorly harmonised. My theory is that any melody with sufficient intrinsic merit to catch the popular taste, and which is capable of being harmonised by strict rules, is worthy of consideration. Such a melody, badly harmonised and crudely notated, appeals to me as would a young girl of the slums, badly dressed, slipshod, and with dishevelled hair. But place the same girl under the skilful ministrations of the hairdresser and the modiste, and mark the change! The girl of the alley may be transformed into a radiant beauty. And so the original melody may undergo a like metamorphosis, and emerge from the chrysalis of the commonplace to the effulgent beauty of the butterfly."

Mr. Sousa and his band were in the "pink of condition" on Friday afternoon, when they gave the first of a series of four concerts in Manchester. One is forced to borrow from the language of sport because the most lasting impression produced on a listener by the band is one of overpowering physical fitness. It is probably the finest team of musical athletes that has ever been got together; they are strong men, delighted to run a race in which they know they can outlast the most powerful listener, and one never hears them play without wishing that there were some such contrivance as a aural cyclometer or spirometer which should demonstrate beyond the possibility of dispute that one or more musical records had been broken. It is annoying to feel that one has seen a record broken and have nothing to prove it. And let no one suppose that this breaking of records is an easy matter. It is no small achievement for a band to make indifference impossible. You may not like it, but it is certain to have some effect on you. Either you leave the room if your ears are very sensitive, or if you are an ordinary man you abandon yourself to the spell. Willy-nilly you become a musical recidivist. You want to beat time with your feet, and you feel your face relaxing with the delight of a musical savage in great tempests of sound and corybantic rhythms. Nor are these effects produced by sheer unmusical means. The quality of the brass is marvellously good, and the wood makes a splendid apology for the absence of strings. Mr. Sousa is not one of the great conductors of the world, but he is certainly one of its finest bandmasters. Every gesture has its significance, and most significant of all is that professional executioner's stroke of his at the end of a piece. — "Manchester Guardian."

Professor Hamman.



ONE OF SOUSA'S BAND.

Sheffield Independent.
4/5.05.

Durham Chronicle Derbyshire adv. 4/5.05.
3/31.05.

SOUSA IN SHEFFIELD.

MATINEE CONCERT AT THE THEATRE ROYAL.

For the second time within a few weeks Sousa and his famous band were yesterday in Sheffield. The concert was given in the Theatre Royal, and was held in the afternoon. A fair audience assembled, and the March King received all that meed of appreciation which his system of encores would suggest that he anticipates. Sousa, generally speaking, was Sousa, although in his directing of certain items on his programme one was able to see a little more of the musician which underlies his posing than is sometimes the case.

The greatness of the band was again indisputable. The marvellous accuracy, the absolute precision, and the studied niceties of shading which have characterised its performances in the past, were again sharply evidenced, and whether in genuine admiration of some massive erection of tone-colour, some unique achievement of interpretation, or in amusement at the quaint conceits indulged in by the composer or his band, the enjoyment of the audience was very real. The programme opened with a well-chosen series of excerpts from Puccini's favourite opera "La Bohème." The music was delightfully played, the warmth of treatment, the perfection of the attack, and the loveliness of expression in the solos making the rendering in very deed an acceptable one. The theatrical surroundings lent themselves to one of those touches of realism which John Philip Sousa revels in, he was able at the close to get an operative effect by allowing the sound of the fanfare of trumpets and the roll of the drum to be heard from "off." The encore naturally followed the performance, and as a beginning we had the vigorous measure of "King Cotton" submitted in approved fashion. The Sousa encores are, of course, a feature of the concerts, and Sousa knows it. He does not wait in an attitude of indecision. While the applause is at its height he makes his bow of acceptance, steps on to his platform, and the brass is launched upon the swinging melody of the piece he gives in response. The instrumental solo by a member of the band was this time given by Mr. Marshall Lufsky, the clever piccolo player. He played "Kinloch o' Kinloch" and purely as a technical display it was all but a triumph for the performer. He was rewarded with enthusiastic recognition, and his encore solo "Through the Air" was equally well received. An interesting suite from the pen of Sousa followed. In this it was sought to depict the last days of Pompeii, as immortalised by Bulwer Lytton. The scene presenting Nydia was beautiful in its delicacy and plaintive charm, and a bizarre and awesome clashing of sounds represented the last wild scene of this tragedy of a city and its population. The suite was, of course, magnificently played, and was extremely effective. Of the other items one must mention the repetition of Sousa's new march "The Diplomat" with its boldness and rhythm of melody, and a finely phrased and skilfully coloured performance of Thomas's overture to "Raymond." The encores included as weirdly fantastic a set of variations on "Bluebell" as even Sousa could devise, the popular "El Capitan" march "Dixie Land," "Manhattan Beach," and "Stars and Stripes for Ever," the last as usual with the brass hurling the theme fortissimo at the audience from a position of prominence immediately before the footlights.

We had again the very real pleasure of hearing solos from that gifted violinist, Miss Maud Powell. Her choice was an example of made music, being an elaborate fantasia on Sousa airs. It was an interesting experience to hear snatches of the "Washington Post" peeping out of a virtuoso solo abounding in all the technical difficulties that the ingenuity of Max Liebling could invent, but the selection gave Miss Powell one more opportunity of demonstrating her exceptional executive powers, and the solo, to which the accompaniment was merely a thin sketching, was a thing to enthuse over. Melodies in harmonics came clearly as the song of a bird through the still air, whilst runs, shakes, and leaping demi-semi-quavers rippled with unerring fluency from her instrument. Miss Estelle Liebling's soprano solo, Strauss's valse song "Voice of Spring" was a study in dainty vocalisation and finished phrasing. She also sang with rare sweetness of tone an exquisite Indian love song.

SOUSA'S BAND IN DURHAM.

Sousa, the American "March King," has returned to Great Britain for a third concert tour with his great band, and during the past week has fulfilled many engagements in the north of England. Wherever they have gone this brilliant combination has had a most enthusiastic reception, and has invariably played before capital audiences. The band of sixty performers excels not only in the performance of high-class music, but possesses as well the ability to render the stirring music of the conductor-composer and other characteristic American melodies with peculiar dash and spirit. Sousa is accompanied by Miss Powell, one of the greatest of women violinists; Miss Estelle Liebling, the brilliant young soprano; and Mr Herbert Clark, the remarkable cornet player, who has the distinction of being the highest paid bandman in the world, and who is retained as Mr Sousa's chief assistant.

The band visited this city on Monday afternoon, and considering the somewhat inconvenient hour at which the concert commenced—2 o'clock—the Drill Hall was well filled; while the audience, if it was not large, was certainly most appreciative. The programme opened with the overture, "The Merry Wives of Windsor," the brilliant playing of which whetted one's musical appetite for more. An encore piece was readily granted, Sousa giving his own composition "El Capitan." Another Sousa production, "At the King's Court" (a) "Her Ladyship the Countess," (b) "Her Grace the Duchess," (c) "Her Majesty the Queen," gave the band the opportunity of showing their powers in every department, and their playing—characterised by splendid unison, attack, and dash—was marvellous. "Dixie Land" (in response to an encore) showed that the musicians are thoroughly expert in the rendition of darkey melody, the mastery of detail being truly remarkable. "Sunrise," from the Japanese opera "Iris," was finely rendered, notably in the opening passages, which reveal Mascagni's powers of picturesque presentment. The "Washington Post" was the encore piece; it was played with excellent effect, and was evidently a popular effort. "A June night in Washington" (Nevin) was a somewhat colourless piece, but "Blue Bell," which followed, revealed the band once more in their most brilliant style, and quite took the house by storm. "The Diplomat" was a new Sousa March which took well, and the introduction to the third act of "Lohengrin," given with splendid effect, proved an acceptable concluding item.

Mr Herbert Clarke's cornet solo, "Sounds from the Hudson," was a rich treat, while his playing of "Killarney," on being recalled, was also most enjoyable. Miss Maud Powell displayed a thorough command of her instrument in the fantasia "d'Otello" (Ernst), and in response to a persistent encore gave an Irish fantasia with excellent effect. Miss Estelle Liebling sang the "Nightingale Song" from "Marriage of Jeannette" (Masse), with flute obligato by Mr Marshall Lufsky. Both gave a finished performance. Altogether the concert was without doubt the finest of the kind ever given in Durham.

SOUSA AT DERBY.

Once more, thanks to the enterprise of Mr. Walter Jones, we have had the opportunity of greeting the American "March King" and the band of clever musicians he directs. The Drill Hall on Wednesday evening was well filled, and the enthusiasm of the audience was unbounded. The great conductor himself has little altered since his last visit, and the band, if altered at all, has improved. Sousa is slimmer, and looks somewhat older, but he is as active, smart, and alert as ever, and the same perfect understanding exists between him and his men, over whom he seems to wield a control akin to that which is exerted by a fine pianist or organist over his instrument. There is little or no change in the band or its arrangement. He has practically all the wood wind on his left, and the brass on his right, and at times he obtains from them effects similar to two independent bands. The drums and cymbals and other fearful and wonderful instruments of percussion occupy the rear ranks in the centre of the orchestra, and between them and the conductor appears for the first time a harp, admirably played, and judiciously used. Individually the men are fine players. The tone of the clarionets is matchless, and the other wood wind is little inferior, while the brass is splendidly sonorous. The playing could not possibly be more smart and precise than it had been on previous visits, but we think that there is an increase in delicacy and refinement. The programme was rather on the popular side. For once, it contained no Wagner,

which was a pity, and there were few items which could be placed as classics, but excellence of performance atoned for all omissions. Encores were ready for every piece, and were conceded on the slightest provocation, to the huge delight, be it said, of the audience; and Sousa's merry men fairly earned their salaries by hard and unrelenting work. The band selections commenced with Hartman's fine overture, "The Vikings," and then followed Sousa's new suite, "At the King's Court." This is in three movements, and the third, "Her Majesty the Queen," was very stately, massive, and effective, the use of the brass in the march like movement being specially fine. The first part closed with a movement called "Sunrise," from Mascagni's Japanese opera, "Iris," a work worthy of the composer of "Cavalleria Rusticana," grandly descriptive, and rising to a magnificent full close, the fine effect of which would be spoilt to many of the audience by the noisy strains of "The Washington Post" before its echoes had hardly died away. The second part opened with some characteristic American character sketches by Krøger, and included a charming Spanish scene by Sir Edward Elgar; Sousa's newest march, "The Diplomat," which is very effective; and finally, a grand performance of the overture to Nicolai's "Merry Wives of Windsor," which, we should say, it was a mistake to place at the far end of the programme. The encores included the well-known "El Capitan," "Dixie's Land," a clever blend of the air so named, and "Poor Old Joe"; the aforementioned "Washington Post"; a wonderful arrangement of "Blue Bell," in which excellent work was done by solo flute, oboe, saxophone, and horn; "The Stars and Stripes for Ever," in which Sousa gets one of his novel effects, first four piccolos, and then twelve cornets, trumpets, and trombones coming down to the front and blowing for all they are worth; and finally "Manhattan Beach." Three soloists appeared. First, Mr. Herbert Clarke, a cornet player of the first rank both as to tone and execution. His solo was heartily encored. Miss Estelle Liebling, who accompanied Sousa on his previous English tour, is still with him. She sang Masse's "Nightingale Song," to which Mr. Lufsky played a flute obligato. This again was a great success, and was warmly encored. Finally, Miss Maud Powell, whose charming violin playing is one of the most abiding memories of Sousa's visit, increased her reputation by a masterly rendering of a Rondo Capriccioso by Saint-Saens. In all cases the excellence of the accompaniments enhanced the efforts of the soloist. The concert as a whole was a delightful one, and the audience dispersed hugely pleased, for however much one may be tempted to disagree with Sousa in some minor matters, his ability as a conductor, and enthusiasm as a musician, are worthy of all praise, and we recognise in him a conscientious and successful worker for the cause of music. It only remains to be said in conclusion that Mr. Jones's staff managed the seating of the audience with great success.

Sousa in Harrogate.

Sousa and his band paid a visit to the Harrogate Kursaal on Wednesday night, where a large "house" assembled to hear the programme. There can be no two opinions held on this great musical combination. Every member is an artiste, and the power each has over his instrument is remarkable. As usual, probably the most popular items were the encores, and these, needless to say, are quite a feature with Sousa. The March King does not believe in long waits. The applause which greets the end of each performance has barely had time to die away ere the musicians are commencing another selection. Mr. H. L. Clarke, as solo cornetist, would be hard to equal. Miss Maud Powell is an extremely clever violinist, her technique being exceptionally good. The vocalist was Miss Estelle Liebling, the possessor of a soprano voice of phenomenal range and purity. She sang "The nightingale song" from "The marriage of Jeannette" (Masse), with flute obligato, by Mr. Marshall Lufsky.

Harrogate Times 4/5.05.

Hunts County News. 4.05

SOUSA'S VISIT TO PETERBORO'.

Sousa, the American "March King," is coming to Peterborough, and the great band will give a matinee at the Theatre Royal on Friday, April 7th, at 2 o'clock. Sousa is a man of decided views, and his pronouncements on the many phases of his profession have all the charm and authority of a great mind. Perhaps no man in the entire world is so admirably qualified to discuss the question of popular music, for in the quarter of a century he has been at the head of a great band. Sousa has sounded every depth of public feeling on that important and much-mooted topic. The genial musician once said that "probably there is no term more abused and so often mistaken in its real meaning than 'popular music.'" "To the average mind, and very often to the professional musician, popular music means only the lightest and most ephemeral of compositions, banal and vulgar in conception and commonplace in treatment. And yet, in reality, there is nothing so absolutely incorrect as this view of the question. If we take the music that has been performed the most, we will find in every instance that the most meritorious of inspired compositions—whether based on complex or simple lines—have survived the longest. There certainly is no composition in the world to-day that has enjoyed greater vogue and popularity among the widest range of listeners during the last decade, from the technical musician to the uneducated and merely sympathetic auditor, than the "Tannhauser" overture.



It would be a debatable question among musicians, Sousa added in thus giving his opinions, whether the "William Tell" overture is not the best thing that Rossini wrote, and none can deny that this work enjoys the greatest popularity of any of the Italian composer's writings. For spontaneity, brilliancy, and melodic charm, most musicians will agree that the "Poet and Peasant" overture is the masterpiece of Suppe, and that composition has been drummed and hammered for, lo these many years. Some little melody, through happening to catch the fancy of the public, becomes momentarily popular, but unless it bears the absolute signs of cleverness, if not genius, it soon falls on the ear and sinks into oblivion. I recall that when I was in Vienna with my band in 1903, I asked Emil Lindau, the famous Austrian librettist, if the "Blue Danube" waltz was played out, and received the terse reply that so long as Vienna endured so long would the "Blue Danube" live. Accordingly, I played the famous waltz at my concert that night, and the wild enthusiasm and great applause which it evoked proved to me that Mr. Lindau's judgment was correct, and no one will question that the merit of this composition is as great as its popularity, which has survived more than three decades of continuous playing and piano organing in every city of the civilised world.

Technical musicians frequently condemn as trash certain popular songs and pieces, added the maestro, simply because they are badly written and poorly harmonised. My theory is that any melody with sufficient intrinsic merit to catch the popular taste, and is capable of being harmonised by strict rules is worthy of consideration. Such a melody, badly harmonised and crudely notated, appeals to me as would a young girl of the slums, badly dressed, sluttish, and with dishevelled hair. But place the same girl under the skilful ministrations of the hairdresser and the modiste, and mark the change! The girl of the alley may be transformed into a radiant beauty. And so the original melody may undergo a like metamorphosis, and emerge from the chrysalis of the commonplace to the effulgent beauty of the butterfly. Given the original inspiration, then upon the skill of the technician to develop its possibilities, depends upon the ultimate classification of the composition, and the range will be from the erudite symphony to the absolutely commonplace and short-lived tune of the streets. And so, in music, as in many other, the secret of long life lies in the treatment.

The Sousa tour is under the direction of Mr. Philip Yorke, who is responsible for the introduction of the American bandmaster to British audiences.

Eastern Morning News.
4/3.05

SOUSA IN HULL.

ENTHUSIASTIC RECEPTION AT SATURDAY'S CONCERTS.

Sousa has many admirers in Hull, and they filled the Assembly Rooms on Saturday night and fairly revelled in the selections played by his celebrated band.

The audience which assembled at the matinee—the first of the four concerts to be given by the band during their present visit to Hull—gave Sousa a cordial reception, for the very first item on the programme, "Les Preludes," a symphonic poem, revived the memories which had lingered during the two years which had elapsed since his last visit. The programme, as usual, was full of variety and novelty, and as the band played some of the familiar and marches and other enlivening tunes it was impossible for the audience to sit still. The enthusiasm which Sousa put into his work of conducting his forces became infectious, and there was a tapping of feet amongst the audience that at once told they had become "enthused." Others were apparently conducting an imaginary band with their finger. It was all excusable. Who could possibly sit and listen to Sousa's band play "El Capitan," "The Stars and Stripes," and "Dixie's Land," and not be moved? True, they are tunes which are being continually played, or rather ground out of barrel-organs, but how different they sound when played by Sousa's band.

An exceptionally fine rendering was given of a suite of Sousa's compositions, the introduction of the roll of the drums being most effective. A new Sousa march, "The Diplomat," was also included in the programme, and was played with that verve and abandon which have made the band famous. The enlivening "Washington Post" was also given. The programme was pleasingly varied by the introduction of a vocal solo by Miss Estelle Lieblich, who possesses a voice of great flexibility, as demonstrated by her imitation of the flute. Miss Maud Powell contributed a finely executed violin solo, and Mr. J. H. B. Morreman, saxophonist, displayed considerable ability in his playing of a pleasing fantasia pastorale. Both were enthusiastically encored. Concerts are to be given this afternoon and evening.

SOUSA'S AUTOGRAPH.

Dear Mr. Tedman,
Interman all
right.
You are all
right.
I am all
right.
We are all
all right.
Sincerely
John Philip Sousa

The above is a reproduction of an autograph letter written by Mr John Philip Sousa, "The March King," ere he left Hull. It was in acknowledgment of an interview with him that appeared in the "Hull Daily News" on Monday. It is quite characteristic of the gifted American composer, to whose marches countless millions have beat in time.

Southampton Times
& Hampshire Express 4/5.05

Sousa and His Band.

It was not long since that lovers of instrumental music in Southampton and district had the pleasure of listening to Sousa and his band. Thanks to the instrumentality of Mr. H. P. Hodges, 117, Above Bar, such a treat was again afforded (yesterday) to crowded audiences at the Philharmonic Hall—afternoon and evening. The famous American conductor (and composer) is nearing the end of his third tour in Britain, visiting Bournemouth after Southampton. The programmes yesterday absolutely enraptured their listeners. They included new Sousa music in the march, "The Diplomat" and suite "At the King's Court" (performed for the first time). Needless to state, the practically perfect renditions were generally encored, and the popular selections played in response gave unbounded pleasure. In addition individual members of the band rendered solos; vocal solos were magnificently sung by Miss Estelle Lieblich; and Miss Maud Powell charmed her hearers with her violin music.

Hastings St Leonard
Weekly Mail & News. 4/5.05

Sousa—John Philip, the march King, has once more been demonstrating his powers as a musical leader before an audience of Hastings and St. Leonards residents and visitors, and all credit is due to King Bros. for once more bringing such an important combination to our town. Sousa, as I mentioned last week, is proud of his American nationality. Although born of a Portuguese father and a Bavarian mother, Washington is his birthplace. As a boy he played in theatre bands to earn the wherewithal to pay his violin teacher; and an attempt to run away with the band of a travelling circus resulted in his father apprenticing him to the Marine band, of which he was afterwards the conductor. His recreations include athletics, golfing, shooting, and cycling, and when otherwise unemployed he writes poetry and novels. He also composes marches, and aspires to write a successful opera, of which he will be the librettist also, thus emulating Wagner.

