



JOHN PHILIP SOUSA.

Asbury Park 8/26.05.

Pittsburgh Leader 9/12.05.

Pittsburgh Dispatch 9/12.05.
MARCH KING OPENS

**Two Master Leaders Render
Choice Concerts on Boardwalk
For Entertainment.**
Asbury Park 8/26.05

John Philip Sousa and his band made a lasting impression on hundreds of music lovers last night in the Casino. The ease and precision of directorship of the great march king quickly won his audience which was one of the largest that has ever congregated in the structure. The audience at the matinee concert in the afternoon was also large and the finances of the North Asbury Engine and Hose company, under whose auspices the concerts were given, will undoubtedly be given a substantial boost.

Soloists who appeared with the band and who received tremendous applause for their efforts were Herbert L. Clarke, cornetist; Miss Ada Chambers, soprano, and Miss Jessie Straus, violinist.

**SOUSA MUSIC
CATCHES ON**
Pittsburgh Leader
New March and Suite Prove Excellent Selections—Big Crowds at Expo. 9/12.05.

The public recognition of Sousa and his band at both afternoon and evening concerts yesterday at the Exposition was one of merit. The combination which Sousa is heading this year 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 from year to year by the good work accomplished in the realms of genuine art. His position amongst the elect of musicians has been unanimously accorded him and he is permitted, when he chooses, to descend from the pinnacle of classic art without running the risk of being called mountebank.

The hopes indulged in were not in vain in that Mr. Sousa would allow his band to give a few more examples of its capacity in high-class work than had hitherto been the case on previous visits to Pittsburgh and the programs put forth yesterday were entirely satisfactory.

For this evening several more new selections will be given by the band, including a suite, "In Days of Old," the overture "Comique," "In Shattered Vale," while the new march, "The Diplomat," will likely be played as an encore. At this evening's concert, Miss Jessie Straus, the violinist, and Miss Ada Chambers, the sweet young soprano, will give a number of selections. Messrs. Zimmerman, Lyon, Williams, Perfetto and Witt will give a trombone number as the conclusion of the first part of the program. Herbert L. Clarke, who made such a favorable impression yesterday as a cornet soloist, will give another solo this evening, "The Bride of the Waves," Berger's waltz, "Queen of the Danube," and Sousa's favorite march, "Hands Across the Sea," are also on the program for to-night.

The attendance so far this season at the Exposition has far exceeded the expectations of Manager Fitzpatrick. Though the weather during the first three nights of the Damrosch engagement was very warm, the crowds were enormous, increasing each night until Friday and Saturday night, the largest audiences which have thronged Music Hall in several years were present to hear the farewell Damrosch concerts. The attendance so far has been over 100,000.

Though the music furnished by Sousa and his band, as compared with Damrosch, is of lighter order, many of the numbers chosen by the popular leader were considered of the highest class and the concerts are by no means made up entirely of "popular" selections. The crowds this week are expected to be even larger than those of last week.

Pittsburgh Times 9/12.05.

SOUSA AT THE EXPO.
Pittsburgh Times
"March King" and His Band Give Two Concerts—School Children Took in the Show. 9/12.05.

Sousa and his band took thousands to the Expo yesterday and last evening and the programs were admirable in all their points. Sandwiched in among the numbers of popular flavor, with their dominating march and ragtime rhythms, were a number of compositions of the highest class.

None of the tone of the Sousa brass has been lost since its visit to Pittsburgh last year. So great was the enthusiasm last night and so numerous the encores that before the evening was over, the hall resounded with many of the familiar old Sousa marches.

EXPO ENGAGEMENT
Pittsburgh Dispatch
Sousa Delights Large Audiences at Both Concerts With Characteristic Numbers. 9/12.05.

John Philip Sousa and his band were greeted by thousands of lovers of his own characteristic selections at the opening of the Sousa engagement at the Exposition yesterday. The program prepared by the March King were admirable in all their points and enthralled the listeners at the afternoon and evening concerts. Sandwiched in among the numbers of popular flavor, namely the marches and ragtime rhythms, were compositions of the highest order. The absolute novelties of Sousa's own pen were entitled at "The King's Court" and a march, "The Diplomat."