Southern Daily Echo
4/15.05

Pullens Kent Argus
4/15 05

Southern Daily Echo
4/15.05

FICTION

SATURDAY. 1.30 P

SOUSA'S VISIT TO SOUTHAMPTON.

Mr. Sousa, the famous March King, gave two capital concerts at the Philharmonic Hall, Southampton, yesterday. The initial item in the afternoon's programme was Chadwick's symphonic sketch, "My Jubilee." The music was florid, but delightful, and the expression well marked. An encore was vehemently demanded, and a selection from the conductor's well-known musical comedy, "El Capitan," was the extra contribution. The large orchestra responded admirably to the baton, and the stirring melodies were fully appreciated. A soloist, Mr. Marshall Lufsky, next had a turn. He rendered Oscar's "Kinloch o' Kinloch" on the piccolo, and in this case also an encore was insisted upon, a rapid melody, "Through the Air," being given in response. An elaborate composition of Sousa's, "The Last Days of Pompeii," based on Lytton's description, was next performed by the orchestra. The first part dealt with "The House of Burbo and Stratonice," the second, "Nydia," and the third the destruction of Pompeii and Nydia's death. The music set by Sousa for the incidents referred to is varied, and it is difficult to say whether the fortissimo or the pianissimo passages were more effectively interpreted. The tone-picture of Sousa, especially in the third part, equalled in vividness the graphic word-picture of Lytton. The audience, being insistent in their applause, the medley of plantation melodies, entitled "Dixie Land," was given. Miss Estelle Liebling, the only vocalist, rendered a "theme and variations" by Proche, with unusual ability, and being enthusiastically recalled, sang "Annie Laurie" with very fine variations. The first part of the programme wound up with Puccini's "Manon Le Scout," and the "Washington Post."

The band were down for three performances in the second part of the afternoon, which opened with Dix's sketch, "The Musical Critic's Dream," introducing a well-known melody, hypothetically treated in turn by Mozart, Chopin, Beethoven, Rossini, Haydn, and Wagner. The popular "Blue Bell" was given in response to the usual encore. Then followed a bracketed item—Kitten's "La Castagnette," and Sousa's "The Diplomat." So well were these pieces, and "The Stars and Stripes for Ever" (which shares with "Hail Columbia" and "The Star-spangled Banner" the honour of being the National Anthem of the United States) performed, that a further composition, the well-known "Manhattan Beach" was played. After Miss Maud Powell had given two violin solos—"Rondo Capriccioso" (St. Saens), and an air by Bach—the concert concluded with Liszt's "Second Polonaise" and "God Save the King."

The Philharmonic Hall was again packed for the evening performance, when a programme, which differed entirely from that of the afternoon, was submitted. The items were universally encored by an audience tense with excitement and glowing enthusiasm. One is confronted with a more than difficult task in mentioning items worthy of special praise, but, perhaps, the following may be quoted as exceptional in degree of excellence:—The trombone solo, "American Beauty," Mr. Leo Zimmerman; Sousa's Suite, "Maiden's Three"; the famous "Diplomat" march (Sousa), and lastly what can only be described as a musical "Gloria in Excelsis"—Wagner's overture to "Tannhauser." Mr. Hodges, of Above Bar, is to be warmly congratulated on the first-rate manner in which he conducted the booking and general direction of the concerts.

SOUSA AT RAMSGATE.

Sousa, who has earned the sobriquet of "The Great March King," has visited Ramsgate this week, and has been accorded a reception worthy of the fame he has gained in other parts. A large audience assembled at the Royal Victoria Pavilion, on Tuesday night, when the performance took place. A long time before the doors opened a large crowd had congregated outside the building, but the arrangements for admitting the public to the building were of an unsatisfactory character, and caused considerable annoyance to those who were anxious to hear the performance. Unfortunately, the system adopted last year on crowded nights was not put in force, or the scene which marked Tuesday's proceedings would not have arisen. The crushing was serious, and loud and numerous were the complaints. However, once inside the hall comfort was assured, and all the seats were filled, with the exception of the stalls at 4s. and 5s., which was rather more than the average Ramsgateonian is prepared to pay. The entertainment was one calculated to please everybody, the whole went through with a swing, and there were no delays between the numbers. The musicians worked together with a time and precision that was a treat to hear. When the conductor appeared he was accorded a capital reception, and in response bowed his acknowledgments in a manner which can only be assumed by Sousa. Although the programme was scarcely of a classical nature, the numbers chosen were such as to give pleasure to all who heard. Interspersed with the numbers on the printed programme were given various selections and marches mainly composed by Sousa, and by which he has soared to the heights of fame. The proceedings opened with the overture, "Maximillian Robespierre" (Litolff), of which a fine rendering was given, the various French airs being introduced with capital effect. The encore to this was "El Capitan." The cornet solo by Mr. Herbert L. Clarke, "Sounds from the Hudson," was a good performance, and in response to an encore "The Rosary" was rendered in a most pleasing manner, the accompaniment by the various members of the band being very effective. A new suite, entitled, "At the King's Court," comprising (a) "Her Ladyship the Countess," (b) "Her Grace the Duchess," and (c) "Her Majesty the Queen," received a hearty welcome, the gradations from lightness to stateliness being very excellently rendered. The encore to this number was "Dixie Land." Miss Estelle Liebling was in good form, and her rendering of the "Nightingale Song," from "Marriage of Jeannette," with flute obligato by Mr. Marshall Lufsky, was a treat. She was deservedly encored for this, and in response gave "Will you love me when the lilies are dead." This bright melody was, if anything, more sweetly rendered. The selection by the band, "Sunrise," from the Japanese opera "Iris" (Mascagni) was a splendid piece of work, and the

The Stage 4/13.05

PETERBOROUGH—ROYAL (Proprietor, Mr. W. H. Vernon).—A large audience assembled on Friday afternoon, the attraction being a concert by Sousa and his band. The conducting of Mr. Sousa was watched with keen interest, and the clockwork precision with which all the instruments responded to his least movements was most remarkable. Encores were numerous, and in one instance in response "The Washington Post" was played as perhaps only this band could play it, truly perfect in every detail. The gem of the selections given was, we consider, "Sunrise," from the Japanese opera, "Iris." Miss Maud Powell gave a very clever execution of Saint-Saens's "Rondo Capriccioso" on the violin. Miss Estelle Liebling contributed in excellent style the nightingale air from "The Marriage of Jeannette." Mr. Herbert L. Clarke (cornet) was a host in himself.

composer's intention must have been given its fullest effect. To this the encore was "The Washington Post," which, needless to say, written by the conductor and played by his own band, gave entire satisfaction to the audience. After a slight interval American character sketches were rendered by the band, the melodies introduced being very pleasing. In response to an encore "Bluebell" was rendered, but not in the way familiar to the Ramsgate public in music hall or pantomime singing, but with full band, and with variations and solos by almost every instrument, including the indispensable drum. This so delighted the crowded house that another encore was inevitable, and in response "Oh My! My, My," with whistle accompaniment, caused a very pleasing effect. "Amaryllas," Air of Louis XIII., was performed with great precision, and then a new march by the conductor, entitled "The Diplomat" was rendered, and although strongly suggestive of the ever popular "Washington Post," met with the approbation of the audience. In response to an encore "The Stars and Stripes for Ever" was given, and if anything this was accorded even a heartier reception than any other number, and another encore was given in "The Manhattan Beach." Miss Maud Powell won hearty applause by her violin solo, "Zigeunerweisen," which was rendered with a skill and expression entitling this lady to a front rank position as a violinist. The number was re-demanded, but the artiste contented herself by simply bowing her acknowledgments. The last item was the introduction to the third act of "Lohengrin," the only classical piece on the programme, and this showed that the band was capable of the higher grades of work, as well as the lighter class of music. "God Save the King" brought the proceedings to a close.

East Borneo Chronicle 4/15.05

SOUSA AND HIS BAND.

In consequence of the great success which attended the visit of Sousa and his celebrated band to the Devonshire Park Theatre but a short time ago, another concert was arranged for and duly took place at the same pretty house on Thursday evening, when there was again a very large audience. The programme showed considerable variation from that presented on the former occasion, but it was in every sense fully equal in interest, and also as a means of displaying the fine qualities of the band to the utmost advantage. Mr. Sousa, who received a hearty welcome on making his appearance, once more asserted his strong individuality as a conductor, and all the pieces were performed with marvellous precision and effect under the magic influence of his baton. A suite entitled "Looking upward," by the renowned conductor himself, was very finely played, the roll of the drums with which it concluded creating a most impressive effect and aroused enthusiastic applause. Two Episodes, "At Fontainebleau" and "A June night in Washington" (Nevin), were also cleverly scored compositions, in which the band achieved pronounced success. Other works of an elaborate nature included in the programme were the Symphonic Poem "Les Preludes" (Liszt), the "Invitation a la Valse" (Weber-Weingartner) and the Fourteenth Hungarian Rhapsody (Liszt), in all of which the results obtained were eminently satisfactory. The enthusiastic demands for encore pieces, as usual, met with liberal response, amongst the many extra works played being the "Westminster March" by Mr. Joseph Clement, the conductor of the Devonshire Park Theatre orchestra, and a remarkably effective piece of work it proved to be and was loudly applauded. The march was composed some years ago and dedicated by permission to the late Duke of Westminster, Colonel of the Cheshire Yeomanry, of which Mr. Clement was the regimental bandmaster. Many of Mr. Sousa's phenomenally successful marches, including "Washington Post," "El Capitan" and "Stars and Stripes for ever," of course, met with vociferous applause, while humorous arrangements of "Blue Bell" and "Bedelia," in the interpretation of which this band is absolutely inimitable, afforded a vast amount of amusement and delight. The soloists were Mr. J. H. B. Moeremans, who was encored for a cleverly executed solo on the saxophone; Miss Estelle Liebling, who received a like compliment for her brilliant vocalisation in Isabella's air from "Pre aux Clercs" (Herold), with the able assistance of Mr. Marshall Lufsky, who supplied the flute obligato; and Miss Maud Powell, whose violin solo, "Fantasie d'Otello" (Ernst), was a highly finished and artistic performance and won a richly-deserved recall. A thoroughly enjoyable concert terminated with "The Star-Spangled Banner" and "God save the King."

East Anglian.
Daily Times. 4/10. 04

SOUSA'S BAND AT LOWESTOFT.

Thanks to the enterprise of Mr. E. A. Smith, proprietor and manager of the Marina Theatre, Lowestoft, the townsfolk and many residents from Oulton Broad, Somerleyton, Beccles, and elsewhere in the district, were afforded an opportunity to hear the famous Sousa band, which gave a performance in the Theatre on Saturday night. The reputation of the band attracted what was practically a full house. The band is 48 or 50 strong, and every performer is a master of his instrument, many being picked soloists of astonishing ability. There are no fewer than 14 clarionets among the "reeds," which give a brilliancy to the whole. The ensemble was complete, and the volume of tone at times quite organ-like in quality; while at other times the most astonishing and most original effects were produced, notably perhaps in the well-known tune "Blue Bell," the variations upon which by different sections of the band quite brought down the house, who were uninted in their applause all the evening. The programme opened with the overture to "Tannhauser," and concluded—prior to the "Star Spangled Banner," with the "Raymond" overture. Encores were quite the order of the evening, and the conductor willingly complied with one of his own compositions each time, the "Washington Post" and "Stars and Stripes for Ever" being vociferously applauded. Mr. Herman Belstedt, a clever cornetist, played a Caprice composed by himself, and the band performances were varied by vocal solos by Miss Estelle Liebling, who showed marvellous flexibility of voice in a theme and variations by Proch. Towards the end of the programme, Miss Maud Powell, a clever violinist (an American lady we were told), gave a delightful rendering (with band accompaniment) of "Zigeunerweisen" (Sarasate), and played as an encore a well-known melody crowded with double-stopped passages. The light and shade of the music as rendered by the band, and the manner in which they accompanied a single voice without overpowering it, were two striking features of their performances, and testified to their perfect training. Altogether their visit was a musical treat, not likely to be forgotten by the audience.

Sousa's band visits the Public Hall, Ipswich (Monday) afternoon, and in the evening will be at the Corn Exchange, Colchester.

Phoned Adr 4/14. 05.

VISIT OF J. P. SOUSA.

A MAGNIFICENT PERFORMANCE.

John Phillip Sousa, the world-famous American conductor, visited Ramsgate on Tuesday evening for the first—and possibly the last—time on record. The concert was given at the Royal Victoria Pavilion on Tuesday evening, and there was a crowded audience, all the reserved seats having been booked on the previous night. The audience were most enthusiastic at the performances of the band, and encores in great number were demanded and given. Sousa himself conducted as only he can; and after hearing his musicians and seeing him at their head, it is not difficult to understand why he has become so popular. Soloists who delighted the attendance were Mr. Herbert L. Clarke (cornettist), Miss Estelle Liebling (a charming soprano), and Miss Maud Powell (a most accomplished violinist).

We content ourselves with giving the full list of items, which was as follows:—Overture "Maximilian Robespierre" (Or, The Last Days of the Reign of Terror), (Litolff), encore, "El Capitan"; valse brillante, "Sounds from the Hudson" (Clarke), Mr. Herbert L. Clarke, encore, "The Rosary"; suite "At the King's Court" (new), Sousa, (a) Her Ladyship the Countess, (b) Her Grace the Duchess, (c) Her Majesty the Queen; "Nightingale Song" from "Marriage of Jeannette" (Masse), Miss Estelle Liebling (flute obligato by Mr. Marshall Lufsky), encore, "Will you love when the lilies are dead"; "Sunrise," from the Japanese Opera "Iris" (Mascagni), encore, "Washington Post"; American character sketches (Kroeger) (a) The Gamin, (b) An Indian Lament, (c) Voodoo Night Scene, (d) The Dancing Darkey, first encore, "Dixie Land," second encore, "Biscayan Love Song"; (a) Air of Louis XIII. "Amaryllas" (Ghys), (b) march "The Diplomat" (new) Sousa, encore, "The Stars and Stripes" second encore, "My, my, oh my"; violin solo "Zigennerweisen" (Sarasate), Miss Maud Powell, encore, "At the Brook"; introduction to Third Act of "Lohengrin" (Wagner). "God Save the King."

Telegram. Weymouth.
4/21. 05

SOUSA'S BAND AT WEYMOUTH.—This world-famed band gave two magnificent concerts in the great Weymouth Jubilee Hall on Sunday afternoon and evening, and it is gratifying to be able to state that they were given in the presence of full audiences worthy of the occasion. It is also gratifying to know that the music loving public of Weymouth of all classes expressed their high appreciation of the splendid performances of the band by most enthusiastic plaudits and loudly encored almost every item of the programme. The band has been truly described as a remarkable combination and a most distinctive musical organisation, which is artistically the exposition of the master mind of Sousa himself. Considerable changes have been made in the composition of the band since its last appearance at Weymouth some two years ago, and the conductor's own statement that the present band is the best he has ever conducted may be readily accepted. It has been so highly trained that almost the whole of the pieces performed seem to be produced by one grand organ or composite instrument, and this idea must be prominent in the minds of all who appreciate the efforts of Sousa and the accomplished musicians who make up his superb band. The programmes rendered at Weymouth included selections from many of the most eminent composers of instrumental music, such as St. Saens, Handel, Tours, Mendelssohn, Wagner, Haydn, Meyerbeer and Rossini, whilst several of Sousa's own brilliant compositions are introduced, both in the printed programme and as encores. Most effective variety is given to these fine concerts by the charming soprano vocalist, Miss Estelle Liebling, and the accomplished violinist, Miss Maud Powell; whilst Mr. H. L. Clarke with the cornet, and other instrumental soloists, add to their variety and success. Cordial congratulations were deserved by Mr. W. R. Wallis for bringing this noted band to Weymouth a second time.

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Southern Times
Weymouth 4/22. 05.

SOUSA'S VISIT.—Mr. Sousa, the famous March King, visited Weymouth on Sunday and gave two capital concerts at the Jubilee Hall. On both occasions, particularly at night, the vast building was packed. The performances were rapturously received. Both programmes were confined to sacred selections, but as encores the clever leader and composer introduced his spirited march compositions. The large orchestra responded admirably to the baton, and the inspiring music was appreciated to the full. Accompanying the band was Miss Maud Powell, a violinist of masterly quality and execution, and Miss Estelle Liebling, a soprano of great sweetness. Well-known hymn tunes rendered by the band were a feature of the concert.

Northing Observer. 4/22. 05.

Sousa.

On Wednesday afternoon Sousa and his famous band paid a return visit to the town. The programme opened with a fine rendering of "My Jubilee" (Chadwick); a typical American piece, after which Mr. Marshall Lufsky contributed a beautifully played piccolo solo "Kinloch o' Kinloch" (Occa). The piece was beautifully rendered, and an encore had to be given before the audience were satisfied. Next came Sousa's brilliant suite, "The last Days of Pompeii," a musical adaption of Bulwer Lytton's famous work. The destruction episode was particularly fine the drums being most effective. It is one of Sousa's peculiarities, he can make the drums speak, and as one listened, the awful scene of death and destruction was vividly brought home. An enthusiastic encore was demanded, and "Happy Days in Dixie," was given, but "El Capitan" had also to be played before the applause ceased. Miss Estelle Liebling, a soprano, whose voice is of great brilliancy and clearness, gave a splendid rendering of "Theme and Variations" (Proche), but she was heard to best effect in her encore "An Indian Love Song." A somewhat noisy piece Finale, 3rd Act of "Manon Lescaut," concluded the first portion of the programme. A very clever sketch "The Musical Critic's Dream," was effectively rendered, the theme being that a critic in his dream hears a well-known air successively treated by Mozart, Chopin, Beethoven, Rossini, Haydn, and Wagner. Two marches (a) "La Castagnette," and (b) "The Diplomat," an entirely new piece, were given with grand effect and an encore demanded. This was "Bluebell," a truly remarkable piece, as there were variations in it for every instrument including the Drums. Sousa's renderings invested the hackneyed street song with a new interest, Miss Maud Powell, a violinist of much ability, gave an extremely fine violin rendering of St Saens "Rondo Capriccioso," for which she was accorded a well deserved encore. One more piece remained for interpretation and that was Liszt's beautiful "Second Polonaise." This was played to perfection, after which the strains of God save the King brought the concert to a close.

The Telegram 4/21. 05. Weymouth.

Northing Gazette
4/19.05

Daily Mail 4/22.05

SOUSA'S RETURN.

This Afternoon's Performance at the Theatre.

TEN weeks ago to-day Sousa and his celebrated Band made their first appearance here at the Theatre, and as we go to press this afternoon they are again in occupation of the same building. New Sousa music is promised, and the instrumental items by the famous combination will be supplemented, as before, by a song by Miss Estelle Liebling and a violin solo by Miss Maud Powell. There has been on this occasion a slight modification of the prices of admission, which range from the front row of the dress circle at five shillings to the gallery at a shilling. The gallery last time was two shillings; and the pit on this occasion is two shillings, compared with half-a crown at the earlier visit.

There is a large attendance this afternoon, though it is not so numerous as on the former occasion.

Northing Mercury
4/22.05

ANOTHER SOUSA CONCERT.

After an interval of ten weeks Sousa and his famous band paid a welcome return visit to the Theatre on Wednesday afternoon, and the building was again filled with a delighted audience, who thoroughly enjoyed the musical treat provided. On this occasion Chadwick's symphonic sketch, entitled "My Jubilee" constituted the opening item, and following on a piccolo solo "Kinloch o, Kinloch," by Marshall Lufsky, the band evoked the most enthusiastic applause, by a particularly fine rendering of Sousa's suite descriptive of "The Last Days of Pompeii." Miss Estelle Liebling, the talented soprano, who has just achieved the remarkable record of having sung at 1,000 Sousa concerts in various parts of the world without missing a single performance, gave an admirable rendering of Proche's "Theme and Variations," and the first portion of the concert closed with the finale to the third act of Puccini's "Manon Lescaut." A musical sketch entitled, "The Musical Critic's Dream," in which a well-known melody is treated in turn as it would have been dealt with by such composers as Mozart, Chopin, Beethoven, Rossini, Haydn and Wagner, introduced the second part of the programme, and other much appreciated contributions included Sousa's latest march, "The Diplomat," Liszt's "Second Polonaise," and a caprice by Ketten, entitled "La Castagnette," while Miss Maud Powell gave a fine rendering of St. Saens' "Rondo Capriccioso" as a violin solo. Several of the items evoked demands for an encore, and in nearly every instance these were acceded to.

MR. SOUSA ON MUSICAL PIRATES.

PROTEST AND A PARALLEL.

To the Editor of the "Daily Mail."

Sir,—With an avidity worthy the cause, I have read during my sojourn in these tight little islands everything that has come my way which has borne on the subject of music piracy.

Because of the laxity of your laws, and because of the perseverance of your music pirates, my royalties have gone a-glimmering. To use an anatomical expression current in the picturesque occident of my country, I have been "getting it plump in the jugular."

One or two of the arguments I have noted, which were in opposition to the publisher and composer, have not struck me as hilariously humorous, or even as faintly facetious.

To elucidate—I read in your journal some days ago, a communication in which the writer places the blame for the deplorable condition of the music trade here on the publisher, and points with argumentative finger to the fact that if the publisher had heeded the cry of the masses—whoever that nebulous body may be—and had sold his wares for less money, the music pirate would never have budded into existence. Inter alia, it would appear that the music pirate was called into the arena of activity to fill a long-felt want—to supply music at a cheaper price than the one at which the publisher cared to sell it—whether he could afford to or not.

TWOPENNY PHILANTHROPY.

It would appear under those conditions that the music pirate had a philanthropic mission. This mysterious and mercenary Messiah, noticing the dire distress of the tune-starved masses—whoever they may be—said, "I will save them. I will fill their melodic 'little Marys' with music at 2d. a meal. I will gorge them with gavottes, build them up with ballads, and make muscle with marches. They shall become comely with comedy conceits, and radiantly rosy with rag-time rondos—and all at 2d. a throw."

And this beneficent pirate has waxed fat and saucy as he has hawked in the highways and byways spurious editions of him who is the favoured of Melpomene and the boon companion of Orpheus. And I beg to ask, in words tinged with doubt and despair, where does the favoured of Melpomene and the boon companion of Orpheus come in? The royalties of the "f. of M." and the "b. of O." are like angels' visits—few and far between.

Shall the sunlight depart from the soul of the sweet singer of melody? Shall the fount of the muse dry up, as it were? Is there no balm in Gilead? Is there no surcease from sorrow for royalties that never materialise? Behold, oh star-eyed Britannia, a suppliant at the bar of public opinion asking for justice, for your own and for your friends' own.

THE GREEN GOODS MAN.

It is not difficult to quote parallels, nor is it impossible to cite analogous conditions. For the moment we will drop the pirate, with his ill-gotten wealth—we will leave this land of hope and glory, and will cross over to my dear little old United States, the land of glory and hope.

Over there, at times there has sprung into notice a gentleman who has said to his suffering fellow-citizens, "You poor, overworked, underwaged, downtrodden creatures, you have to pay too much for your money. Twenty shillings for a pound is outrageous!" And forthwith he informs them in a carefully-worded circular, sent in the dark of the moon, that he will supply a thousand-dollar note beautifully printed on a press of his own, for the small sum of ten dollars, legal tender.

You see the deadly parallel? Your pirate offers to supply two shillings' worth of music for 2d. Our pirate offers to supply two shillings of money for 2d.

We call him the green goods man in my country, but we do not throw any bouquets at him. A hard-hearted but clear-headed policeman grabs him by the scruff of the neck, and yanks him before equally as hard-hearted and quite as clear-headed a judge, who sends him up for twenty years at hard labour. Then our department, corresponding with your Scotland Yard, noses around and gets the bracelets on all others who have any of the green goods man's queer stuff in their possession—and before you can say Jack Robinson the penitentiary shows an increase in the number of its inmates.

A DISCOURAGING EFFECT.

This process has a very discouraging effect on the green goods man and his satellites, and the bucolic victim, whether in or out of gaol, is suddenly face to face with the grim fact that it costs twenty shillings to get a pound.

I have never heard that the actions of the green goods man have been endorsed by our Houses of Congress, or by any branch of the Judiciary. Surely, if anybody is to be patted on the back, the man who can supply cheap money is of more consequence to the world than the fellow who can supply cheap music.

If the gentleman who makes a counterfeit presentment of my compositions can pursue the even tenor of his way unmolested, proud in the consciousness of a duty well done, I cannot help feeling that this sea-girt reservation of yours would be a harvest-home and a haven of rest for the American green goods man.

Sorrowfully,

JOHN PHILIP SOUSA.

Eastbourne Gazette 4/19.05

THE "SOUSA" CONCERT.

The great success achieved by Mr. Sousa and his celebrated band in the last visit, incited Mr. Standen Triggs to secure another engagement, which on Thursday night proved equally successful, the Devonshire Park Theatre being crowded. Sousa's incomparable compositions (in their way) are so well-known, and their admirable performance by the band under his baton so deservedly appreciated that it is sufficient to say that intense satisfaction was again inspired by the programme, which was considerably varied from the last. More interesting, however, to Eastbourne readers may be the circumstance that the work of an Eastbourne composer (for he has been long enough resident with us to entitle him to be claimed as a "citizen") was given a place of honour, the "Westminster March" by Mr. Joseph Clement, the very able conductor of the Devonshire Park Orchestra, being played as one of the "encore" pieces, and so well appreciated that a second encore was called for. This must have been very gratifying to Mr. Clement, as much so indeed, as the fact that his "Mail Cart" galop, which is being played by all the leading bands, has been reprinted in America, where probably some more of his compositions will be heard, since Mr. Sousa has asked to be supplied with a list of them. It is a somewhat voluminous one, and includes Romances for the cornet, such as "Burns' Farewell to Bonnie Jean" and "Cissie's Dream"; dances—"Wannock Glen," "Eccentric," "The Piper of Edinboro'"; and "Can't Stop"; a number of polka solos for the cornet, "The Village Festival," "The Water Lily," "The Besses o' the Barn," and "Little John," and dance music of all kinds. The march played on Thursday night was composed some years ago, and dedicated to the late Duke of Westminster, the Colonel of the Earl of Chester's Yeomanry, to which Mr. Clement was for many years bandmaster.

Eastbourne Society.
4/18.05.

Sousa's concert attracted a large number of people to Devonshire Park Theatre on Thursday evening, and most of the people seen at the famous bandmaster's concert a few weeks ago went again this time. Countess Stanek was sitting with friends in the dress circle, as was Miss Irene Cardwell, Mrs. Goodall Miller, in the orchestra stalls, was one of the handsomest women in the house, her evening dress of black silk taffetas being adorned with a decolletage of real Brussels point, with which she wore some splendid diamonds. Mrs. Ratford, who is a frequent visitor to Eastbourne, occupied a box on the left, and had on a pretty high-necked dress of cream, piped with black velvet, and a lace berthe. She was surrounded by young people. Miss Leatham, with a party, occupied a box on the other side. Mrs. Weston was accompanied by three of her tall daughters, Miss Betty Weston looking elegant in cream, with a raised embroidery of blue flowers, and wore a long theatre coat of turquoise blue, trimmed with chinchilla. Mrs. Johnstone, in a fawn and sable evening wrap, looked handsome, and had a small garland of natural scarlet geraniums in her well coiffed hair. Mrs. Braybrook, Mrs. Sidney Hudson, and Mrs. Perry were others who were Sousa-going on this occasion.

Eastbourne Times.
4/19.05

SOUSA AT THE PARK.—Last Thursday, John Philip Sousa, the American March King, paid his third visit to the Devonshire Park, and with his famous band, attracted a large audience. An excellent programme was provided and the conductor's own compositions especially were heartily applauded.

Eastbourne Society.
4/18.05.

SOUSA AND HIS BAND AT DEVONSHIRE PARK THEATRE.

Last Thursday's visit of Sousa and his band proved beyond a doubt that it is not for mere curiosity or sensation that people go to hear this famous American combination; for many among the audience had also been present at the recent performance in February, and they went again because it was so inspiring, and because they like the 'American briskness' with which the programme is carried through. The theatre was crowded on the present occasion, even the space usually occupied by the orchestra being requisitioned for stalls, all of which were taken, and enthusiasm waxed high throughout the evening. The levelling influence of Liszt was brought to bear against the more flamboyant works of the conductor; the Hungarian master supplying the opening and concluding items in the programme. Liszt was also drawn upon for the 'March of the Dwarfs'—called here the 'Parade of the Dwarfs,' as not to clash, we imagine, with a new march, 'The Diplomat,' with which it was bracketed. It is a curious thing when Sousa is in the presence of really great music, like Liszt's Symphonic Poem,

'Les Preludes,' for instance, he abandons all his mannerisms; his baton seems to be guided by a scholar and musician; he throws off his unnecessary gestures and his droll attitudes, of which he has acquired a new variety since his last visit, and is the magnetic but humble interpreter of great thoughts and ideas. But with the opening bars of 'El Capitan' (the encore piece), everything is changed, and Sousa the showman stands on the pedestal the public have built for him, and beats his melody into shape as though it were a fractious child. An extraordinary fine saxophone solo was given by Mr. J. H. B. Moeremans (who is acknowledged to be the finest saxophonist in the world), the piece selected being Singelee's 'Fantasie Pastorale'; and as if to prohibit any further insistence on the part of the audience, 'I ask no more' was given as an encore. A new suite by Sousa, 'Looking Upward,' comprising three distinctive movements: (a) 'By the Light of the Polar Star,' (b) 'Under the Southern Cross,' (c) 'Mars and Venus,' was the next performance, and the finale introduced a curious drum roll, in which in an instant the whole theatre seemed to be filled with drums, the approach and retreat being marvellously well defined. The effect was repeated, and the audience were delighted, although there is little opportunity for lengthy applause at a Sousa concert, the conductor evidently looking upon this kind of thing as a waste of time. He responded with the promptness born of constant practice to demands for more, with his familiar 'Dixie Land' selection, to which he graciously added 'Hands Across the Sea.' A pleasant tribute to a local composer and conductor was paid at the close of the Weber-Weingartner 'Invitation a la Valse,' when Mr. Joseph Clement's 'Westminster March' was performed. We hope the esteemed conductor of the Devonshire Park Orchestra was present to hear the genuine outburst of applause that greeted his little work, and also because he could not have possibly heard the march under better conditions. The 'Washington Post' followed in due course as the second encore. After a short interval, the March King having shown his men the way through the genial pages of a 'Fontainebleau' episode, and another that savoured of 'Washington,' originated by Nevin, he gave all the band a chance as soloists in 'Bluebell,' the duet between the trombone and the piccolo being one of the quaintest 'comedy' arrangements we have ever heard. Taking the appreciation of this sadly barrel-organised air for granted, Mr. Sousa was ready with a charming little piece for the flutes and piccolos, 'The Warbler's Serenade,' this being a new edition of Corri's 'Baby's Sweetheart,' usually given as a pizzicato for strings. The greatest liberality in encores, however, was shown after the performance of the Grieg and Sousa marches already referred to when 'Manhattan Beach' 'The Stars and Stripes for Ever,' and 'Bedelia' were all three vouchsafed. In the 'Stars and Stripes' six piccolos, seven trumpets, and five trombones formed into line in front of the platform, and 'let go' vociferously; the effect—brilliant, precise, and emphatic, and startling the spaces of the Devonshire Park Theatre—was not without its stirring moments. In this march, Sousa seems to have embodied all his love and loyalty to his native flag, and a patriotic English audience can never listen to it unmoved. The Liszt-Hungarian 'Rhapsody' (No. 14), with its strong contrasts of expression, rhythm, speed, and brilliant and lavish ornamentation, suited the instrumentalists well; and the fine and delicate playing of the clarionets covered in some measure the absence of the strings.

Miss Estelle Liebling, of the flute-like voice, sang with charming naivete, Isabella's song from 'Pro aux Clercs' (Herold), Mr. Marshall Lufsky supplying the flute obligato, and the blend of the human voice with the instrument was again commented upon as an amazing vocal feat. Miss Liebling acknowledged the tribute of praise accorded her with the dainty little 'Indian Love Song.' Miss Maud Powell, who is spoken of in musical circles as the 'new Norman Neruda,' gave an astonishing clever and alert performance of Ernst's fantasia, 'A' Otello. The programme concluded with the Nation Anthems of America and England, with the band and the audience upstanding.

Portsmouth
Ev. News. & Extra Special
& Southern Daily Mail
4/19.05

"MARCH KING'S" VISIT.

SOUSA'S BAND AT THE TOWN HALL.

The weather was quite in keeping with the 'March King's' visit to Portsmouth on Tuesday, and at both the afternoon and evening concerts the Town Hall was crowded. Mr. Sousa rides the whirlwind and rules the storm (in a musical sense) as bravely as ever, and it is only the bare truth to state that the storm of applause which greeted the various items was a good 'second fiddle' to the band, even in its many fortissimo labours.

'Labours' is a very apt description of the work of the instrumentalists. They must be herculean to the one who has to hold and blow at one and the same time, a double bass bombard, which stands about nine feet high, has a mouth like a top, or a pinnacle's funnel, and when blown with blizzard-like strength by the presumably leather lungs of the bandsman behind it, emits a roar like that of the bull of Bashan. Other instruments are equally peculiar in their variations from the standard Old World type, and are typically Sousa-like. Inventor as well as musician, Mr. Sousa has perfected his band in every respect for its work; and though we doubt not the classic school is horrified by the innovations every man, woman, and child at the Town Hall on Tuesday enjoyed a real musical treat, whether listening to the 'Tannhauser' overture or 'Molly and I and the Baby.'

For his stage management alone Sousa deserves posterity's thanks. Except at half-time there are no intervals between the items. One burst of thunderous applause lasting five seconds justifies an encore, and off the band goes with a new piece, the title being exhibited on a large card, and should the applause be only in a minor key the new item is begun with a like welcome precipitancy. Hardly had the last note of 'God Save the King' died away before the band began to pack up to catch the 10.50 train to Southampton.

Like a grand organ the band peeled forth and then died away; and although all reed and brass, in the piano parts all the wistfulness of the violin was heard, and everything was performed with faultless exactitude and with the taste and grace of a born musician. Naturally there was much of Sousa work, but the Sousa work of Sousa's band and the Sousa work of other bands are as wide asunder as the Poles. The usually irritating, suicide-inducing 'Blue Bell,' was, in a sense, the best played piece of the evening, the variations for solo instruments, trombone, flute, saxophone, bass and drum being truly remarkable—we had almost written lovely. Other pieces of the author's included the 'The Diplomat,' 'Dixie Land,' 'Molly and I and the Baby,' 'Manhattan Beach,' 'Hands Across the Sea,' 'Maidens Three' (a new suite), and of course 'El Capitan,' most of which, we fancy, will live as long as the British Army marches.

Wonderful skill as a trombone soloist was shown by Mr. Leo Zimmerman, who reached seven or eight notes below the compass. Miss Estelle Liebling sang a French song with the translated title, 'Thou Brilliant Bird,' with much taste and great command of voice; and a violin solo by Miss Maud Powell, a fantasy on Sousa themes, was marked with brilliant technique, and deservedly encores.

The concerts were arranged and the seating and other details carried out by Mr. H. Austin Story, of Southsea.

J. W. Times. 4/22. 05.

J. W. Observer. 4/22. 05.

MUSIC AND THE DRAMA.

[By a Correspondent]

Through the kindness of Mr J. Bannister Howard, Islanders had the opportunity of hearing Mr J. P. Sousa and his band on Monday last, when two performances were given in the Theatre Royal. Comment on the renderings of the various items is hardly necessary, as this famous band is known the whole world over for its accomplished and magnificent playing. Only praise can be bestowed upon the performances, and those who heard the band for the first time did not come away without a longing to hear it again. The manner in which Mr Sousa's own stirring marches are rendered are indeed electrifying and prove to show to what pitch the art of instrumentation and effect can be brought. Nor is the playing of the band any the less marked in the renderings of classic works by standard composers. In the afternoon Liszt's fine symphonic poem "Les Preludes" and "Fourteenth Hungarian Rhapsody" were magnificently played. Mascagni's "Sunrise," from his opera "Iris" and the overture "Maximilian Robespierre" (Last Days of the Reign of Terror in France) were also faultlessly performed in the evening. Sir Edward Elgar's fine military march "Pomp and Circumstance" could not have been played to better advantage and the same composer's "Sevillana" is also worthy of notice.

Mr Sousa has the finest of soloists with him, who made a nice break in the programme.

In the afternoon Miss Estelle Liebling (soprano vocalist) sang Isabella's air from "Pre aux Clercs" and in the evening the "Nightingale Song" by Massé, in both of which Mr Marshall Lufsky helped with Flute obligatos. Miss Liebling's echoes of this instrument were perfect in harmony and tone and she was loudly encored.

Miss Maud Powell is an accomplished violinist and her renderings of Ernst's "d'Otello" (Fantasie) and Vieuxtemps "Irish Fantasia" were all that could be desired. Mr J. H. Moeremans gave a beautiful Saxophone solo. "Fantasie Pastorale" in the afternoon and Mr Herbert L. Clarke rendered a cornet solo "Sounds from the Hudson." His triple tonguing was very finely done, he was recalled and as an encore gave "The Rosary."

Of Mr Sousa's own compositions the band played several new ones, also well-tried and old favourites which fairly brought down the house.

In the afternoon there was the suite "Looking Upward" and in the evening the fine new suite "At the King's Court" both of which were encored. The fine march "The Diplomat" one of Sousa's latest found a place on both programmes and was loudly cheered. "The Washington Post" seemed to have lost none of its merits by years of wear, and the stirring marches "Stars and Stripes for Ever" and "Nanhattan Beech," "El Capitan," etc., sounded as fresh as ever when played with such a dash and brilliancy. At the close of each performance Mr Sousa had to come to the front several times to acknowledge the rounds of cheering and applause.

Taken all round the concerts proved a big attraction, and although there are people to be found who do not appreciate Sousa and his band, he has not lost in popularity since his first tour of the British Isles over four years ago. There is no denying that a finer band could scarce be found and whether it be in the rendering of a difficult symphony, a swinging go-a-head march, or a haunting Rag-time. The band is perfect in every respect of time and harmony, and there are very few who would not take the opportunity of again hearing Sousa and his band when they have the chance offered them.