Miss Ada Chambers, the sweet soprano from Cambridge, O., was the recipient of the widest applause. Her first appearance was in Gounod's "La Reine de Saba." In this selection Miss Chambers sang her way into the hearts of the audience and in each succeeding rendition she was given as generous a send-off. It was interesting to hear Miss Jessie Straus, the violinist, in her rendition of "Carnegie." Hibbard's gem and Hauser's "Hungarian Rhapsody."

Sousa and his band made a record-breaking run from New York to Pittsburgh Sunday night. Having missed the last train for Pittsburgh, the bandmaster procured a special train, which left New York at 11 a.m. Sunday, arriving here at 11 a.m. on the same day, 40 minutes ahead of the scheduled time of the Pennsylvania special. Sousa will leave here Saturday night, so as to catch the New York train for a concert on the following night.

Pittsburgh Gazette 9/12.05.

SOUSA GETS ROYAL
WELCOME AT THE EXPO
Pittsburgh Gazette
March King Begins Annual Engagement at Big Point Show With More Novelties. 9/12.05.

Sousa and his band got an enthusiastic welcome from thousands of Exposition patrons yesterday afternoon and last evening. The famous march king is always assured of welcome in Pittsburgh. No bandmaster has a more loyal following than that possessed by John Philip Sousa in Pittsburgh, and his coming is always a signal for an increase in patronage at the ever popular Exposition.

As usual, Sousa's program yesterday were admirable in all their points. Sandwiched in among the numbers of popular flavor, with their dominating march and "ragtime" rhythms, were several compositions of the highest class. The absolute novelties from Sousa's own pen were a suite entitled "At the King's Court" and a march, "The Diplomat," although these were several other numbers by no means familiar to the ears of the ordinary concert-goer. So great was the enthusiasm last night, calling for encores after encores, that before the evening was over the big hall resounded with the familiar old Sousa marches, which have made the bandmaster-composer so famous.

Pittsburgh News 9/12.05.

**SOUSA SUCCESS
IN CLASSICS**
Pittsburgh News
Expo Audiences Delighted With His Interpretation of Heavy Numbers 9/12.05.

The public recognition of Sousa and his band at both afternoon and evening concerts yesterday at the Exposition was one of merit. The combination which Sousa is heading this year is certainly a splendid one, and while 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 from year to year by the good work accomplished in the realms of genuine art.

The hopes indulged in were not in vain, in that Mr. Sousa would allow his band to give a few more examples of their capacity in high class work that had hitherto been the case on previous visits to Pittsburgh, and the programs put forth yesterday were entirely satisfactory. At this evening's concert Miss Jessie Straus, the violinist, and Miss Ada Chambers, the sweet young soprano, will give a number of selections. Messrs. Zimmerman, Lyon, Williams, Perfetto and Witt will give a trombone number as the conclusion of the first part of the program. Herbert L. Clarke will give another cornet solo this evening.

The attendance so far this season at the Exposition has far exceeded the expectations of Manager Fitzpatrick. The largest audience which had thronged Music Hall in several years was present to hear the farewell Damrosch concerts. The attendance so far has been over 100,000.

Pittsburgh Post
9/12.05.

Pittsburgh Leader 9/13.05.

Pittsburgh Dispatch 9/13.

THE SOUSA CONCERTS.

March King Made the Exposition Hall

Ring With Gayety and
Pittsburgh Post 9/12.05

And after Bamrosch we have Sousa at the Exposition.

It would be like carrying coals to Newcastle to speak in detail of Sousa in this article, for everybody knows about him, and it has long been acknowledged that he has one of the best bands in the world and is one of the best conductors.

Also everybody is familiar with the clear, incisive quality of this man's work, and we all realize that he is almost perfect in his own sphere. When he stays within that sphere criticism is vainly dismissed, but when he goes outside of it, then is it otherwise.

His afternoon programs yesterday were played before an audience in which school children predominated, for it was their day at the Exposition. And a good many children were in the audience whose age was below that set for eligibility to the school ranks. This made up a somewhat restless audience, but Sousa was wholly good-natured in regard to the matter and very graciously responded to the children's encores. There was at least one for every number. Some one once said that the numbers on a Sousa program were but pegs upon which to hang encores, and so it seemed yesterday.

The afternoon and evening programs combined contained among other numbers seven that had not been heard before at the Exposition. Two of these were by Sousa, and while the somewhat ambitious suite "At the King's Court" was enjoyed, it remained for the march, "The Diplomat," to rouse the people to a real Sousa demonstration. And when it comes to playing such marches as this who is there far or near who can surpass Sousa?

Among the more serious numbers the scenes from "The Pearl Fishes" (Bizet) was by far the best, but when speaking of the Wagner numbers praise must give way to criticism, for Mr. Sousa cannot conduct Wagner, neither can his men play the music. And why should Mr. Sousa put Wagner on his programs? Why not be satisfied with doing those things in which few can equal him and none excel? Wagner could never have conducted a Sousa band nor can Sousa conduct a Wagner excerpt. It is simply a case of both being good in his own line. We can all remember, in that fable of Emerson's, how the squirrel said to the mountain, "Talents differ. If I cannot carry forests on my back neither can you crack a nut."

The soloists with the band all proved acceptable. Miss Chambers, the soprano, has a full sweet voice and sings with good musical taste. Miss Jessie Straus, the violinist, plays with surety and facility and her tone, while thin, is true and sweet. Among the men who vary the programs with solos, Mr. Clarke, is too well known to need much said about him. He is always liked and last night was obliged to play more than his regular program numbers. Mr. Zimmerman handles the awkward trombone with really amazing agility, and his fortid solo was so warmly applauded he responded with a second in quieter vein. Then Mr. Franz Helle is yet another soloist whose playing on the horn is also liked by the audience.

Taken altogether the band makes the hall ring with gayety. It stirs the blood to hear the splendid rhythm of the marches, and without doubt the hall will be filled throughout the engagement with people who find relaxation in the gay atmosphere that is always prevalent at a band concert.

JENNIE IRENE MIX.

SOUSAS ARE CAPTIVATING.

— 9/13.05

Miss Chambers and Miss Straus Have New Numbers for To-Night With Sousa at the Expo.

Sousa, who is a keen student of human nature, in his 25 years before the public as a bandmaster, has acquired a master-hand in the arrangement of programs to suit all tastes. His programs of extremely wide range, including selections from such composers as Wagner, Verdi, Gounod, Mendelssohn and Strauss, sandwiched in with compositions from his own pen, or works from Hobay, Suppe and Lowe afford a novel entertainment for an afternoon or evening, avoiding the tedious or tiresome sameness, which usually accompanies several hours of a concert. After a ponderous suite come some catchy, breezy, light airs which make the hearer imagine he is in another clime.

To-night's arrangement will include an overture from "The Jolly Students," a descriptive fantasia, "A Hunting Scene" and a suite from Sullivan's "Merchant of Venice," in four movements. Among the most popular airs will be the "Beautiful Blue Danube," excerpts from "Faust," Sousa's march, "The Thunderer," and Middleton's "By the Suwanee River." Miss Ada Chambers, the Ohio girl, who seems to become more captivating and enthusing at each concert, will give another exhibition of her wonderful vocal powers this evening, having chosen Verdi's "Aida" for her first number. Miss Jessie Straus, the violinist, will give another solo this evening, having selected one of Mendelssohn's masterpieces. Sousa will likely repeat his new success, "The Diplomat," to-night by request.

Aside from the musical attractions at the Point, the "Fighting the Flames" and the innumerable other side amusements have been getting a big share of the patronage. During the week a number of other novelties have been added to the street scene in the fire show. Another new feature which has been placed in the main building of the Expo, is an exhibition of an up-to-date refrigerating process of storing meats. Demonstrations in the cutting of fancy meats are given during the afternoon and evening. The refrigerating process is most novel, all of the meats being in full view of the public, showing the various cuts prepared for the hotel or restaurant. To teach housekeepers the art of meat cutting and knowing just what they are getting from the butcher, the idea of demonstrations has been struck upon.

Pittsburgh Post 9/13.05

SOUSA GETS MEDAL.

Louisiana Purchase Exposition Officers Remember Bandmaster for His Work.

John Phillip Sousa, who is entertaining thousands at the Exposition this week, is the proud recipient of a diploma from David R. Francis, president of the Louisiana Purchase Exposition, at St. Louis last year. A letter was received from Mr. Francis yesterday stating that the bandmaster had been awarded a diploma and a medal in recognition of the efficient work he had performed at the St. Louis fair.

Mr. Sousa spoke yesterday on "rag-time" music. He said that he was often asked why he did not play it any more, and said that it has almost died out; that there is no demand for it as in former years. The new music of this class, he said, has a sameness about it that prevents any first-class organization from using it. The program for this afternoon follows:

SOUSA IS POPULAR

March King, Supported by Soloists, Drawing Crowds at Exposition.