J. W. County Press. 4/22. 05

SOUSA'S BAND AT RYDE.—This far-famed band gave two performances at the Theatre on Monday to fairly large audiences, though not so large as might have been expected. At the appointed hour the "March King" quietly took his place on a small stand, and the programme opened with the overture "Maximilian Robespierre," which begins softly and develops into a grand crescendo, in which the *Marseillaise* is introduced. This was encored, as was the case with almost every number. A capital idea adopted was that of announcing the names of the encore pieces by exhibiting them to the audience on large cards. Sousa's rousing march, "El Capitan," was played in response, in which the splendid ensemble of the band was demonstrated to perfection. A brilliant cornet solo was played by Mr. Herbert L. Clarke. The effect of the fine performance was enhanced by the delightful accompaniment of the band. "The Rosary" was the encore piece. Next came a suite, "At the King's Court," in which the reeds have the principal parts in the opening, the brass instruments coming in later for their share. An encore for this was not given, but the conductor twice acknowledged the applause. Miss Estelle Liebling proved herself a highly trained vocalist by her rendering of the nightingale song from the *Marriage of Jeanette*, which was given with a flute obligato by Mr. Marshall Lufsky. Her second song was "Will you love when the lilies are dead?" "Sunrise," from the Japanese opera *Iris*, by Mascagni, was the succeeding item, and Sousa's great success, "The Washington Post," was the encore for this. The oft-played "Pomp and Circumstance," by Elgar, was encored, and then "Molly and I and the baby" was exquisitely rendered, especially the soft parts. "Sevillana" (Elgar), bracketed with Sousa's new march, "The Diplomat," evoked the inevitable recall, after which the band played "Manhattan beach." A very skilful violinist is Miss Maud Powell, as was evidenced by her rendering of "Irish Fantasia," by Vieuxtemps. "At the brook," the encore piece, was given with muted strings to a harp accompaniment, and the deep silence which fell on the house while it was being played was an eloquent tribute to its success. "The Stars and Stripes for ever" brought down the house. In playing this the piccolos, trombones, and cornets were arranged in front of the stage. After the introduction to the Third Act of *Lohengrin* the band wound up the concert with "The star-spangled banner" and the English National Anthem. They were loudly cheered at the close. The great power of the orchestra and the graceful conducting of Sousa were two of the chief impressions left on the audience.

SOUSA AND HIS BAND AT RYDE.

On Monday the famous John Philip Sousa and his equally famous band visited the Theatre Royal, and gave two concerts. The house was well filled both in the afternoon and evening, and those who attended were evidently very much impressed by the fine performance given by this company of musicians. One thing that strikes the person who sees the band for the first time, is the introduction of instruments that have not hitherto been included in English military bands. Some of these have been devised by Sousa himself, and others by American instrument makers who, with their characteristic ingenuity, have produced instruments which give their bands quite a different quality of tone to those we are accustomed to hear in this country. Some of these instruments are enormous, and they impart remarkable depth and richness. There is a marked difference between the tone of this band and that of our leading military bands, but one would hesitate to say that our own were in any way inferior to Sousa's combination. The band owes its popularity as much, perhaps, to the marches and compositions of its conductor as to its own interpretation of the works it performs, and on Monday the items that were most keenly appreciated were the marches which have become so familiar. The programme was different at each performance. In the afternoon, the band opened with Liszt's symphonic poem "Les Preludes," which was well played. Then followed Sousa's "Looking Upward," a suite of three pieces (a) "By the Light of the Polar Star," (b) "Under the Southern Cross," and (c) "Mars and Venus"; Nevin's "At Fontainebleau" and "A June Night in Washington"; Greig's "Parade of the Dwarfs"; Sousa's new march, "The Diplomat," and Liszt's "14th Hungarian Rhapsody." Every one of these pieces was encored, and the band gave as encore pieces the well-known marches "Washington Post," "El Capitan," "King Edward VII.," "Manhattan Beach," "Stars and Stripes for ever," etc. Mr. J. H. B. Moeremans, the saxophone soloist, played a fantastic pastorello very finely. The vocalist was Estelle Liebling, and she sang with great beauty Isabella's air from Herold's "Pre aux Clercs," with a flute obligato. Miss Maud Powell gave, as a violin solo, a very effective rendering of Ernst's fantasia "d'Otello." In the evening the band played Liszt's overture, "Maximilian Robespierre," Sousa's new suite of four dances, "At the King's Court," Mascagni's "Sunrise," from the Japanese opera "Iris," Elgar's fine march, "Pomp and Circumstance," "Sevillana," Sousa's "Diplomat," and the introduction to the third act of "Lohengrin." All these pieces were received as enthusiastically as those given in the afternoon. Miss Estelle Liebling sang the "Nightingale Song," from Masse's "Marriage of Jeanette," and, in response to an encore, gave "Will you love me when the lilies are dead." Miss Maud Powell again displayed her capacity as a violinist in Vieuxtemps' "Irish Fantasia."

J. W. Ev. News. 4/18. 05.

RYDE.

SOUSA'S BAND AT THE THEATRE.

The far-famed Sousa's band visited Ryde on Monday and gave two performances at the theatre. Their splendid playing was greatly admired, and nearly every number was encored. The programme included cornet solos by Mr. Herbert L. Clarke; violin solos by Miss Maud Powell, which were much appreciated, and songs by Miss Estelle Liebling. The encore pieces by the band included the widely known "Washington Post" and "Stars and Stripes for Ever." At the close the band and its conductor were loudly cheered.

London.

The Times. 4/25.05.

Pall Mall Gazette 4/22.05.

QUEEN'S HALL.

Last night Mr. J. P. Sousa and his merry men began a short farewell season of concerts in the Queen's Hall. If one wanted to argue a point it might not be difficult to make out a very good case in favour of Mr. Sousa's being one of the greatest composers of the world. Melody is the foundation of all music, and Mr. Sousa is an inexhaustible fountain of melody. He pours out from his pen just what seems an endless stream, which is precisely the thing for a cheerless, cold Bank Holiday, for it cheers almost to intoxication, and it is only by the exercise of great will power that one can keep still while his orchestra pours it out, under his hypnotic beat. But Mr. Sousa most certainly should not take himself too seriously, as he is inclined to do in his suite, "The last days of Pompeii." Here was a vision, worse than Dix's "Musical critic's dream"—a melody very poorly treated in the manner of several of the great classic writers—a vision of star-and-striped Stratonices and star-spangled Burbos. The suite is picturesque enough, yet we prefer Mr. Sousa to frivol, for his frivolity is enjoyable to a high degree; and by far the

best fun last night was derived from the numerous and familiar encore pieces and not from the pieces in the programme itself. Above all things Mr. Sousa must avoid seriousness, or any semblance of it. There were three soloists—Miss Estelle Liebling, who sang the air "Jours de mon enfance" from *Le Pré aux Clercs* far better than the inane variations on "Annie Laurie"—indeed, very fluently; Mr. Leo Zimmerman, who seemed bent on making a trombone do duty for a solo violin; and Miss Pearl Bryer, a violoncellist. But the frivol was the thing, and brilliant "Blue Bell," "Hands Across the Sea," "Dixie's Land," and the rest were "where the fun came in," and they were all superbly played—the pianissimo obtained in one or two pieces being of very beautiful quality.

Standard. 4/25.05

QUEEN'S HALL.

p6. Standard 4/25.05.

Mr. Sousa and his remarkable band have returned to the Queen's Hall, and are giving a selection from their well-known repertoire. The characteristic qualities of the conductor—the precision of the movement, the life and brio which he infuses into everything he presents, are just as marked as when he first came amongst us. The players under his hand seem to be part of himself, and to know him in all his moods. With him are Miss Estelle Liebling, the soprano, and Miss Pearl Evelyn Bryer, a violoncellist, of remarkable attainment and finish, and Mr. Leo Zimmerman, composer and trombonist. Encores were frequent during the evening, and some of the old favourites with which Mr. Sousa first caught the popular ear were given amid enthusiasm.

Standard 4/24.05

THE SOUSA ORCHESTRA.

Mr. Sousa "and his band" reappear to-day, and through the week, in the afternoons and evenings, at the Queen's Hall. They are assured of a hearty welcome. Miss Amy Harrison gives an afternoon concert at the Bechstein Hall on Thursday next, when Miss Lily Hanbury will recite. Mr. Herbert Fordwych introduces a new troupe of singers and dancers at the small Queen's Hall every afternoon; he calls them "The Drolls."

The common "Londoner"—and, by the way, we do not use the word "common" in the sense which modernity has attached to it—will be anxiously looking forward to the appearance of Sousa at the Queen's Hall. Mr. Sousa is undoubtedly one of the most robust and most rhetorical of modern-day conductors. There is nothing which apparently tries his strength too far; and there is certainly nothing which he does not attempt, and does not succeed in fulfilling to the last degree. We do not say that Mr. Sousa is a greatly refined or a most exactly finished artist; but we will say that his sense of the development of wind instruments—his feeling, for example, for brass, his intimate connection with his whole orchestra—must always remain to our present time as a very peculiar and a very interesting example of that which he undoubtedly wished to show to the world, and of which he certainly has achieved in the appreciation of the world. Mr. Sousa has occasionally lent to his critics a certain aid by emphasising his particular mannerisms, and by also attempting to persuade his listeners—that only through these methods can his general meaning be expounded to the average audience. This point is possibly neither here nor there; it is by results that everybody has to be judged; and for our own part we shall make every attempt to judge Mr. Sousa quite apart from advertisement, from his extraordinary methods of travelling, from any interviews, from many incitements to the public interest, from every sort of ulterior meaning; we shall judge him simply from the artistic result, which we have very often praised, and which we should very much like to praise again.

Daily Telegraph. 4/25.05

QUEEN'S HALL.

The walls went to echo the strains of the orchestral classics are this week resounding to the blasts of the far-famed Sousa-band, which began a series of daily performances yesterday afternoon, and was heard again in the evening. As usual, the most distinctive pieces last night were the encores, which were given so invariably and with such celerity as to suggest that the object of the programme was to introduce them effectively. What may be called the selection proper dealt largely with programme music, not of the vague or mystical order, but of the definite, distinct kind that obviates any strain on the imagination of the listener. The most important of these works was "The Destruction of Pompeii and Nydia's Death." In this the lively temperaments of the doomed inhabitants are represented by a gay dance measure, suggestive, it is true, of a chorus from a musical comedy, but leaving no doubt concerning the whilom gaiety of the city folk. The entrance of Nydia is unmistakable, since her theme is of hymnlike character, from which the brass rigorously refrain from participating. The tympani players are naturally kept busy during the fall of the volcanic hail, and the clarinets are much agitated within lowest octave, but on the whole the scoring is not aggressive, and the scene of destruction is rather agreeable. Another descriptive piece was "A Musical Critic's Dream." Judging by the melancholy character of the melody which serves as the basis of a series of variations, the dream takes place at the end of a heavy musical season. Each variation is written in imitation of the style of one of the great masters, and to make quite clear which composer is intended a quotation from a familiar work precedes each section. There were three encore pieces given after this performance, the first showing the capacities of the band to greatest advantage. This was a set of variations on a song called "Blue Bell." Presumably with intention, such incongruous contrasts of timbre are introduced as to produce ludicrous effects, a mighty argument over the theme between the huge euphoniums and trombones being followed by a solo oboe, and the whole concluding with the clang of a dinner-bell. Musically, the most satisfactory performance was a clever arrangement from Boito's opera "Mefistofele," in which a rich balance of tone was secured, and there occurred some fine grandiose effects. There were three soloists, Miss Estelle Liebling, a coloratura singer, who so delighted her listeners by her rendering of a florid song from Herold's "Pré aux Clercs" that she was induced to add "Annie Laurie," also treated in variation form and in a gay manner somewhat in surprising contrast to the melancholy elevation of "Annie's" lover. Miss P. Evelyn Bryer contributed violoncello solos, and Mr. Leo Zimmerman played a waltz entitled "American Beauty," which being rendered on a trombone may be described as of a prominent type.

Daily Graphic. 4/25.05

SOUSA AT QUEEN'S HALL.

A MISCELLANEOUS PROGRAMME.

Last night saw the indefatigable Mr. Sousa and his band back again at Queen's Hall, on a return visit which is to last during the present week. There was, unfortunately, anything but a traditional Bank Holiday audience to welcome the popular conductor, and we fear that Mr. Sousa's repeated visits to London must have somewhat outworn the welcome which was at first accorded to him. His band plays as well as ever, and he himself is quite as fertile in gesture and attitude as of yore, but the fact remains that the hall was barely half full, though the scanty audience that assembled was generous enough in its appreciation of the efforts of the performers. The programme included the usual miscellaneous selection of suites and arrangements, varied by a liberal supply of the marches with which Mr. Sousa's fame is principally associated. The latter were played with tremendous grip and energy, but some of the former were not very well adapted for showing off the good qualities of the band. Mr. Sousa's men are such admirable musicians that one is sorry to hear them wasting their talents on such poor stuff as the "Musical Critic's Dream," an arrangement of a popular tune in what is supposed to be the manner of various well-known composers. Boito's "Classical Sabbath," from "Mefistofele," was much more effective, and Liszt's "Polonaise" was given with overflowing spirit. Miss Estelle Liebling was the vocalist and Miss Pearl Bryer played violoncello solos, while Mr. Leo Zimmerman scored a great success with the "American Beauty," arranged for the trombone.

The Echo.
4/24.05.

Daily News. 4/25.05

Morning Post 4/25.05

A Revival in a Palace.

The Alexandra Palace seems going strong nowadays. Notwithstanding the rush out of town last week, there were enough people left simply to crowd the building when Sousa and his band gave their concert on Good Friday. And today the programme for the same building seems to offer an endless promise of amusement. In a corner there lurks a Boer Long Tom flanked by Kruger's famous waggon, and in another corner human marionettes and musical eccentrics to attract the eyes of the groundlings. In the theatre "Paul Jones" is played by a special company, and of course the inevitable cinematograph will be found in evidence just where it is wanted. No doubt many of our readers will find their way to the Palace.

Daily Chronicle 4/25.05.

SOUSA AT QUEEN'S HALL.

Mr. Sousa and his band have been brought back to London by Mr. Philip Yorke to play every afternoon and evening this week at Queen's Hall, and judging from the large audiences yesterday, their popularity remains undiminished.

In the afternoon the best-played item—apart from the Sousa marches which, as usual, appealed to the listeners—was a "concert" entitled "A musical critic's dream." This is a treatment of the tune of "Annie Rooney" in the style that would be adopted by classical composers, like Mozart, Beethoven, Haydn, and Wagner. This was loudly applauded, and then as an encore came an amusing paraphrase on "Bluebell," the tune now whistled in the streets.

Mr. Sousa was in great form throughout the afternoon, and his unique methods of directing his band aroused the customary hilarity. He is indeed a lucky man to have been able to get together so fine a company of instrumentalists.

Morning Leader. 4/25.05.

SOUSA WELCOMED AGAIN**BY A GREAT AUDIENCE AT QUEEN'S HALL YESTERDAY.**

It is a platitude in these days that the English nation is not musical.

But does Sousa agree?

Not he. For he and his band received such a rousing welcome at Queen's Hall yesterday that, in common decency, he must acknowledge the musical attributes of the English nation.

According to our critics we, as a nation, are not more humorous than musical. Yet it was a "big house" in Queen's Hall yesterday evening, and that "house" rocked with laughter over "My Own Bluebell," treated in turn by Sousa's band as Mozart would have played it, or Chopin, Beethoven, or Rossini.

Well, we may not be musical, and we may have no sense of humor; in which case all the people in Queen's Hall yesterday must have been "furriners."

Then the air was played à la Haydn—delicately tender; then—Wagner!

Surely the great "classifier of noises" himself would have smiled had he been present to listen yesterday to "My Own Bluebell."

SOUSA AT QUEEN'S HALL.

Having started on Bank Holiday, John Philip Sousa and his men give performances twice daily during this week at Queen's Hall. Our invitation, it may be observed, was for the evening concert, at which, by the way, there was by no means a large gathering of the lovers of light music; in fact, the building looked no more than half full. Of enthusiasm there was plenty, to which Mr. Sousa responded readily and liberally with the old favourites, such as "Dixie Land" and "Hands Across the Sea," "El Capitan" and "Stars and Stripes" marches. Very effectively and strongly played was a scene by Boito, styled "Night of the Classical Sabbath," which comes, of course, from the composer's opera, "Mefistofele," and goes far to exhaust its melodies that are arresting. After some clever variations "A Musical Critic's Dream"—it is doubtful, however, whether musical critics are particularly prone to musical dreaming—we had, as an encore, some excellent fooling, a burlesque of that song of the streets, "Blue Bell." All laughed.

Miss Estelle Liebling—certainly her soprano voice has not improved in quality—afforded the audience keen delight, especially her vocal gymnastics and "top notes." Miss Pearl Evelyn Bryer played her cello in a meritorious but rather weak, toneless fashion.

Of course, there is only one Sousa, one Sousa band, and one Sousa march. It is well to remember this, even if, as shown last night, his illustration of the destruction of Pompeii makes that catastrophe unhistorically mild.

J. H. G. B.

Morning Advertiser. 4/25.05

SOUSA AND HIS BAND.

The Queen's Hall held a considerable number of holiday makers yesterday afternoon, and the "March King," as we believe it is the custom to describe him, met with a very enthusiastic reception. The programme was made up of the customary number of pieces intended to serve as the medium for the "encore" marches, and there is no doubt that the audience more thoroughly enjoyed the "El Capitan" than they did the "Night of the Classical Sabbath" which preceded it yesterday. But it is the Marches we want to hear. Other forms of music we have with us always, and we have bands and orchestras to properly interpret them, but there is one Sousa only, and he alone possesses the secret of playing those inspiring compositions of his. No other conductor and no other band gets out of them the same amount of fire and precision. He plays them to perfection, and familiar as most of them are at the present time we must confess that we are always glad to hear them under his direction. Miss Estelle Liebling was the solo vocalist.

SOUSA'S BAND AT QUEEN'S HALL.

There are certain associations with Queen's Hall: it is the home of classical music and of modern works some of which may one day become classical. For the present week, however, it is given up to music of a lighter kind. John Philip Sousa and his band have, it is true, been here before, but like Easter they come only once a year. Yesterday was their opening day and performances were given both in the afternoon and evening. The programme opened with a symphonic sketch by the American composer Chadwick, the slow passage just before the final loud cadence being very expressive. After an encore Mr. Leo Zimmerman played a trombone solo, the low closing notes causing, as is usually the case with anything out of the way, a certain excitement. Then came a Suite, "The Last Days of Pompeii," by Sousa himself. It was in three movements, the second "Nydia" being quiet and melodious. The third, dealing with the earthquake as described by Bulwer Lytton, was commendably short, and then some peaceful "Nydia" strains brought the work to a pleasant close. Three encores followed: "Dixie Land," "Hands Across the Sea," and "The Charlatan." Miss Estelle Liebling, with nimble voice, sang Herold's showy air, "Jours de mon enfance," after which she gave "Annie Laurie" *con variazioni*. Boito's "Night of the Classical Sabbath" proved the most serious and musically interesting number of the programme.

Part 2 opened with Dix's "Conceit," or "A Musical Critic's Dream," variations on a melody à la Mozart, Beethoven, &c., finishing, of course, with Wagner. The second part of the programme consisted principally of encores, some showing off well the skill of the members of the band and some being very humorous. Among the extra pieces the lively "El Capitan" and "Washington Post" were not wanting.

SOUSA'S FAREWELL.

"Sousa and his band" began last evening at Queen's Hall, the series of concerts with which they will conclude their present season in England.

The famous band loses none of its freshness as week after week it renders the characteristic pieces associated with the name of the conductor.

Last night's Bank Holiday audience was as enthusiastically appreciative of the rag-time tunes and stirring marches as when Sousa first visited London.

Morning Leader 4/25.05

MUSICAL NOTES**DR. RICHTER ENTHUSIASTIC OVER COVENT GARDEN BAND.**

In a week's time the opera season will have begun, but this week is one of comparative calm. Sousa's band is, indeed, playing twice daily at Queen's Hall, and there are a few other concerts, of which the most important is Mr. Frederick Lamond's Beethoven Chopin Recital at Bechstein Hall on Saturday afternoon, but the musical world is practically making holiday.