Large audiences greeted Sousa and his band at the Exposition yesterday. The March King's selections from his compositions, and those of other eminent composers, were engored. Miss Ada Chambers, the Cambridge (O.) soprano, has a wonderfully strong voice for a young woman hardly out of her teens, and Miss Jessie Straus, the violinist, is arousing applause by her work. Sousa's new march, "The Diplomat," was repeated last evening and the piece caused the large auditorium to resound with cheers and demands for encores.

This afternoon's program begins at 2 o'clock, and is as follows:

- Grand Russian march, "Slav".....Tschalkowsky
- Euphonium solo, "Fantasie Original"....Carlini
- Mr. John J. Perfetto.
- Suite, "Mountain Life".....Le Thiere
 - (a) Sunrise.
 - (b) The Mountaineer.
 - (c) The Storm.
 - (d) Dance of the Mountaineers.
- Elizabeth's Prayer, from "Tannhauser".....Wagner
- Miss Ada Chambers.
- Gems from "Martha".....Flotow
- "Pictures in a Dream".....Lumbye
- Airs from "El Capitan".....Sousa
- Cornet solo, "Rondo Caprice".....Clarke
- Mr. Herbert L. Clarke.
- Fantasia, "The Prophet".....Meyerbeer
- Reverie for violin, "Nymphalin".....Sousa
- Miss Jessie Straus.
- Mosaic, "In the Realm of the Dance".....Sousa
- (Founded on famous waltz themes.)
- Songs and Dances of the Plantation.....Clarke

Pittsburgh Press 9/13.05

PROGRAMS ARE VERY POPULAR

Sousa Knows How to Arrange Music to Please the Masses

Sousa, who is a keen student of human nature, in his 25 years before the public as a bandmaster has acquired a master-hand in the arrangement of programs to suit all tastes. His programs are of extremely wide range, including selections from such composers as Wagner, Verdi, Gounod, Mendelssohn and Strauss, sandwiched in with compositions from his own pen or works from Hobay, Suppe and Lowe, affording a novel entertainment for an afternoon or evening, avoiding the tedious or tiresome sameness which usually accompanies several hours of a concert. After a ponderous suite come some catchy, breezy light airs which make the hearer imagine he is in another clime.

Pittsburgh Dispatch 9/14.

SOUSA GETS MEDAL

St. Louis Fair Award Announced Yesterday—To-Day's Program.

Bandmaster Sousa, who is at the Pittsburgh Exposition this week with his band, was informed yesterday that he had been awarded a commemorative diploma and medal by the St. Louis World's Fair managers, the letter from President David R. Francis at St. Louis being addressed to Sousa at Pittsburgh. Members of the Sousa organization showed as much elation over the honor as their leader. The band continues to draw big crowds here. The program for this afternoon follows:

SOUSA IS DECORATED.

Bandmaster Receives Recognition from St. Louis Fair—Fine Musical Program at Exposition.

John P. Sousa, the bandmaster, whose band is now at the Exposition, yesterday received a letter from David R. Francis, president of the Louisiana Purchase Exposition society, announcing that the society had awarded Mr. Sousa a commemorative diploma and medal in recognition of his active interest and efficient co-operation in the St. Louis exposition.

The musical program for today at the Exposition, includes the names of Miss Ada Chambers, soprano, and Miss Jessie Straus, the violinist. Sousa's program for this afternoon is as follows:

- 2 P. M.
- Overture, "Paragraph III".....Suppe
 - Cornet solo, "Flocktonian".....Casey
Mr. Ira Holland.
 - Suite, "Maidens Three".....Sousa
 - (a) "The Coquette."
 - (b) "The Summer Girl."
 - (c) "The Dancing Girl."
 - Fantasia for violin, "Carmen".....Hubay
Miss Jessie Straus.
 - Scenes from "Traviata".....Verdi
 - Airs from "The Wedding Day".....Edwards
4 P. M.
 - Prelude, "Lohengrin".....Wagner
 - Duet, "See the Pale Moon".....Campana
Messrs. Clark and Zimmerman.
 - Admired songs of Meyer-Helmund.
 - Soprano solo, Musetta's waltz from "La Boheme".....Puccini
Miss Ada Chambers.
 - Airs from "Chris and the Wonderful Lamp".....Sousa
 - Incidental music to "Henry VIII.".....Sullivan

Pittsburgh Leader.
 9/14.05

BOYS BRIGADE TO ATTEND EXPO.