London.
Pall Mall. 4/26.05.

SOUSA AND HIS BAND.

We fancy that there is nothing further to say in addition to what we have said in past years concerning the achievements of Sousa and his band. The same versatility, the same successful attempts to get as near to the effect of strings as possible, a magnificent ensemble, a triumphant vigour, and an audacity that attempts anything and everything in music, these qualities have been again emphasised in every possible way. There is the programme again; it represents on its outside Mr. Sousa leaning gently upon a laurel wreath, while Fame, holding a smaller wreath of the same material, is about to crown the military cap which he wears; *toujours l'audace* is Mr. Sousa's motto, and perhaps that reaches its highest level in the cover, just referred to, of his programme. Last night's performance was, within the strict circle of limitations which Mr. Sousa deliberately makes for himself, as perfect as one need desire; not this indeed for delicate ears, or for those who rather shudder at a vast preponderance of brass playing fortissimo. Perhaps the best thing on the programme last night was entitled "Scenes from 'The Mystical Miss'"; here at times one actually noticed a feeling of delicacy, and the work was played with great unity and a sense of true combination on the part of the band. Mr. Sousa's love of deafening noises, however, prevailed still here at times; but on the whole in comparison with many of his works, particularly in his general military marches, this work may almost be described as gentle and restrained. He gave as an encore one of the celebrated marches of "El Capitan."

Globe. 4/26.05

SOUSA AND HIS BAND.

For this week only Mr. Sousa and his American band are back again in London giving concerts each afternoon and evening at Queen's Hall—prior to taking ship again across the Atlantic. It is not necessary now to dwell on the characteristics either of the conductor or his instrumentalists, suffice it to say that the personality of the one and the remarkable training of the other results in a union of idea and purpose in its way little short of remarkable. Mr. Sousa's programmes are distinguished by ample variety, and the band show their ability to do justice to classical music. It is, however, in the march and the rag-time music, and in those other compositions so essentially American that the Sousa Band find their chief success.

Kent Sussex Courier. 4/21.05

SOUSA AT THE OPERA HOUSE.

Sousa's band paid a return visit to Tunbridge Wells yesterday and delighted large audiences at the Opera House. The famous conductor had a magnificent reception, and the programme contained much that was new, and many selections with which the whole world is now familiar.

Kent Sussex Courier.
4/21.05

Sousa and his Band, notwithstanding the short notice of their farewell visit, had a large and appreciative audience at the Opera House on Wednesday evening. The musicians arrived from Worthing a few minutes late, but made amends by the energy with which they attacked an excellent programme, which was concluded in time to catch the last train back to town. Before the last item a presentation was made over the footlights to the lady violin soloist of a silver-mounted umbrella, forming the "stem" to a big bouquet of roses—a compliment from the band which was smilingly acknowledged.

Telegraph. 4/27.05

MUSICAL PIRACY. 4/27

TO THE EDITOR OF "THE DAILY TELEGRAPH."

SIR—When old Fletcher of Saltoun, in "An Account of a Conversation," said, "I knew a very wise man that believed if a man were permitted to make all the ballads, he need not care who made the laws of a nation," he evidently reckoned without the music pirate. Those of us who love law and order, and go in for the eternal fitness of things, realise that the maker of laws in this kingdom of yours is a most imposing personage, and we see by his sins of omission that he can entail hardship and unhappiness on many. It may be a grand thing to write the music of the people, but if one's efforts meet with no recompense, and irresponsible hawkers profit by your creation, fame alone will not fill the measure of what should be inviolably your own.

This is by way of preliminary. There is one side of the music pirate's incursions into what should be prohibited territory that perhaps has not been touched upon or made as clearly understood as it should be; that is, the loss to the many who depend on the work of a composer for their livelihood. I will cite my own case to make clear this point.

A few years ago there followed in the chain of operas I have written one called "The Bride-Elect," which made a most substantial success in my own country. When I came to Great Britain some months ago I was approached by a well-known London manager, who desired to produce the piece here. I wrote to the owners of the stage rights in America, asking them to send full score, prompt copy, orchestral parts, plates of costumes, and everything necessary for an opening in this metropolis. The owners had copies made of all these things at some considerable expense, and shipped them to me, but as my profit would necessarily depend on the success of my music, and as the music pirate could steal all the numbers, and I would be without redress, I reshipped the opera to America.

My publisher informs me that during the run of "The Bride-Elect" in America there were sold arrangements of the music to the extent of 314,994 copies, which brought in royalties a sum amounting to \$25,000. If the work were to duplicate the success here, there would be no reason to suppose that the sale would be any smaller in England, and that would be much too large an amount of money for a composer to hand over to a music pirate. Judging by the interest exhibited by the pirate in regard to compositions of mine heretofore played here, I am very sure "The Bride-Elect" would get the endorsement of that delectable individual. I can hear the cynical and opulent brain-robber, surrounded by his champions and admirers, sneeringly remark, "Who cares whether he produces his opera or not?" and his henchmen echoing the sneer, "Who cares?" I will tell them who cares, leaving the composer, the publisher, and the producer entirely out of the question. The singers, actors, chorus people, orchestral players, costumiers, printers, advertising departments of newspapers, stage hands, sandwich men, the various theatrical advertising agents, &c.—they are the ones that will care. A production of the opera, such as I would have liked to make here, affects the well-being of at least 300 people, and they care. I believe I do not violate any confidence when I say the sooner the lawmakers of this United Kingdom protect the interests of the above-mentioned subjects of his Majesty the better it will be for everyone concerned. The music pirate does not add to the gaiety of nations, and the sooner he is effectually and eternally squelched, the sooner will happiness return to the soul of

JOHN PHILIP SOUSA.

Carlton Hotel, April 26.

TO THE EDITOR OF "THE DAILY TELEGRAPH."

SIR—It is perfectly ridiculous to see the columns of newspapers taken up with letter after letter grumbling at the prices charged by music publishers for their wares, and advocating a charge of sixpence a copy as a sure remedy of doing away with pirates. This has nothing to do with the question. What musical people want to know is—Why thievery is tolerated in this particular line and in no other?—Yours truly,

JOHN CROOK.

Duke of York's Theatre, April 26.

MUSIC AND THE DRAMA.

SOUSA AT BRIGHTON.

Under the local management of Mr. H. Cecil Beryl, Mr. John Philip Sousa and his renowned band gave afternoon and evening concerts in the Brighton Dome on Saturday, and attracted large and enthusiastic audiences. The programmes, comprising selections of a popular and attractive character, and including several of the favourite compositions of the famous American conductor, were splendidly sustained, and the treatment of the various items evoked such hearty applause that encores were frequently demanded, and conceded. In the afternoon, the band opened the programme with a beautiful and graceful rendering of the Introduction to the third act of Wagner's "Lohengrin." The charms of the Bridal music were portrayed with fine shades of expression, and, on the termination of the selection, there was such an outburst of enthusiastic applause, that Mr. Sousa at once granted an encore, and in marked contrast to the Wagner excerpt the band played "King Cotton." Mr. Franz Helle submitted a novelty, in a fluegelhorn solo, "Walther's Farewell," from "The Trumpeter of Sinking" (Nessler). The tone, similar to the subdued notes of a cornet, was sweet; the performer displayed wealth of feeling in his execution, and introduced a pleasing contrast by retiring from the platform and giving a portion of his solo "behind the scenes." In response to a unanimous encore, he played Gounod's "Serenade." The band followed with Sousa's Suite, "Maidens Three"—a charming composition descriptive of "The Coquette," "The Summer Girl," and "The Dancing Girl." The audience again clamoured for more, and received a spirited rendering of "Dixie Land." Miss Estelle Liebling varied the instrumental selections by singing Proche's "Tyrolean Air and Variations." The vocalist, who sang sweetly and gave the variations with brilliancy, clearness, and pure intonation, was warmly encored, and submitted an excellent rendering of an "Indian Love Song." The first part of the concert closed with the Love Scene from Richard Strauss's song poem, "Feuersoth," which was superbly rendered by the band, and, in reply to prolonged applause, the audience secured a performance of Sousa's ever-welcome "El Capitan." The band opened the second part with a sketch, "The Musical Critic's Dream" (Dix)—a humorous composition descriptive of the manner in which a well-known melody—"Poor Old Joe"—might be treated by Mozart, Chopin, Beethoven, Rossini, Haydn, and Wagner. The sketch proved very enjoyable, and the audience again applauded so enthusiastically that "Blue Bell" was played. The popular air was rendered by various instruments, great and small, and its novel treatment evoked further applause, which did not subside until the band had given, as a second encore piece, "Molly and I and the Baby." Continuing their successes, the band, after submitting masterly renderings of Godard's Idyll, "Pan Pastorale," and Sousa's march, "The Diplomat," were honoured with another double encore, and replied with Sousa's "Stars and Stripes" and "Manhattan Beach." Miss Pearl Evelyn Bryer followed with two pleasing violoncello solos—Oui's "Andante Cantabile" and Popper's "Elfin Dance." The band gave an admirable rendering of Thomas's Overture, "Raymond; or, the Secret of the Queen;" and then closed an enjoyable afternoon with "God Save the King." The seating arrangements were in the hands of Messrs. Lyon and Hall, of Warwick Mansion, Brighton, and Church-road, Hove.

SOUSA AT THE TOWN HALL.

On Tuesday afternoon and evening Sousa and his famous band gave performances before large audiences in Portsmouth Town Hall. The programmes were highly popular, and on each occasion the audiences testified warm approval. There was no interval save at half time. The instrumentalists were under the perfect control of their conductor, and each piece was a revelation of correct and expressive playing. The items rendered included the favourite "Blue Bell" with solos for trombone, flute, saxophone, bass, and drum. The "Diplomat," "Dixie Land," "Molly and I and the Baby," "Manhattan Beach," "Hands Across the Sea," "Maiden's Three" (a new suite), and "El Capitan." Mr. Leo Zimmerman proved a skilful trombone soloist, and Miss Maud Powell (violinist), and Miss Estelle Liebling (vocalist), lent able assistance. The concerts were arranged by Mr. H. Austin Storry, Southsea.

Portsmouth
Chat. 4/21.05

SOUSA'S BAND.—Those who did not visit the Town Hall on Tuesday last missed a rare treat. Without doubt John Philip Sousa and his musicians are a clever lot, and the talented conductor is to be complimented on the high state of perfection to which his band has attained. The evening's programme included, among other good things, Hartman's overture to "The Vikings," a new suite and march by Sousa himself, "Maidens Three" and "The Diplomat," and Wagner's overture to "Tannhauser." All were splendidly played, and in response to the encores we were treated to most of the famous Sousa marches and other compositions. Vocal and violin solos were contributed by Miss Estelle Liebling and Miss Maud Powell, which proved very acceptable. The arrangements were admirably carried out by Mr. H. A. Storry.

SOUSA AT THE TOWN HALL.

The farewell visit of Sousa to the South, prior to a week's performances at the Queen's Hall, London, was even more successful than the two previous occasions when the splendid band has come to this district. On Friday the famous orchestra was at Southampton, on Monday they gave two performances at Ryde Theatre Royal, and on Tuesday they attracted large and delighted audiences at Portsmouth Town Hall. Perhaps one of the prime factors in the success of the Sousa concerts, apart from the energy and artistic taste of the March King, and the talent of the instrumentalists as individuals, is that everything goes like clockwork. Like another celebrated combination which has visited us from across the herring-pond—Barnum and Bailey's Show—every item is carefully rehearsed, encores are taken for granted, and there are absolutely no intervals except the one half way through the programme. With this exception, the band or the soloists are busy throughout the whole of the two hours, so that, although on Tuesday evening there were twelve encores, the closing item, "God Save the King," was being played precisely at ten o'clock.

It is impossible to say anything new of the performances of the band, but the most striking features are their absolute dependence on the conductor's beat, and the splendid modulation of tone. Although the orchestra comprises some mammoth bombardous, and an instrument like a Brobdingnagian foghorn—the Sousaphone—standing about nine feet high, with a mouth in which a man could comfortably seat himself,—there is an entire absence of blariness, and the modulations of tone could be as much appreciated in the front seats as in the end gallery. Then the interesting, and at times amusing, variations on different instruments are as remarkable as they are clever, so that even with such a hackneyed theme as "Blue Bell" the audience is kept in a constant state of surprise.

The audience on Tuesday afternoon was principally feminine, and they accorded a very hearty welcome to Mr. Sousa on his first appearance. The initial item was a symphonic sketch, "My Jubilee," the music being particularly florid, contrasting well with the encore, "El Capitan." Mr. Marshall Lufsky rendered Oscar's "Kintoch of Kintoch" on the piccolo, and in this case also an encore was given, a rapid melody, "Through the air," being given in response. The gem of the afternoon was an elaborate composition by Sousa, "The Last Days of Pompeii," based on Lord Lytton's novel. The tone pictures, particularly in the concluding portion of the suite, "The Destruction of Pompeii and Nydia's Death," were magnificent, and it is difficult to say whether the fortissimo passages portraying the earthquake, or the pianissimo parts describing Nydia's prayer for rest, were more effectively interpreted. The audience were insistent in their applause, and the medley of plantation melodies entitled "Dixie Land" was given. Miss Estelle Liebling, who has a very fine soprano, but lacks distinctness of enunciation, gave a theme and variations by Proche with much ability, and, being enthusiastically recalled, sang an Indian love song. A double encore followed the finale of the third act of "Manon Lescaut" by the orchestra, and the popular "Blue Bell" and "Washington Post" were rendered as only Sousa's band can render them. "The Musical Critic's Dream," introducing a melody hypothetically treated in turn by famous composers, was very entertaining, and for the new march, "The Diplomat," a double encore was given. Miss Maud Powell exhibited some very clever bowing in two violin solos, particularly in St. Saen's "Rondo Capriccioso." The concert concluded with Liszt's "Second Polonaise" and the National Anthem, played so effectively that the majority of the audience lingered till the last bars.

In the evening there was a much larger audience, particularly in the popular parts of the hall, and the enthusiasm was even more sustained and unanimous. Every item was encored, and in some cases there was a double recall. Every piece seemed to find many favourites, and the ingenious novelties introduced into such selections as "Blue Bell" and "Stars and Stripes for Ever" caused mingled admiration and amusement. It is difficult to select items for exceptional praise, but from a musical point of view the finest were the overture to the Danish tragedy, "The Vikings," the suite by the conductor, "Maidens Three," and lastly, but perhaps the grandest of all, the Tannhauser overture. Individual items were also contributed by Miss Estelle Liebling (soprano), Mr. Leo Zimmerman (trombone), and Miss Maud Powell (violin).

Mr. Storry is to be heartily congratulated on the booking and general arrangements.

Bull Mail. 4/10.05.

Southampton Echo. 4/15.05.

Derby Adv. 4/8.05

SOUSA'S BAND AT LOWESTOFT.

Thanks to the enterprise of Mr. E. A. Smith, proprietor and manager of the Marina Theatre, Lowestoft, the townsfolk and many residents from Oulton Broad, Somerleyton, Beccles, and elsewhere in the district, were afforded an opportunity to hear the famous Sousa band, which gave a performance in the Theatre on Saturday night. The reputation of the band attracted what was practically a full house. The band is 48 or 50 strong, and every performer is a master of his instrument, many being picked soloists of astonishing ability. There are no fewer than 14 clarionets among the "reeds," which give a brilliancy to the whole. The ensemble was complete, and the volume of tone at times quite organ-like in quality; while at other times the most astonishing and most original effects were produced, notably perhaps in the well-known tune "Blue Bell," the variations upon which by different sections of the band quite brought down the house, who were uninterted in their applause all the evening. The programme opened with the overture to "Tannhauser," and concluded—prior to the "Star Spangled Banner," with the "Raymond" overture. Encores were quite the order of the evening, and the conductor willingly complied with one of his own compositions each time, the "Washington Post" and "Stars and Stripes for Ever" being vociferously applauded. Mr. Herman Bellstedt, a clever cornetist, played a Caprice composed by himself, and the band performances were varied by vocal solos by Miss Estelle Liebbling, who showed marvellous flexibility of voice in a theme and variations by Proch. Towards the end of the programme, Miss Maud Powell, a clever violinist (an American lady we were told), gave a delightful rendering (with band accompaniment) of "Zigeunerweisen" (Sarasate), and played as an encore a well-known melody crowded with double-stopped passages. The light and shade of the music as rendered by the band, and the manner in which they accompanied a single voice without overpowering it, were two striking features of their performances, and testified to their perfect training. Altogether their visit was a musical treat, not likely to be forgotten by the audience.

Sousa's band visits the Public Hall, Ipswich this (Monday) afternoon, and in the evening will be at the Corn Exchange, Colchester.

Derby Gazette. 4/8.05.
Address. Guildford Journal.

SOUSA'S BAND AT HASTINGS.

The third and farewell performance of Sousa and his band was given on Thursday last at the Royal Concert Hall, Hastings, thanks to the enterprise of Messrs. King Bros., and the large building was filled by an audience (which included the Mayor and Mayoress). All had come to enjoy the music, and the programme (rendered a lengthy one by the numerous encores) was followed with the greatest attention. To enable the band to give a concert elsewhere in the evening, the matinee commenced at 2.30 p.m., but the hall was packed by that time. There is no doubt about the brilliancy of the performances under the baton of Mr. J. P. Sousa, who has not only the thorough command, but the evident heartiest sympathy of his comrades. Combination of tones, the change from piano to forte, the variation of time and tune even in intricate passages, the accompaniments to well known airs, and many other points could be dwelt upon as well as many others had we space. Suffice it to say that each piece in the programme was encored, and that the second piece (a new one in many cases) was as loudly applauded. The accomplished conductor acknowledged gracefully the compliments heaped upon him and his companions, but beyond the usual limit of repetitions would not go. The soloists were Miss Maud Powell (violinist), Miss Estelle Liebbling (soprano), and Mr. Herman Bellstedt (cornetist). Each received enthusiastic encores when they appeared.

SOUSA'S VISIT TO SOUTHAMPTON.

Mr. Sousa, the famous March King, gave two capital concerts at the Philharmonic Hall, Southampton, yesterday. The initial item in the afternoon's programme was Chadwick's symphonic sketch, "My Jubilee." The music was florid, but delightful, and the expression well marked. An encore was vehemently demanded, and a selection from the conductor's well-known musical comedy, "El Capitan," was the extra contribution. The large orchestra responded admirably to the baton, and the stirring melodies were fully appreciated. A soloist, Mr. Marshall Lufsky, next had a turn. He rendered Oscar's "Kinloch o' Kinloch" on the piccolo, and in this case also an encore was insisted upon, a rapid melody, "Through the Air," being given in response. An elaborate composition of Sousa's, "The Last Days of Pompeii," based on Lytton's description, was next performed by the orchestra. The first part dealt with "The House of Burbo and Stratonie," the second, "Nydia," and the third the destruction of Pompeii and Nydia's death. The music set by Sousa for the incidents referred to is varied, and it is difficult to say whether the fortissimo or the pianissimo passages were more effectively interpreted. The tone-picture of Sousa, especially in the third part, equalled in vividness the graphic word-picture of Lytton. The audience, being insistent in their applause, the medley of plantation melodies, entitled "Dixie Land," was given. Miss Estelle Liebbling, the only vocalist, rendered a "theme and variations" by Proche, with unusual ability, and being enthusiastically recalled, sang "Annie Laurie" with very fine variations. The first part of the programme wound up with Puccini's "Manon Le Scout," and the "Washington Post."