Swift Mission to Give a Drill—Sousa Drawing Immense Crowds.

A number of "special days" are being arranged for by the Western Pennsylvania Exposition society. Notable among these will be the entertainment of the Swift mission of the Boys brigade on next Tuesday. During the evening about 60 of the boys will give a drill in the main building. The Swift mission makes a fine appearance on parade and the review on Tuesday evening will be one of the features of the week. Victor Herbert, who will be at the Exposition all of next week, will arrange a special program in honor of the young soldiers.

On September 23 the Improved Order of Heptasophs from Western Pennsylvania and Eastern Ohio will attend the Exposition and arrangements are being made to entertain more than 10,000 on that day. On the same day and in the evening the visiting and home members of the State Editorial association, who will be in convention in this city during the week, have been invited to take in the Point show and the Expo has been included in the list of entertaining features to be presented to the state writers.

The Sousa concerts continued to enthrall yesterday afternoon and last evening the largest crowds of the week thronging Music hall and enjoying the musical treats arranged by the popular bandmaster. Miss Jessie Straus, the violin soloist, has demonstrated that she has a marvelous mastery of the violin and her programs abound in surprises. Her technique and expression are almost faultless. Miss Ada Chambers, the soprano, has almost demonstrated the fact that she is a songstress of more than average powers and her voice enraptures and hypnotizes.

"MARCH KING" HOLDS INTEREST

Furore Grows as Sousa's Engagements at Expo Nears a Close

Sousa and his band have created enthusiasm anew at the Expo during the past week, and not even the weather has had any effect on the attendance at both the afternoon and evening concerts. The "March King" is congratulating himself on the wonderful interest exhibited here at the band concerts, especially over the heavier numbers of his programs. Sousa will bid farewell to Pittsburgh tomorrow evening, returning East late Saturday night for a series of concerts. Before returning to Pittsburgh for the closing week of the Expo he will visit a half dozen other cities which are clamoring for Sousa airs and Sousa music.

For tonight, tomorrow afternoon and tomorrow evening there is an array of treats incomparable, all arranged through the efforts of the bandmaster with an aim to please the tastes of everybody. Tonight might be considered a Sousa-Wagner night. Out of the 10 numbers arranged by Mr. Sousa, six of them are Wagnerian compositions. Wagner's overture, "Tannhauser," will form the introductory number, followed by Wagner's romance, "Oh, Thou Sublime, Bright Evening Star." "The Magic Fire Scene," so well liked by the average concert-goer, will be played for the third number.

Miss Ada Chambers will appear again this evening, having selected Gounod's "The Queen of Sheba" for her introductory number. Miss Chambers is a vocalist of rare ability. She is in every way qualified to be called dramatic soprano. For the past four days she has appeared at the Sousa concerts at the Expo before immense audiences and received great applause at each concert. Miss Chambers, who is an Ohio girl, is now the soprano soloist in the Munn Avenue Church, East Orange. She is an pupil of Mme. Von Fellitzsch, of New York, and is a daughter of the Hon. William Chambers, who was until two years ago one of the judges of the Court of Common Pleas of Cambridge, O.

Pittsburgh Post 9/15.05

ONLY ONE MORE NIGHT.

Sousa Will Leave Exposition After Closing Program To-Morrow Evening.

Bandmaster Sousa will leave the exposition after the program to-morrow night, not to return until the closing week of the big show. Seventeen thousand persons were in attendance last Saturday night to hear the music and see the sights and it is thought that to-morrow will eclipse this. As a closing piece for his concert, Sousa will play the "Welsh Rhapsody," arranged for him by Dr. Daniel Godfrey, one of his most intimate friends. The piece was first played in London by Sousa and made a decided hit.

SOUSA WILL PLAY FAMOUS "WELSH RHAPSODY" TODAY

Original Orchestral Score Which Met With Great Favor Abroad to Be Heard at the Expo.

The "Welsh Rhapsody," a musical number with which Sousa and his band achieved additional fame while playing in London last spring, and which was enthusiastically received in New York and Chicago during the past summer, will be played under direction of the "March King" during the second concert at the Exposition this afternoon.

The rhapsody is extremely long, requiring 18 minutes to complete, but according to the reputation it received for sweetness and originality in London and New York, it is well worth the time required to hear it. Special efforts are being made to make the farewell concerts of tonight and tomorrow night attractive. Last year 20,000 people attended Sousa's farewell concert, and it is expected that this year's attendance will be greater.

Pittsburgh Times
 9/15.05

HONORS FOR SOUSA.

Popular Bandmaster Who is at the Exposition Now Received Diploma and Medal from St. Louis.

Sousa, who is playing at the Exposition this week, yesterday received a letter from David R. Francis, president of the Louisiana Purchase Exposition company, stating that the bandmaster had been awarded a commemorative diploma and medal for the active interest and the efficient co-operation displayed in the World's fair last year. The letter received by Mr. Sousa was as follows:

"St. Louis, Mo., Sept. 12, 1905.

"Mr. John Philip Sousa, Care Western Pennsylvania Exposition Society, Pittsburgh, Pa.

"Dear Sir—By direction of the Louisiana Purchase Exposition company, a commemorative diploma and a commemorative medal are conferred upon you in special recognition of your active interest and efficient co-operation in the universal exposition of 1904. Respectfully, Walter B. Stevens, secretary. David R. Francis, president."

Mr. Sousa and the members of his band are more than enthusiastic over the reception they have received during the past three days at the Expo. "The welcome I get in Pittsburgh is delightful," said Mr. Sousa last evening. "I always look forward to a series of concerts in Pittsburgh. There is something in the musical atmosphere in this city which seems to appeal to every person who visits the Exposition, the professional and amateur alike. I find that Pittsburghers demand more and more of the classical selections every year—more so this year than ever before. Yet they always have a welcome hand for breezy, popular airs."

Miss Ada Chambers, the soprano, and Miss Jessie Straus, the violinist, still continue prime favorites with the crowds in music hall. Miss Straus, who made such a favorable impression last season at the Expo, has many new numbers this year. Miss Chambers, who made her debut here for the first time on Monday afternoon, is making an enviable reputation.

C

Pittsburgh Leader 9/15.05.

WAGNER NIGHT AT THE EXPO.

Sousa Has Prepared an Exceedingly Strong Program for This Evening.

Sousa and his band have created enthusiasm anew at the Exposition during the past week and not even the weather has had any effect on the attendance at both the afternoon and evening concerts.

The "March King" is congratulating himself on the wonderful interest exhibited here at the band concerts, especially over the heavier numbers of his programs. Sousa will bid farewell to Pittsburgh to-morrow evening, returning east late Saturday night for a series of concerts in the Hippodrome in New York. Before returning to Pittsburgh for the closing week of the Exposition, he will visit a half dozen other cities which are clamoring for Sousa airs and Sousa music.

For to-night, to-morrow afternoon and to-morrow evening, there is an array of treats incomparable, all arranged through the efforts of the bandmaster with an aim to please the tastes of everybody. To-night might be considered a Sousa-Wagner night. Out of the ten numbers arranged by Mr. Sousa, six of them are Wagnerian compositions. Wagner's overture, "Tannhauser," will form the introductory number, to be followed by Wagner's romance, "Oh, Thou Sublime, Bright Evening Star." "The Magic Fire Scene," so well liked by the average concert-goer, will be played for the third number. Miss Ada Chambers will appear again this evening, having selected Gounod's "The Queen of Sheba," for her introductory number. Miss Chambers is a vocalist of rare ability. She is in every way qualified to be called a dramatic soprano. For the past four days

she has appeared at the Sousa concerts at the Exposition before immense audiences and received great applause at each concert. Miss Chambers, who is an Ohio girl, is now the soprano soloist in the Munn avenue church, East Orange. She is a pupil of Mme. Von Feilitzsch, of New York, and is a daughter of the Hon. William Chambers, who was until two years ago one of the judges of the court of common pleas in Cambridge, O. Miss Chambers intends to complete her musical education in Europe, where she will study for the grand opera.

Strauss' love scene from "Feuersnath," will close the first part of to-night's program. This song-poem was produced at the Royal opera house in Dresden on November 21, 1901. The plot is founded on an old Netherland legend, the scenes being laid in Munich in "fabulous antiquity." Wagner's "Ride of the Valkyries" will conclude to-night's program.

Mr. Sousa has just placed his new book, "Pipetown Sandy," on sale, and during his stay here presented a number of his friends with advance copies. The book, according to first reports from the sellers, is having a greater sale than "The Fifth String," Sousa's first work.