The band were down for three performances in the second part of the afternoon, which opened with Dix's sketch, "The Musical Critic's Dream," introducing a well-known melody, hypothetically treated in turn by Mozart, Chopin, Beethoven, Rossini, Haydn, and Wagner. The popular "Blue Bell" was given in response to the usual encore. Then followed a bracketed item—Kitten's "La Castagnette," and Sousa's "The Diplomat." So well were these pieces, and "The Stars and Stripes for Ever" (which shares with "Hail Columbia" and "The Star-spangled Banner" the honour of being the National Anthem of the United States) performed, that a further composition, the well-known "Manhattan Beach" was played. After Miss Maud Powell had given two violin solos—"Rondo Capriccioso" (St. Saens), and an air by Bach—the concert concluded with Liszt's "Second Polonaise" and "God Save the King."

The Philharmonic Hall was again packed for the evening performance, when a programme, which differed entirely from that of the afternoon, was submitted. The items were universally encored by an audience tense with excitement and glowing enthusiasm. One is confronted with a more than difficult task in mentioning items worthy of special praise, but, perhaps, the following may be quoted as exceptional in degree of excellence:—The trombone solo, "American Beauty," Mr. Leo Zimmerman; Sousa's Suite, "Maiden's Three"; the famous "Diplomat" march (Sousa), and lastly what can only be described as a musical "Gloria n Excelsis"—Wagner's overture to "Tannhauser." Mr. Hodges, of Above Bar, is to be warmly congratulated on the first-rate manner in which he conducted the booking and general direction of the concert.

SOUSA AT DERBY.

Once more, thanks to the enterprise of Mr. Walter Jones, we have had the opportunity of greeting the American "March King" and the band of clever musicians he directs. The Drill Hall on Wednesday evening was well filled, and the enthusiasm of the auditors was unbounded. The great conductor himself has little altered since his last visit, and the band, if altered at all, has improved. Sousa is slimmer, and looks somewhat older, but he is as active, smart, and alert as ever, and the same perfect understanding exists between him and his men, over whom he seems to wield a control akin to that which is exerted by a fine pianist or organist over his instrument. There is little or no change in the band or its arrangement. He has practically all the wood wind on his left, and the brass on his right, and at times he obtains from them effects similar to two independent bands. The drums and cymbals and other fearful and wonderful instruments of percussion occupy the rear ranks in the centre of the orchestra, and between them and the conductor appears for the first time a harp, admirably played, and judiciously used. Individually the men are fine players. The tone of the clarionets is matchless, and the other wood wind is little inferior, while the brass is splendidly sonorous. The playing could not possibly be more smart and precise than it had been on previous visits, but we think that there is an increase in delicacy and refinement. The programme was rather on the popular side. For once, it contained no Wagner, which was a pity, and there were few items which could be placed as classics, but excellence of performance atoned for all omissions. Encores were ready for every piece, and were conceded on the slightest provocation, to the huge delight, be it said, of the audience; and Sousa's merry men fairly earned their salaries by hard and unrelenting work. The band selections commenced with Hartman's fine overture, "The Vikings," and then followed Sousa's new suite, "At the King's Court." This is in three movements, and the third, "Her Majesty the Queen," was very stately, massive, and effective, the use of the brass in the march like movement being specially fine. The first part closed with a movement called "Sunrise," from Mascagni's Japanese opera, "Iris," a work worthy of the composer of "Cavalleria Rusticana," grandly descriptive, and rising to a magnificent full close, the fine effect of which would be spoilt to many of the audience by the noisy strains of "The Washington Post" before its echoes had hardly died away. The second part opened with some characteristic American character sketches by Kroeger, and included a charming Spanish scene by Sir Edward Elgar; Sousa's newest march, "The Diplomat," which is very effective; and finally, a grand performance of the overture to Nicolai's "Merry Wives of Windsor," which, we should say, it was a mistake to place at the far end of the programme. The encores included the well-known "El Capitan," "Dixie's Land," a clever blend of the air so named, and "Poor Old Joe"; the aforementioned "Washington Post"; a wonderful arrangement of "Blue Bell," in which excellent work was done by solo flute, oboe, saxophone, and horn; "The Stars and Stripes for Ever," in which Sousa gets one of his novel effects, first four piccolos, and then twelve cornets, trumpets, and trombones coming down to the front and blowing for all they are worth; and finally "Manhattan Beach." Three soloists appeared. First, Mr. Herbert Clarke, a cornet player of the first rank both as to tone and execution. His solo was heartily encored. Miss Estelle Liebbling, who accompanied Sousa on his previous English tour, is still with him. She sang Massé's "Nightingale Song," to which Mr. Lufsky, played a flute obligato. This again was a great success, and was warmly encored. Finally, Miss Maud Powell, whose charming violin playing is one of the most abiding memories of Sousa's last visit, increased her reputation by a masterly rendering of a Rondo Capriccioso by Saint-Saens. In all cases the excellence of the accompaniments enhanced the efforts of the soloist. The concert as a whole was a delightful one, and the audience dispersed hugely pleased, for however much one may be tempted to disagree with Sousa in some minor matters, his ability as a conductor, and enthusiasm as a musician, are worthy of all praise, and we recognise in him a conscientious and successful worker for the cause of music. It only remains to be said in conclusion that Mr. Jones's staff managed the seating of the audience with great success.

Clayton Feb. 2. 05 Musical World.
April 15. 05

Glasgow Ev. News. Jan. 14. 05

SALISBURY.

COUNTY HALL (Proprietor, Mr. Arthur Whitehead).—Friday evening Sousa and his Band paid a flying visit, which proved a great success. People waited anxiously outside for more than two hours before the advertised time, which resulted in the hall being crowded to its utmost capacity. The items of the programme were well chosen and splendidly rendered. Litolf's Overture "Maximillian Robespierre" was played in excellent style, as was his new composition "At the King's Court," being divided into three parts, showed the remarkable skill of the composer. Mr. Sousa was most lavish with his encores, which, being well-known airs, were received with perfect storms of applause. Miss Estelle Liebling rendered the "Nightingale Song" without a fault. A violin solo by Miss M. Powell was most successful. A similar remark applies to Mr. H. Clarke's cornet solo. Owing to the number of people unable to gain admission a return visit is announced in April.

A FOREIGN journal says that it has been left to free America to produce the finest example of music adapted to the purposes of adulation. Mr. Sousa, better known by his love of "encores" than by his talent as a composer, has written an orchestral suite descriptive of life at court. The three parts into which it is divided are entitled: 'The Countess; Her Grace the Duchess; and Her Majesty the Queen.' This work has found a publisher—American, like the composer—who has paid an enormous sum for it and expects to make money out of its performance, as well as by *éditions de grand luxe*

dedicated to the nobility of the two continents!!

Leeds Daily News. Jan. 16. 05

Montreal Star.
Jan. 21. 05

John Philip Sousa eclipsed his former London triumphs at Queen's Hall, January 9. His composition, "At the King's Court," was received with an enthusiasm seldom equaled by a Lon-

don audience. This was its first English performance.

Mr. Sousa, who is now engaged in an energetic assault on the ears of Londoners, can give the Scot points in the matter of a guid conceit o' himself. "Millions of pieces," he tells an interviewer, "have been written, but none of them lived or will live unless they have genuine inspiration at the back of them. Of all my marches that have succeeded, 'The Stars and Stripes Forever' easily holds first place in the hearts of the public, and if ever there was a piece of music born of real inspiration it is this self-same march." I do not know about the Stars, but Mr. Sousa certainly deserves the Stripes.

Hampshire Independent
January. 14. 05

Dublin Ev. Herald.
Jan. 12. 05

Sousa's Band to Visit Southampton.

Sousa is coming again to give us the first opportunity in many months to listen to the eminently satisfactory concert for which he and his great American band have become world famous. That this conductor has solved the problem of popular music is evident from the very great success that has been his in every quarter of the world. He is to-day accepted as the foremost leader of the popular school, and his following has grown to huge proportions during his visits to this country. Mr. Sousa always gives of his best at his concerts, and his unfailing good nature and willingness to oblige his audiences have further extended his popularity. Since his last appearance here two years ago the American bandmaster has been steadily engaged in the pursuit of his profession, giving concerts throughout America, but has found time to compose two new numbers for his band, which will be heard here at the Sousa concert at the Palace, Above Bar, Southampton, on Friday, 27th January. One is a new march, called "The Diplomat," and the other is an orchestral suite, called "At the King's Court." The local management of the Sousa concerts is in the hands of Mr. C. Marte, and seats may be booked at Mr. H. P. Hodges, Music Warehouse, 117, Above Bar. The concert, which will be wholly given by Mr. Sousa's band, will commence at 2 p.m., the doors opening at 1.30, and carriages may be ordered for 5. Smoking will be strictly prohibited in any part of the building.

Mr. Sousa tells an amusing story of his first visit to Bayreuth, when he had the privilege of paying at a higher rate for his entertainment, he declares, than any other Wagnerite before or since. Unfortunately, he had arrived late in the town, to find all the seats gone, and had almost made up his mind indeed that he would hear nothing of the performances. A German-American friend, however, offered him the temporary loan of his ticket for "Tannhauser" on condition that he remained for "only one number."

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

SOUSA BACK AGAIN.

Mr John Philip Sousa has now opened his third British tour. The London concerts continue for a fortnight, and during that time the two lady soloists who are here portrayed will be heard. Mr Sousa's praises need no singing nowadays. He is as fertile in gestures and attitudes as ever, and his band plays with all its old "snap" and spirit. He has introduced, among other pieces, a new suite called "At the King's Court," in which it may be surmised that his Windsor experiences are embodied. The three movements are respectively entitled "Her Ladyship the Countess," "Her Grace the Duchess," and "Her Majesty the Queen." All of them are lively and entertaining, though,



perhaps (remarks a London writer), it needs an American instinct for the nuances of aristocratic distinction to appreciate fully the true subtlety of the work.

South Wales D. News.
Jan. 14. 05

Hereford Times
Jan 14. 05

Ev. Standard Jan. 17. 05

Mr John Philip Sousa has come back to London full of literary aspirations, which he confided to a Press representative. "On my arrival at the Carlton, I was greeted by the proofs of my new novel," he said. "It is a romance reminiscent of my boyhood in 80,000 words, and has monopolised my spare time for ten months. The scene is laid in Washington, but I have not yet decided on the title."

South London Observer.
Jan. 18. 05

Sousa and his band.—No better corrective to the depression and discontent of the winter-bound Londoner can be prescribed than an afternoon or evening visit to the Queen's Hall this week, when Mr. John Philip Sousa and his merry band of instrumentalists will infallibly cure the most obstinate attack of "the blues." The famous "March King" conducts his orchestra with unflagging energy and "go," and seems by his gestures and poses to hypnotise the performers and electrify the audience. The programme includes his new, rollicking march, "The Diplomat," which bids fair to rival the eternal "Washington Post" in public favour, and a "suite" descriptive of high life at Court. Miss Estelle Liebling and Miss Maud Powell are the soloists, and throughout the vivacious selections, Sousa is ever ready to respond to rapturous encores with such popular favourites as "El Capitan," "The Star Spangled Banner" and an irresistibly droll setting of "Bedelia" with outlandish musical effects; in fact, the audience practically enjoy two exhilarating concerts rolled into one.

Huddersfield Chronicle
Jan. 18. 05

"RAG TIME" STORIES.

Mr. J. P. Sousa tells some amusing stories of accidents he has witnessed on his world-wide tours.

"I remember," he says, "a funny thing happening when I first introduced a ragtime march, with sandpaper and sticks and all the rest of it. The hall was crowded; but after the piece there was a momentary silence—still as death. Then suddenly, right from the gods, there came an exclamation of awe and amazement ringing through the hall, 'Gosh!' The effect was astonishing and irresistible. The audience yelled itself hoarse with laughter, and I got an ovation that curled my hair."

"I remember, in another hall about the same time, there was a whitewasher perched on a high ladder touching up a statue. When we began to play it so took his breath away that he tumbled off his board and nearly broke his neck."

"It is surprising how the ragtime measure goes down in foreign countries," says the March King. "In Germany, for instance, I have seen officers of the Imperial Guard—six-footers, with all the dignity of the Emperor William—so stirred to enthusiasm that they have taken their little ladies on one side and done a cake-walk with them in the public gardens."

MUSICAL NOTES

SPECIALLY WRITTEN FOR THESE COLUMNS.

BY "MUSICUS."

LONDON, Thursday.

Sousa and his band are once more here. The playing of this band suggests to me the scene painter's art. If you examine it too closely you are startled by the coarse masses of colour. Farther off the effect is better, because the rough places appear smooth, and the crude colouring harmonises more with its surroundings. So with the playing of Sousa's band. It is a powerful combination of well-trained executants, among whom are fine soloists. But as with the scene, so with the music. With both it is distance that lends enchantment to it. Such a band should be heard in the open. In a concert-room the effect is strident noise, and often unbearable. There is, however, no question as to the ensemble, which is notable for vigour, precision, and spirit. As a conductor Mr. Sousa is more of an acrobat than an artist. Whether his performers are influenced by the mysterious poses and flourishes that they witness, or whether they take them all as a matter of course, or rather as part of the show, is a fact known only to themselves. Mr. Sousa knows what he wants and gets it, so the end justifies the means. At the first concert on Monday some new compositions by Mr. Sousa were heard: "At the King's Court"—a suite; and a march, "The Diplomat." Both contain the characteristics of Sousa's music, well marked rhythm, vigour, and prominence of the brass.

The famous "E. A. B." contributes the following amusing remarks to the "Daily News":—

Sousa and his band will not be heard at their best until they play at one of the exhibitions. To sit solemnly in Queen's Hall and have your ears assaulted—for there is no other word—by the strident tone of Mr. Sousa's cornets, trumpets, and trombones, to say nothing of the battery of tubas, is not altogether an entertainment to be desired. But the audience liked it, and no doubt audiences in the provinces will again admire the Sousa band. And, of course, there is much to admire in it, if you can only sit erect under the strain. The band contains some fine soloists, of whom we heard Mr. Herbert L. Clarke, a wonderful "cornetist," and Mr. Marshall Lufsky (who performed the flute obligato in Masse's "Nightingale Song"), to say nothing of the artist who played the sand-paper and tambourine in "Dixie Land." The precision of the ensemble is amazing, too, and as far as is possible, the band is capable of much expression. And then there is the extraordinary conducting of Mr. Sousa, who alternately whips and caresses his men, and indulges in gestures which are not mentioned in any text-book on conducting. Wonderful, also, is the solemnity of the players, who would not (I should think) blink an eyelid if Mr. Sousa were to stand on his head and conduct with his feet. All these qualities give the band individuality.

There were several new compositions in the programme last night. The conductor was represented by a new suite, "At the King's Court." The first movement, "Her Ladyship the Countess," is trickily scored, and has some charm. "Her Grace the Duchess," however, is too brassy. Perhaps she was an American heiress before attaining her exalted rank, and there was some consolation in the fact that at the conclusion the brass was symbolically muted. I do not like Sousa in his ambitious descriptive mood. He is more unique as the composer of the "Washington Post" and "El Capitan" march, played as encores with the businesslike celerity which makes Mr. Sousa so captivating. There was also a new march, "The Diplomat," but a musical critic with a long season in front of him may be excused for having some consideration for his tympanum. We also heard the "Sunrise" music from Mascagni's "Iris." In general contour it reminds one slightly of the Entry of the Gods into Walhall. By some strange mental association Italian composers invariably connect consecutive fifths with the rising of the sun. Unfortunately, when transferred to Mr. Sousa's brass they have an ear-splitting effect, suggestive of lightning in the midst of an easterly gale. The piece was extremely well conducted by Mr. Sousa—it was one of his achievements which often make one wish he were a serious conductor. The music itself presents a new Mascagni, of whom I would gladly hear more. It should be added that Miss Estelle Liebling was again the vocalist, and Miss Maud Powell the violinist.

SOUSA AT THE QUEEN'S HALL

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

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

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

Essex Herald. Jan 17. 05

SOUSA'S BAND AT SOUTHEAD.

OUR CORRESPONDENT CHATS WITH MR. SOUSA.

Mr. L. P. Sousa and his famous band were cordially received at the Southend Kursaal on Sunday by immense and appreciative audiences. The programme selected included "The Vikings" and "Merry Wives of Windsor" overtures, Mascagni's "Sunrise," Mr. Sousa's suite "At Court," and his latest march, "The Diplomat," in addition to many others of the conductor's well-known pieces. Miss Estelle Liebling gave in her songs a brilliant display of skilled technical vocalisation, and Miss Maud Powell played Saint Saens' difficult Rondo Capriccioso for the violin in masterly fashion. In a chat with our representative Mr. Sousa expressed his pleasure at the visit and his admiration of Southend, but said he was surprised to find such intense cold so far south. The audiences, he continued, were most appreciative, as all English audiences are, and keenly appreciative, moreover, of what was best in the way of music. Referring to his band, Mr. Sousa pointed out the beautiful balance and effect gained by the immense new tubas, and commented on the absurdity of including string basses in the composition of a purely military band. "If string basses," said he, "why not cellos, violas, and violins, and then where is your military band. Besides, fancy a string bass player on the march!"

The band returned to London by special train after the concert, and resumed its performances at Queen's Hall yesterday. The arrangements were directed by Mr. Philip Yorke.

London Opinion. Jan. 14.05

Southend Echo. Jan 18.05



MUSICAL CELEBRITY: SOUSA.

NOTE.—We offer, for the best "Limerick" descriptive of our Musical Celebrity as here presented, a prize of Ten Guineas. In addition we offer to the LADY who sends in the NEXT BEST "Limerick" a lady's silver card-case. The award for each week's "Limericks" will be made three weeks after the date of publication of the caricature to which they refer. Each competitor may send in any number of "Limericks." Envelopes should be plainly marked "Limericks" and should reach this office not later than Wednesday, January 25.

Hastings Chronicle April 26.05

At Sousa's Concert.

No wonder that all the ladies rave about Sousa. He is so essentially a man, not a scrap of superfluous flesh about him, but muscle, health, and energy in every pose. I am not surprised to hear that he is a good fencer. I thought he might be anything in the athletic line, judging by his figure. It is quite a pleasure to see a man looking so "fit." How good-natured he is, too, an encore piece following every item on the programme with not a second of unbusinesslike delay. He pauses just long enough to be certain that the audience wishes it, and with an acquiescent bow steps up and starts again so briskly that before one realises it he is well into the next piece.

SOUSA AT SOUTHEND.

THE RENOWNED MARCH KING'S FINE RECEPTION.

The visit of John Phillip Sousa, the world-famed March King, to the Kursaal on Sunday last, was recognised by all as something of an epoch in the musical history of the town and, needless to say, as such, full advantage was taken of the occasion to accord to the renowned musician and his celebrated band a reception worthy of their reputation. To the Kursaal management no amount of commendation is too great, for they have on this occasion again shown their admirable enterprise in supplying the town with the finest of entertainments at the earliest date. Their enterprise is as remarkable as it is admirable, which will be readily acknowledged when it is stated that the Band had only been in England a week, and that the whole of that week had been spent in London at the Queen's Hall, so that Southend is the first provincial town which the Band has visited.

It was Sousa's initial visit, and the town appreciated that fact to the full, and turned out in its strength to welcome him. The audiences on both occasions were very large, the balcony and cheaper portions of the Hall being packed, while the more select portion was well filled, and, indeed, it may be said with truth that, for the evening performance, the balcony was full by seven o'clock. All through the performance the audience were kept at a great pitch of enthusiasm, which reached a big height after the rendering of such well-known compositions as "The Stars and Stripes," "The Washington Post," "El Capitan," and Sousa's latest March, "The Diplomat," which is a typical composition.