D

Pittsburgh Post 9/16.05

Pittsburgh Leader 9/16.05

FAREWELL TO SOUSA AT EXPO.

"March King" to Leave for the East Early in the Morning—Herbert West Week.

Sousa's farewell concert to-night at the Exposition will team with brightness, a wide range in the choice of famed composers having been made for the good-bye appearance of the "March King." This evening Sousa's new suite, "At the King's Court," which created such a furor earlier in the week and which is noted as being one of Sousa's greatest works, will be given to-night by special request. "At the King's Court" is in three movements—"Her Ladyship, the Countess," "Her Grace, the Duchess," and "Her Majesty, the Queen." His musical comic, "The Musical Critic's Dream," picturing the dreamer listening to a well-known melody, will be given during the last part of this afternoon's program. Sousa's new march, "The Diplomat," has struck the popular fancy and it is now demanded at every concert. It will form the next to the last number this evening, "El Capitlan" being placed as the last selection, as a good-bye number. "Fontainebleau" and "A June Night in Washington," Sousa's compositions, will also be given this evening by special request in honor of the late Pittsburgh composer.

Miss Ada Chambers and Miss Sousa will bid good-bye to Pittsburgh this evening until next month. Miss Strauss, whose wonderful technique on the violin has held the audiences in music hall spell-bound at every concert during the week, will give a Sarasate number this evening. Miss Chambers will sing Mascetti's waltz from "La Boheme."

Preparations have been made at the Expo to handle the largest crowds of the season to-night. Last year at the farewell Sousa concert, over 2000 thronged the show buildings on Saturday evening, and from all indications this number will be equaled, if not surpassed, to-night. Sousa's popularity grows with each concert. The attendance has gradually increased at each concert since Monday until the climax was reached last night. Nearly 20000 were in the halls and promenades between 8 o'clock and 11:30. Music hall was packed until there was not even standing room at both concerts.

Sousa will leave for New York at 1 o'clock to-morrow morning on a special train consisting of two Pullmans and a baggage car. He is scheduled for a series of concerts in the immense Hippodrome, New York, to-morrow night. He expects to reach New York about 10:30 to-morrow morning and an attempt will be made to break the record of the Sousa special which came over from New York to Pittsburgh last Sunday night. The record of the New York and Chicago limited was beaten on that run by 40 minutes.

Mr. Sousa has just placed his new book, "Pipetown Sandy," on sale, and during his stay here presented a number of his friends with advance copies. The book, according to first reports from the sellers, is having a greater sale than "The Fifth String," Sousa's first work.

SOUSA'S CLOSING DAY.

Great Bandmaster Captivates Large Audiences at Expo and Will Leave To-Night.

The third of the society nights at the Expo witnessed an immense throng last evening, every seat and every foot of standing room in the music hall being taken up by friends of Sousa. The selections from Wagner, including the overture from "Tannhauser," the romance, "Oh, Thou Sublime, Bright Evening Star," and "The Magic Fire Scene" were received with outbursts of enthusiasm. Strauss' love scene from "Feuersnath" was given a fine rendition during the afternoon. Miss Ada Chambers, soprano, and Miss Jessie Strauss, violinist, captivated their auditors during the afternoon and evening.

Sousa leaves Pittsburgh to-night, but will be here with his band for the closing week of the Expo. Yesterday about 20,000 school children were at the Expo; on Monday another contingent from Edward Knox, Lawrence and Liberty schools will attend. Following are the programs for this afternoon:

Pittsburgh Gazette 9/16

THIRD SOCIETY NIGHT.

Thousands of Music Lovers Crowd the Exposition—Many School Children Attend.

The third of the society nights at the exposition witnessed an immense throng last evening. Friday evenings have been devoted mostly to Wagnerian compositions, and last night every seat and every foot of standing room in music hall was taken up with friends of Sousa music, all there to greet the popular bandmaster, whose visits to Pittsburgh are the occasions for the outpouring of music lovers to the exposition.

It was a typical Friday night crowd at the exposition last evening. By 8 o'clock the promenades and music hall were jammed. The "Fighting the Flames" fire show in Machinery hall got hundreds of the overflow, who were crowded out of the music hall, while "In and Around New York," the Ferris wheel and the roller coaster held delighted audiences throughout the evening.