At first sight the evening programme looked disappointing for there was a marked absence of Sousa's own compositions; in fact they only numbered two and these were quite new items, the old favourites being entirely disregarded. If there is one thing that an audience desires to hear from Sousa it is his own compositions, for though fine in all music, it is in such great favourites as "The Stars and Stripes" and "The Washington Post" that he naturally excels. But the audience soon discovered a method in which to gratify their desire, and when in response to incessant rounds of applause he gave some of his most popular compositions they were delighted. Every item upon the evening programme met with loud calls for an encore, and to the performance of both his late items a double encore was accorded, with the exception of the last two numbers on the programme, the encores were in evidence. Popular though the whole programme was, it was the encores which were the most heartily received, and small wonder when the encore pieces comprised such great favourites as "Hail across the Sea," "Dixie Land," "El Capitan," "The Washington Post," "The Stars and Stripes," and "Bedelia." The rendering of "The Stars and Stripes" was, in fact, the feature of a splendid programme called forth a perfect furor of applause. "The Diplomat," Sousa's latest March,

another great success and was all round extremely popular. It is the typical March, stirring, full of "go," and having abundance of sound, while it is alike fascinating, ingenious, and above all original. It also gave with fine effect his new suite, "The King's Court," which was played for the first time last week at Queen's Hall. These new compositions are catchy and to come greatly into favour, when known. Fine as Sousa's marches sound on all occasions, the performance forcibly demonstrated that to hear Sousa's Marches at their best, and with their merits displayed to the full, one must hear Sousa play them. Sousa is nothing if not original, and also applies to his conducting, but the many of his movements are calculated to raise a smile as a conductor, unimpeachable. Despite his sometimes eccentricity of manner he makes one strongly realise that he is a remarkable conductor of a wonderfully well-trained Band of tall, wood, wind, and brass players, and to use a Yankee expression "he gets there in time." The power and compass of the music is wonderful and the softest passages as well as the loudest are alike rendered to perfection and with great skill.

In addition to the Band, there were several soloists, each of whom was a performer of extraordinary ability. Miss Estelle J. King, a delightful soprano, with a voice of fine scope, displayed her talent to the fullest in her Nightingale Song, which charmed the audience and won her unstinted applause and a well merited encore. Her trilling, exceptionally fine, and with the flute obbligato of Mr. Marshall Lufsky the effect was impressively beautiful, and indeed one of the best received performances of the evening. Mr. Herbert L. Clarke was heard to the advantage in his cornet solo "Sounds from the Hudson," which he very finely executed with excellent effect, earning the hearty reception which he was accorded. Miss M. Powell proved herself a clever violinist, playing Saint-Saens' Rondo Capriccioso in excellent style. The complete evening programme ran as follows:—Overture, "The Vikings" (Hartman), "Hands Across the Sea" (encore); Valse Brillante, "Sou from the Huron" (Clarke), "The Rose" (encore), Mr. Herbert L. Clarke; Suite, "The King's Court" (Sousa), (a) "Ladyship the Countess," (b) "Her Grace the Duchess," (c) "Her Majesty the Queen," "Dixie Land" (1st encore), "El Capitan" (2nd encore); Nightingale Air from "Marriage of Jeannette" (Masse), "Will you love when the lilies are dead" (encore); Miss Estelle Lieblich, Flute Obligato by Marshall Lufsky; "Sunrise," from Japanese Opera "Iris" (Mascagni), "Washington Post" (encore); American Character Sketches (Koeper), (a) "The Gamblers," (b) "An Indian Lament," (c) "Voodoo Night," (d) "The Dancing Darkey," "Bedelia" (encore); (a) "Scene Espagnol," "villana" (Elgar); (b) March, "The Diplomat" (Sousa), "The Stars and Stripes" (encore), "Viens Pouppoule" (2nd encore); Rondo Capriccioso (Saint-Saens), Miss M. Powell; Overture, "The Merry Wives of Windsor" (Nicolai), (transcribed for Military Band from the original Orchestral Score by John Philip Sousa). The evening concluded with "The Star Spangled Banner" and British National Anthem.

The visit was a decided success, from every point of aspect and Southend owes a debt of gratitude to the Kursaal Managers for providing them with an opportunity of hearing so fine a performance, and of listening to Sousa's compositions as Sousa himself renders them.

St James Gazette Jan. 17. 05

Tropical Times Jan. 14. 05

A SOUSA CONCERT.

Although the audience which gathered to hear Sousa at the Queen's Hall last night was not a large one, it was very appreciative. Encore after encore had to be given, and "El Capitan," "Dixieland," "Manhattan Beach," "Bedelia," "Washington Post," and quite a number of other popular favourites were heard. In fact, at one time even the encores were encored, and it looked as if the audience would have nothing but marches. Nevertheless, the more serious items on the programme, most excellently played, came in for due recognition. The evening opened with Liszt's "Fourteenth Hungarian Rhapsody," and the interpretation could hardly have been better. A fluegel-horn solo by Mr. Franz Helle, "Walther's Farewell," led to Mr. Sousa's original suite, "Looking Upward," a characteristic and pleasing piece of work. In the "Invitation a la Valse" of Weber and Weingartner, we heard the famous band at its best. The quieter passages were rendered with fine delicacy. The playing of Miss Maud Powell and the singing of Miss Estelle Liebling were again features of the programme, and Miss Powell's violin solo, Vieutemps' Ballade and Polonaise, evoked the heartiest applause.

Pall Mall Gazette Jan. 17. 05

SOUSA AT THE QUEEN'S HALL.

A suite entitled "Looking Upward" was given last night at the Queen's Hall, under the direction of Sousa, the work being a composition of his own, divided into three parts, entitled "By the Light of the Polar Star," "Beneath the Southern Cross," and "Mars and Venus." In these three sections, which were, by the way, magnificently played last night, Sousa has determined to show the full capabilities of a band composed of wind instruments, not only in mere beauty of playing, but also in the more elemental fact of tone colour. So far, Sousa seems to have appealed to the multitude by reason of the swing and insistence of his march rhythms; we have looked to him for stirring rhythmical tunes and for a sort of hammering kind of melody which, in the language of advertisements, once heard is never forgotten. The second section, "Beneath the Southern Cross," although, of course, it has considerable lilt and go, nevertheless has also some touch of poetry which shows Sousa in rather a new light. Hitherto as we have known him he has confined himself entirely to the rhetoric of music, and despite all jests has carried his purpose through with singular strength and determination; in this later work he shows a sign of another kind of musical disposition which is as surprising as it is gratifying. For the rest, the concert included many old favourites, and encores were lavishly given. Miss Estelle Liebling was the vocalist and Miss Maud Powell the violinist of the evening.

Vanity Fair Jan. 19. 05

THE MUSIC OF THE WEEK.

The Only Sousa.

IN view of the scarcity of music at this time of year, we ought to be grateful to Mr. John Philip Sousa for providing us with—in the phraseology of certain marmalade advertisements—a most efficient substitute. It is some four years since Mr. Sousa first descended on our shores with his victorious army, and it is becoming evident that age cannot wither nor custom stale his infinite variety of gesture. His gymnastic displays are as well calculated as ever, and such "adulteries of art," whatever may be their relation to the ear, never fail to charm the eye. It is not without significance that many people introduce his name in conversation with "Have you seen Sousa?"

The calisthenic value of his spectacular effects must be considerable, and on those of his audience—*exempli gratia*, the hard-worked critics who listen to music almost every day for fifty weeks in the year—suffering from brain fatigue, their sedative effect may well be highly beneficial. I sat out half of one of his programmes with a sense of progressive drowsiness—and I had dined lightly. I came away with the impression that the much-vaunted precision of the band will not bear close examination; but I should be sorry to say a word in criticism of an organisation so distantly related to art. For the benefit of all who may not yet have "seen" the concerts, I may add that the season's repertory includes several novelties.

Sousa and His Band.

On Monday last at the Queen's Hall Mr. Sousa and his wonderful band were welcomed as warmly as ever. Like a wizard waving a magic wand, Mr. Sousa casts a spell over his audience, while he raises the most fanciful and fantastic spirits from cornet and clarionet, from trumpet and trombone, and from all the drums mingled among the instrumental forces gathered around him. We listen as in a trance to the deafening strains, and wake only to respond with deafening applause. It is all very weird and very wonderful, and the explanation is summed up in one word—Sousa! His personality pervades the whole performance. Every member of the band reflects the spirit of its conductor, and every member of the audience is likewise infected thereby.

The performance is the thing, the actual programme does not matter so much. Whether the band plays Hartman's "The Vikings" or Mascagni's "Sunrise," which they do capitally, is not of so much import as the fact that these pieces will be immediately followed by Sousa's successes, such as "Hand Across the Sea," "Dixie Land," "The Dancing Dolls," "El Capitan," and the evergreen "Washington Post." These fulfilled their hearers with delight. To this list must be added the tuneful new suite, "At the King's Court," and a vigorous and vivacious march, "The Diplomat." Songs by Miss Estelle Liebling and a "Rondo Capriccioso" for violin by Miss Maud Powell agreeably diversified the proceedings, which terminated triumphantly with a splendid rendering of Nicolai's "The Merry Wives of Windsor," the well-known overture being played with an energy and entrain that astonished even those familiar with performances of the piece by bands and orchestras all over the world.

Cambridge Wells Journal. 4/20. 05.

Weekly Dispatch Jan. 8.05

MR. SOUSA'S VIEWS ON POPULAR MUSIC.

He Believes the Best Survives the Longest.

HIS NEW NOVEL,

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

Mr. John Philip Sousa, the famous composer and bandmaster, has arrived from America for the purpose of a long tour through the United Kingdom. He will commence his series of concerts in London with a performance to-morrow.

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

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

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

"Tannhauser" Leads.

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

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

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

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

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

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

A Waltz That Will Live for Ever.

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

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

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

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

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

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

The Leonine Prelude.

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

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

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

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

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

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

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

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

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

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

Truth Jan. 19.05

After their present performances at the Queen's Hall, which terminate on Saturday, Mr. Sousa and his band will visit a number of provincial towns, following which they will set out on a long Continental tour which will take in Norway and Sweden, and extend as far as Turkey and the Orient, the band not being due in America again before the end of May. Mr. Sousa and his players certainly cover the ground. There can hardly be any musicians in existence who have travelled farther. Yet with it all Mr. Sousa seems never to lose his amazing vigour, nor is his natural force abated. This time, indeed, the wealth and variety of his gestures have been, if possible, even more pronounced than ever, so that his critics have striven in vain to catalogue them. A soldier engaged in dumb-bell drill, a cabman warming his hands, a sailor heaving a coil of rope, a cook stirring a plum pudding, a swing, a pendulum, Mr. H. S. Mahoney making one of his famous lawn tennis drives—these are a few of the things suggested by his motions to one observer, while elsewhere I read: "One of his most amazing effects was a swift elevation of the baton and then a descent through a quarter of a circle with tiny little beats that reminded one rather of a spring shower." The conductor who can suggest by the motions of his baton a spring shower must surely be accounted no ordinary practitioner of his craft. But then no one has ever accused Mr. Sousa of being ordinary. Says Florizel to Perdita in "A Winter's Tale":

When you do dance, I wish you
A wave of the sea, that you might ever do
Nothing but that.

Mr. Sousa's admirers must surely be disposed to say much the same to him.

Southport Guardian
Jan. 18.05

Sousa, the and only, is in London again, and his performances are (says "Truth") as certain as ever. Fun without vulgarity might be Mr. Sousa's motto. Certainly, if he cannot be reckoned the greatest of conductors, the composer of "The Patient Egg" and other deathless compositions may be unhesitatingly styled the most amusing. For one reason and another, the Sousa boom has never attained unmanageable dimensions in London, but all the same, his is probably the only band in existence which could give ten performances in one week at Queen's Hall and not lose over the transaction.

Era. 22.05.

MR. J. BANNISTER HOWARD had a packed house at Ryde last Monday with Sousa and his Band, the people flocking in from all parts of the island. Mr. Howard has taken over the Grand Pavilion, Ventnor, for dramatic entertainments, which he will give in conjunction with Ryde. He has arranged for late trains to be run, and there will be a new service of motor buses from all other towns. Mr. Howard, by arrangement with Mr. Tom B. Davis, has also taken over the entire rights of *Florodora*, and will send out two companies in the autumn.

Solvington Jan. 23.05
Daily Gazette

Aberdeen E. & P. Jan 20.05

SOUSA AT ALEXANDRA PALACE.

"Sousa and his Band." This simple announcement caused the Central-hall of the North Londoners' Palace to be filled on Saturday afternoon, the occasion being a "flying matinee" of the "March King." The orchestra numbered 56 instrumentalists, the principals being Mr. Herbert L. Clarke, cornetist; Miss Maud Powell, violinist; with Miss Estelle Liebling, soprano.

The programme was in every way worthy of the famous conductor and much appreciated by the critical audience present. The band was in perfect form. This doubtless is due to its excellent training. It was as usual exact in tune and time, and it was noticeable with what perfect ease and masterly manner the conductor wielded his baton. The quality of the band has not in the least diminished since we last heard them at the Palace. The cornet solo, "Sounds from the Hudson," was splendidly played by Mr. Herbert L. Clarke, and fully deserved the plaudits gained, while "The Nightingale Song" from "The Marriage of Jeannette," was artistically rendered by Miss Estelle Liebling, proving this lady to be an artiste of rare ability. She was ably supported with flute obbligato by Mr. Marshall Lufsky. In the military march by Elgar, "Pomp and Circumstance," the orchestra was at its best, and well deserved the applause which greeted their efforts; an encore was demanded, the conductor replying with "Bedelia." The violin solo, "Irish Fantasia," by Miss Maud Powell, bore evidence of this lady's masterly powers over her instrument, and in reply to a repeat gave artistically "Largo." Mr. Sousa scored with his march, entitled "The Diplomat" (New), which is a fine composition, being warmly received. "Stars and Stripes" followed as an encore. For this an encore was demanded, the conductor replying with "Imperial Edward," doubtless having reference to our King, in which are introduced several bars of our own National Anthem. A most successful concert closed with "The Star-Spangled Banner" and "God Save the King."

The management and the Trustees of the Palace are to be congratulated in securing the services of Mr. Sousa, as such entertainments as that given on Saturday are calculated to increase the attendance of visitors, as they are always prepared to patronise music of a high standard with competent artistes.

"The Musical Standard" (conducted by J. H. G. Baughan) says:—"It was very delightful to listen to the Sousa combination in a waltz or in one of the conductor's dashing marches. What we heard had, it is worth adding, the advantage of being scored in a manner that was most skilful, resourceful, and entirely conventional. No doubt a lot of it was done by Sousa himself. A piece from Mascagni's 'Iris,' called 'Sunrise' on the programme, is no doubt rather belaboured. . . . But there were moments when the music as played by Sousa's band sounded thrillingly grandiose—especially the closing bars, when the conductor rose to the occasion with supreme art. Sousa's new Suite, 'At the King's Court,' is very poor stuff, quite unworthy of a man who is at the top of the tree in light marches; not that we mean that all the Sousa marches are good. He has turned out so many that that would be impossible.

Miss Maud Powell, violinist, played Saint-Saens's 'Rondo Capriccioso' in the second part; but we had had enough for one evening at the end of the first. The battle section of 'Ein Heldenleben' is quite a child's affair in loudness compared with the blare of Sousa's brass at full tilt. It is, perhaps, as well that we are to have an opportunity of judging for ourselves once more what like Sousa and his band are. In a multitude of counsellors there may be wisdom, but it is so wrapped up as to be unrecognisable!

Bath Chronicle
April 15. 05.

THE MUSICAL PIRATE

Gradually growing more acute, the question of pirated music has at last reached a climax, so much so that the great music publishers have decided to issue no more music until something drastic has been done to alter the present state of affairs. At every street corner for months past it has been a common sight to see the "pirate" flourishing his cheap music before the face of the pedestrians who, as they are only human, have purchased from him at 1d. and 2d. songs and pianoforte pieces for which they are charged almost ten times as much at the music shops. Astounded at the continuance of this injustice, yet impotent to work any change, composers have seen their best work sold almost shamelessly before their eyes in the public streets. Almost as fast as they were published the music pirate has copied them, and having no copyright or other fees to pay to anyone, has been able to undersell, beyond all hope of competition, the publishers themselves. Of Sousa, the American composer, it has been recorded that nothing surprised him more upon his arrival in this country than to see his compositions being sold by hawkers in the streets at 1d. and 2d., when they had been specially copyrighted in America. Many people have said that the publishers have created a monopoly in songs and pieces, and have forced up prices in conjunction with the composers themselves, to far beyond their proper limits, and they go on to suggest that if the publishing houses would "climb down"—to use a colloquial phrase—and print music that would be within the reach of all pockets, the "pirate" would throw up his underhand business as a bad job. But it is a well-known fact that cheap publications in themselves will never be sufficient to stamp out piracies, for produce them as low as they may

and with but the barest margin of profit, the publishing houses cannot compete with the pirate who has nothing to pay to the composer and next to nothing for their production. Then again, it can hardly be expected, in justice to the composers themselves, who put of their very best into their work, that they will be content with such a bare margin of profit as will enable their work to be sold at the price of an altogether inferior article, nor, when due consideration is given to the subject, is the price of new music prohibitive in any way. An English composer, who occupies a high position in musical circles, says on this subject "that to the cry of 'Music for the Million,' I will answer that there is, and always has been, plenty of cheap music produced, and never more so than at the present time, but so long as defective legislation permits it, 'the million' will prefer to buy the stolen property of tried value, procurable, at the price of no otherwise acquired article, to any legitimate cheap music which may be produced for their benefit." The case, as the Prime Minister said, in answer to a question in the House of Commons, is certainly one of hardship to the publishers and of injury to the public who, after all, are themselves concerned with the prosperity or freedom of musical publications. The Prime Minister, answering further questions, adopted a sympathetic attitude on the subject, and there is every reason to believe that before long some definite action will be taken in the matter. Certainly the question deserves serious consideration on all grounds, and the sooner that the musical pirate and his nefarious trade is banished from our streets, the better will it be for the publishers and composers, and especially for the engravers and other workers who have been forced out of employment by reason of the stoppage of the operations of the publishing houses.

Globe April 27. 05

Aberdeen E. & P. Jan 20.05

I mentioned incidentally some time ago that Sousa was to be on the warpath shortly. He was last week entertaining Londoners to what has been termed an "ear-tickling exposition" of band music. Some of the Metropolitan newspaper notices are interesting and amusing. E. A. Baughan writes in the "Outlook":—"If a man were suffering from a creeping lethargy that threatened to steal away his mind, I would advise a visit to John Philip Sousa. He and his band are full of a crude vitality and enjoyment of life. There is no room for thought when his cornets and trombones and tubas are blazing out one of the marches that have made his name famous. And the marches themselves set the feet dancing even against the will. What a genius the man has for rhythm, how neatly he works up his blatant compositions to an imposing climax! . . . Sousa has a very real and individual gift for music. In their own way his compositions are full of originality. They do not aim high, but the worst of them has some peculiar inventive power, and the best a quite irresistible swing and life of rhythm. If he had cared, or circumstances had allowed him, he would have written light music of a distinguished kind, but he has been the slave of his public for too many years now to expect that of him. But, after all, it is something to write tunes that get themselves whistled through the world."

An interesting item in the Sousa programme at the Queen's Hall to-morrow night will be the first performance of Mr. Edward German's Welsh Rhapsody, as arranged for a military band. The series of the Sousa concerts terminates on Saturday at the Queen's Hall, and, after another week of concerts in the suburbs and provinces, the band will sail for America on May 10. The May volume of the "Royal Blue Book" has just been issued. This is the 167th edition of this popular and valuable work. It is carefully corrected up to date, and fully merits the public favour which has been extended to its predecessors.

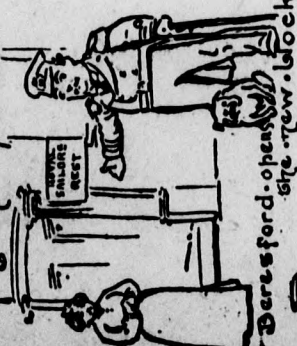
Saturday, January 28, 1905.

ALLY SLOPER'S HALF-HOLIDAY.

43



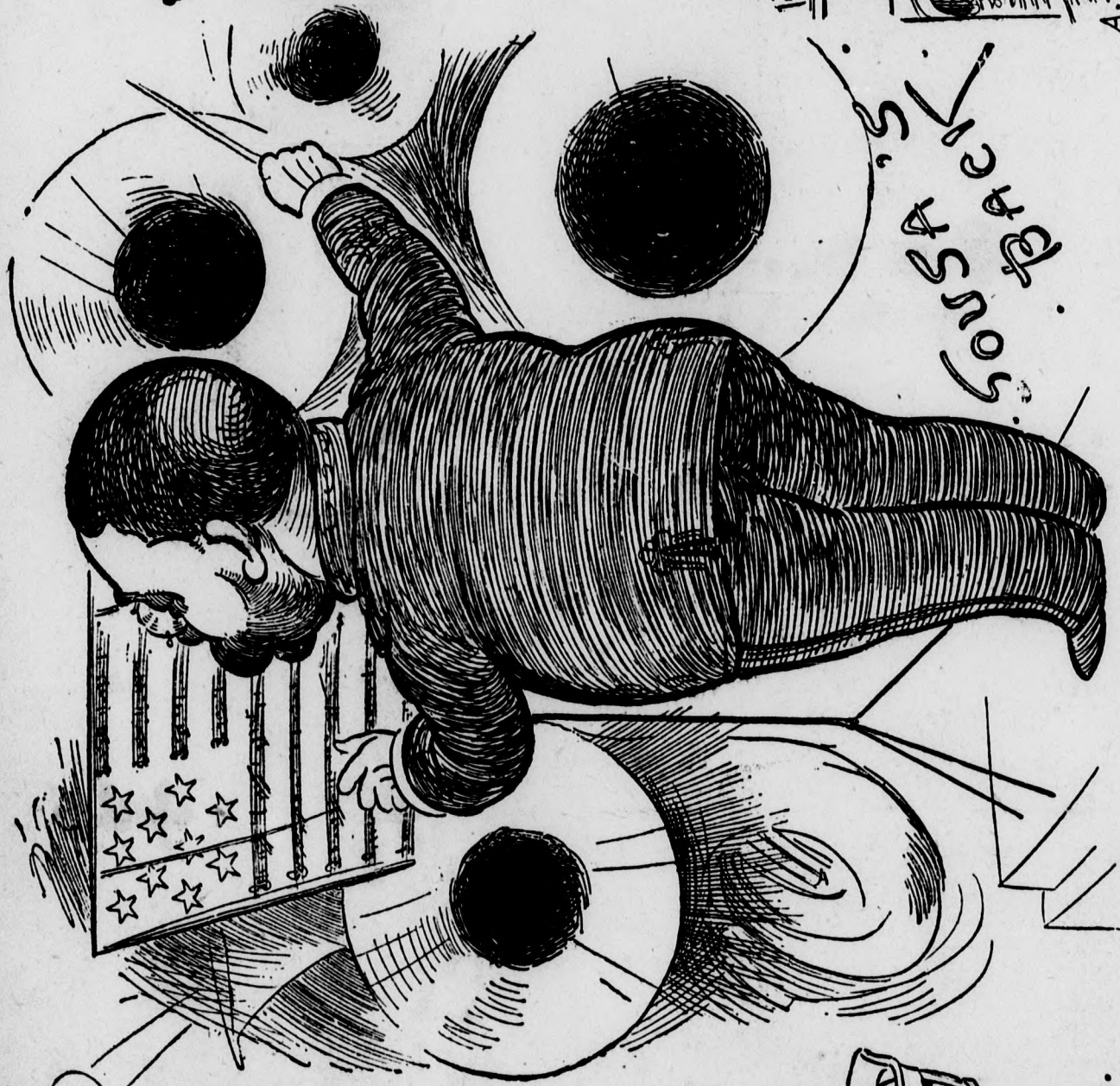
Chirgwin. Chucked.



Deresford. opens the new book.



Balancing. Books.



Wales in Ireland.



The Rival Magicians.



A Bewildered Bachelor.

OUR WEEKLY WHIRLIGIG.

From injury our white-orbed friend Escaped, though shaken up no end :—Ye tired tars your voices raise, And sing Miss Agnes Weston's praise :—
A record Trade statistics show ; Then where does all the profit go ?—All hail, March King ! to England's shore We're glad to welcome you once more :—From
loyal Paddies he will get A hearty welcome, you can bet :—While Chung Ling Soo came up to scratch, His rival, Foo, declined the match :—So large a choice
must needs perplex The wife-desiring "Mr. X."—THE SLOPERIAN SHOWMAN.

London Opinion
February 7.05

THE JOHN PHILIP SOUSA

"LIMERICK" COMPETITION.

[See LONDON OPINION, January 14th, 1905.]

"ANY monstrosities this week?" inquired the Cynic, as the judges met for their final consultation in the weekly case of Limericks *v.* Guineas.

"As to form, only one," replied the Scholar; "a series of eight lines of uncertain scansion rhyming in couplets. As to matter, considerably more. And this from a total of well over two thousand!"

"Why does not one of us write a handbook, 'How to Write Limericks,' and dedicate it to our prize-winners?" asked the Scribe. "If I felt sure the General Election would hold off another week or two I really think I would try it."

"An excellent idea. How many volumes do you think it should run to?" asked the Cynic.

"Ah, that would depend whether or not one touched on the question, 'How Not to Write Limericks.' Our experience is that every week brings to light startling vagaries in verse-structure; unimagined rhymes; one-legged, three-legged, club-footed, and crutch-using scansion of the weirdest kinds, as well as oddments of prose cut into irregular lengths."

"With illustrations," added the Scholar, running his eye over the "Encyclopædia Britannica," "I should say it might need—"

His calculation was cut short by the furious barking of Scissors. When the Scribe had succeeded in quieting the beast, she explained that it was hearing Paste, the office-boy, outside, whistling "El Capitan" that had set him off. The dog has a cousin belonging to Mr. Wood, of the Queen's Hall Orchestra, and it cuts him to the heart to be reminded of the alien melodies lately to be heard there. He has had a trying time during the last three weeks. After each post Paste would march into the huge manuscript-store with a basket of hot Limericks on his head, whistling "Dixie Land" or "Washington Post," the while Scissors barked more in sorrow than in anger at his heels. This incident is mentioned merely to indicate the eternal fitness of things which orders events in an editorial office. During the Carnegie Limerick crisis Paste used to jingle in his pocket the coppers he keeps for the purchase of green apples. Then Scissors would whine outside the door, for all the world like the Corporation of Stratford-on-Avon asking for a library.

"The poetic energy of Ireland is certainly great," said the Scholar.

"But when the Bhoys return to Westminster I fear it will evaporate into oratory," added the Cynic.

"Meanwhile the Celtic Revival expresses itself in manifold and persistent attempts to capture our prizes. And they do good work, too, such as this, but it is rather too subtle for a Limerick":—

Here's a paradox puffed up with pride;
Life and death co-exist side by side;
Though he may contrive
To be pert and alive,
It appears he has recently dyed.

C. G. F. C. (Dublin).

This silly young man once got soiled,
So to get himself clean he was boiled;
But, alas and alack,
He came out half black,
And now he is utterly spoiled.

M. J. G. (Weston).

There was once a gay prince in disguise
Who cried, "Well, this detection defies;
But I wish I knew why
All the beastly old dye
From my beard will run on to my ties."

H. S. M. (Earl's Court).

Said a smart little five-year-old miss,
"What sort of a creature is this?"

He can see, I suppose.

And can smell with that nose.

But where in the world does he kiss?"

F. S. (Cookstown).

Now this is a phiz that is rare,

For—never to speak of the stare—

From the North to the South

I have searched for the mouth,

And I'm blessed if it's anywhere there!

(MRS.) D. W. ELLIOTT (Belfast).

This raven-haired buck of Bohemia

Cries, "Do not, I beg of you, deem me a

Nigger in patches,

'Tis done with burnt matches

To make me appear Love's Young

Dream-ier!"

SETH HUGHES.

Said the heiress, "My heart's in a whirl

When I gaze on that sweet little curl;

But your pate's going bald—

You look married and mauled.

Farewell, I'll say 'Yes' to the Earl."

W. J. H. (Birmingham).

"Ha, ha!" said an artist one morn,

"They'll never know what I have drawn."

But I know he meant a

Ferocious dissenter

When someone has stepped on his corn!

F. J. O. (Clapham Park).

He's the dashing Salvationist Colonel,

Who shows you the way to eternal

Damnation or rest

With hysterical zest,

And a "cheek" absolutely infernal.

E. A. MORGAN.

"Yes, I think that is not only the best description of the caricature, but also the most swinging and accurate Limerick we have this time," said the Scholar. "And the first prize should go, by merit, to its author, Mr. EDWARD A. MORGAN, 17, Hurstbourne Road, Forest Hill, S.E., had he not tied for first place a fortnight ago."

"He has really won half a prize previously, then?"

"Exactly; and now, to complete his triumph, we have decided to divide the two guineas between him and Mr. SETH HUGHES, of 67, Wymering Mansions, Elgin Avenue, W., whose Limerick is a decidedly good second."

"Practically the same thing has happened in the case of the lady's prize," said the Scribe. "Mrs. D. W. ELLIOTT, of 1, Brookland Terrace, Lower Windsor, Belfast, has not won the silver card-case before; but recently she tied for first place and received one guinea. And this time hers is the best verse sent in by a lady, though the neat little one signed 'F. S.' runs it very close."

"Well, she receives the card-case," said the Cynic, "and as for that pathetic inquiry, 'Where in the world does he kiss?' we will refer it to the 'Peep Show' man."

Sent Globe April 18.05

SOUSA AND HIS BAND.

To Re-visit Gravesend

The Sousa Band is undoubtedly the most distinctive musical organisation in the world. Composed of men of many nationalities, it has been so completely welded artistically that it cannot be deemed anything but the exposition of the mastermind, Sousa, himself. Critics have said of the band that it is a living organ, a description that exactly realised just what the conductor has laboured long and patiently to produce. Not only is it the most highly-paid combination in the world, but it also contains more musicians of exceptional merit than any other. As, for instance, the two principal cornetists, Messrs. Herbert L. Clarke and Herman Bellstedt, are themselves both bandmasters of established position in America, who preferred the engagement with Sousa to the dignities and emoluments of their own combinations. There are, perhaps, a dozen composers in the Sousa Band of more than passing merit. Mr. Bellstedt wrote the humorous fantasy on "Bedelia" that has set all London talking about its fun, and Messrs. Clarke, Moeremans, Perfetto, Zimmerman, and the other soloists, write their own solo numbers.



JOHN PHILIP SOUSA.

Mr. Sousa says his present band is the very best he has ever directed, and the consensus of opinion of those who have heard the band since its return to Great Britain, bears out the contention. The "March King" has added a harp to the instrumentation, the only stringed instrument in what has been aptly termed a "wind orchestra." The peculiar virtue of the Sousa Band in graduating its tonal volume is best shown in the remarkable accompaniments that they give to the singer who appears as soloist at the Sousa concerts.

Immediately following the successful season at Queen's Hall, London, where Sousa has renewed his triumphs of two and three years ago, the great band will come here for a concert at the Public Hall, Gravesend, on Monday, May 1st. Mr. Sousa promises unusually attractive programmes, which will include his new suite "At the King's Court" and his latest march, "The Diplomat."

Miss Estelle Liebling, the soprano soloist with the Sousa Band, has just achieved the remarkable record of having sung at 1,000 Sousa concerts in various parts of the world. She has never missed a single performance since her first engagement with the combination, a fact of which this charming artiste is justly proud. Miss Liebling possesses a voice of remarkable range, exceptional purity, and sings with unusual technical facility. Although an American by birth, the singer is a niece of Dr. George Liebling, the well-known piano virtuoso, of London. In fact, her father and her three uncles are all pianists of international reputation. At the Sousa concert at the Public Hall, on May 1st, Miss Liebling will sing some beautiful arias, admirably adapted to her voice, with flute obligato by Mr. Marshall Lufsky.

Indications point to a very large attendance, and, for that reason, early booking is advised to ensure the best places. Mr. Philip Yorke, who first introduced the Sousa Band to British audiences, is the manager of the tour. Seats can now be booked at Mr. R. Peaver Clarke's, 21, High-street, Gravesend.

Westminster Gazette.
April 15. 05

THE MUSICAL PIRACY QUESTION.

Musical composers, musical publishers, and all others connected with the musical industry are making the welkin ring once again in the matter of what is known as the musical copyright scandal; and no one who takes the trouble to acquaint himself with the facts can deny that both the grievance and the scandal indubitably exist. What are the facts? Stated in a sentence, the whole trouble arises from the circumstance that a law has been passed without providing adequate penalties for its enforcement. There is no question whatever as to the secret printing of copyright music and its sale below cost price by gutter vendors being illegal. The difficulty arises solely from the utterly ineffective remedies provided by the existing law against this particular form of fraud. A piece of music, like a book or any other form of publication, is protected under the ordinary Copyright Act of 1842, and for many years the protection thus afforded proved sufficient. Then one fine day it occurred to some shrewd rascal that the means of redress which that Act provided were of a character very easy to circumvent, and the pirated song came into existence. The *modus operandi* was simplicity itself. Having obtained a legitimate copy of the work, cheap reproductions are made in some secret place of printing and then distributed by stealth to kerbstone vendors, who are naturally able to dispose of them at ridiculously low prices—the security of those engaged in the business consisting in the fact that the publisher's only remedy is damages by civil action, a form of procedure naturally almost useless in this case.

Result—a "Musical Summary Proceedings Copyright Act," passed in 1902 with the object of remedying a state of things universally recognised as scandalous. By this Act a court of summary jurisdiction may, upon the application of the owner of the copyright of any musical work, act as follows: If satisfied by evidence that there is reasonable ground for believing that pirated copies of musical works are being hawked, carried about, sold, or offered for sale, it may authorise a constable to seize such copies without warrant and subsequently order their destruction. This was something, but it did not go far enough, since no provision was made for imposing any sort of penalties on those engaged in the industry. Such penalties formed, indeed, part of the original measure, but were subsequently excised at the instance of the opponents of the Bill, and from that circumstance the whole of the trouble since experienced has resulted. The Bill of 1902 was, in other words, a feeble compromise, all of its really effective provisions having been eliminated by the ruthless action of a single member, who has constituted himself, on grounds wholly inexplicable to most people, the champion of the pirate in this matter. As a consequence the Act proved almost useless. Vast hauls of pirated music are indeed made from time to time, but these do not avail in the least to check the continuance of an industry which naturally yields enormous profits. Indeed, the publicity given to the question has simply served to advertise to the unscrupulous loophole in the law, and as a result the trade, so far from diminishing, has enormously developed since the measure designed to suppress it was passed.

The utter ineffectiveness of the 1902 Act may be gathered from the single fact that out of over 5,000 summonses taken out fewer than 300 could be actually served—the result of false addresses being given; while the futility of the publishers seeking redress through the medium of civil process under the Copyright Act of 1842 was illustrated by the case of one firm, who brought a dozen such actions at a cost of several hundreds of pounds and recovered costs in two cases only. The piracy business being an illicit one, those engaged in it are naturally for the most part men of straw, who stick at no shift to escape the penalty of their illegal operations. Hence, therefore, still further agitation on the part of the music trade and the introduction of yet another private Bill in 1903, to remedy the Act of the preceding year. Once again, however, Mr. Caldwell, M.P., was on the watch to guard the interests of his protégés, and this Bill never got through at all, a like result, brought about by the same means, attending a kindred

measure introduced last Session. Seldom or never, indeed, have the powers conferred on a single legislator under the existing rules of Parliament been more strikingly exemplified. It is practically a case of Mr. Caldwell, M.P., against the entire community, and while one may admire the tenacity which the hon. member for Mid-Lanark has displayed in the defence of views which he doubtless holds in good faith, it is impossible not to question the wisdom of a system which places such powers in the hands of one man.

Mr. Caldwell's arguments do not, of course, bear a moment's consideration. Holding, apparently, that music is too dear, he is seemingly prepared to deny the most elementary rights of property to those who produce and deal in it. The most pointed answer to his contention is perhaps that which has been supplied by Mr. William Boosey, chairman of the Music Publishers' Association:

The hon. member says that music is a necessity for the poorer classes, and that therefore Parliament should not be asked to protect musical property. So also is clothing a necessity for the poorer classes, but no one suggests that as a reason why the poorer classes should be clothed in Mr. Caldwell's calicoes without paying for them. Suppose a burglar broke into Mr. Caldwell's warehouse one night and stole so many yards of his material, would Mr. Caldwell appreciate the argument that his calicoes must be reduced in price because the burglar the next morning was selling the same goods cheaper at the corner of his street? In point of fact there is no reason why the ordinary laws of supply and demand should fail to operate in the case of music any more than in that of any other commodity. Even were it otherwise, such a consideration would have no sort of bearing on the present condition of affairs.

As to the grievous losses suffered by the operations of the pirates there is, of course, no manner of question. Composers, publishers, music-printers, lithographers, and all other members of an enormous industry suffer in common from the ineffective condition of the law. Not for years has such bitter feeling been excited by any similar cause. One publishing firm alone has estimated the falling-off in its takings in a single twelvemonth at over £20,000, and individual composers have, of course, suffered the cruellest losses. Nor is it only our native composers who suffer. The grievance as it affects various foreign musicians is, in a way, even more pronounced. Under the terms of the Bern Convention, British composers are, of course, protected in nearly all foreign countries. Yet such composers as Mr. Sousa, Mr. Messenger, and others whose works enjoy popularity with us find themselves mercilessly plundered in this country through a glaring defect in the law which should protect them. Mr. Sousa has put this point very neatly:

I am informed that the opposition of one of the law-makers of this country has heretofore prevented the enactment of proper legislation to remedy this evil. Whatever reason that gentleman may have for refusing the British composer the legitimate return for the work of his brain, I certainly deny his right to say that the American composer must come under the same ban when the International Copyright Treaty guarantees to the American composer the same protection in Great Britain that he enjoys at home.

Even Mr. Caldwell could hardly deny the force of that contention.

What, then, is the next step? Attempts to remedy the law by private legislation having signally failed, the only hope now is Government action. Dealing with the question in the House on Wednesday, Mr. Balfour admitted the pressing nature of the grievance, but doubted if the Government could find the time to introduce an amending Bill. Seeing, however, that there is almost absolute unanimity on the subject on both sides of the House and that a measure of the briefest compass would serve to meet the needs of the case, everyone must hope that the time may be found to remedy a grave wrong without further delay.

H. A. S.

Ally Slopers Half Holiday. Saturday March 4th. 05



W.D. Thomas.

SOUSA AND THE SLOPERPHONE.

"Pa won't be beat! He's not going to play second fiddle to any Yankee living. If he'd been brought up to it he'd have been a great musician, I'm pity he never learnt. Since Sousa's splendid band has been over Pa has evolved an instrument of tort—ahem, music, which makes the vaunted Sousa-sing very small. Assisted by a few talented amateurs he gave a concert the other day. Mr. Sousa, F.O.S., kindly conducted and complimented Pa on an excellent performance. The wind was, perhaps, if anything a little too strong for perfect balance, still he had no doubt the Sloperphone had a great before it—of the Newfoundland banks, as a fog-horn?—Tee-hee."