Sousa leaves Pittsburgh tonight for his eastern tour, but will be back again with his band for the closing week of the exposition. He will give a series of concerts in the Hippodrome, New York, and then begin a long tour, including Philadelphia on the western trip.

Pittsburgh Bulletin 9/16.05

Mr. Sousa and his band have been the musical attraction at the Exposition this week and have fitted into Mr. Fitzpatrick's musical scheme for the big show at the Point in a thoroughly satisfactory way. The programme have been just what the people wanted and because this is so, if a few do not care for his Wagner interpretations, and frown at his reading of the more serious works, what does it matter? Mr. Sousa is Mr. Sousa, and the

people have reason to be thankful to him for his marches, for his concerts and, incidentally, for his literary work. Mr. Sousa's engagement here this season has been short, but next year he promises to spend a good part of the summer in Pittsburgh and that will be a good thing for everybody.

Pittsburgh Leader. Pittsburgh Press
9/17.05

New York Press 9/18.05

Sousa and his band left Pittsburgh at 1 o'clock this morning over the Pennsylvania railroad in a special car for New York, where they will give a concert tonight in the immense Hippodrome, in Gotham. Before returning to Pittsburgh for the closing week of the Exposition, he will make a tour of a number of eastern cities, and then go to Chicago, returning here October 16. The farewell accorded Sousa last night was good to behold. Sousa has won his way into the hearts of the Pittsburgh public and last night about 28,000 greeted the bandmaster when he stepped onto the stage for the second concert.

During the evening a number of the old time Sousa favorites were demanded. "The Diplomat" and "At the King's Court," which are the latest of the Sousa productions, were perhaps the most pleasing of the week. Last night, the last number of the program, "El Capitan," stirred the audience until it cheered and shouted for another encore. Sousa is always liberal with his encores and happily granted the demand. As he wreathed in smiles, acquiesced, giving the last delicate touch to his baton, the audience rose in their seats and gave a cheer for the masterful leader.

SOUSA DEPARTS, HERBERT COMES

Large Throng Heard Farewell Concert of the "March King"

In the presence of a large and enthusiastic audience Sousa closed his engagement at the Exposition last night, and he with his large band left the city at an early hour this morning for the East. The engagement was a most successful one. Every evening the large music hall was crowded to the doors with music lovers, and from the generous applause with which the various selections were received it was only too evident that the "March King" holds a very warm place in the hearts of Pittsburghers.

STIRRING SOUSA STRAINS HEARD IN HIPPODROME

Great Crowd Clamorous for Encores from "March King."

SO THE PROGRAMME'S LONG

Trombone Player, Soprano and Girl Violinist Also Make Music of a Popular Kind.

What was originally a programme of nine numbers at the Sousa Band concert in the Hippodrome last night proved, through the clamorous applause of the audience and Mr. Sousa's good nature, to be a list of twenty-five. For every one of eight numbers not fewer than two encores would satisfy the admirers of the March King. Only with the last number on the programme was the audience content to let well enough alone, and as that was a group of airs from Sousa's most successful opera, "El Capitan," the crowd showed its good judgment by filing out, though reluctantly, to the swinging strains of the finale of that composition.

The band played two excerpts from Berlioz, the "Fire Fly" minuet and the Rakoczy march; a "Maidens Three" suite by the conductor, airs from "La Boheme," the "Beautiful Blue Danube" waltz and an air by Nevin. Out of the goodness of John Philip's heart he led his musicians through "Dixie Land" to "Manhattan Beach," showed what befell "The Mouse and the Clock," and not only roused the echoes of the huge auditorium with the "King Cotton" "Hands Across the Sea" and "Stars and Stripes Forever" marches, but stirred his audience into storms of ecstatic applause.

The soloists were as good natured and as generous with their gifts of melody as the conductor. Mr. Zimmerman played his "American Beauty" composition for the trombone, and encores as well. Miss Ada Chambers sang the "Card Song" from "The Bride-Elect," "Calm as the Night" and a "Nightingale" song. Miss Jessie Straus, violinist, who dresses like a sweet girl graduate and plays like one of the celestial choir, gave Hubay's "Scene de la Czarda," a Hungarian dance and a madrigal, the last composition to the accompaniment of a harp alone. Celestial choirs are notoriously damp places, which may account for the muffled tone of her violin. But Miss Straus's smile would more than atone for any shortcomings in this respect. It is destined to rank close up to those that Melba and Nordica send across the footlights.

In spite of the rain the audience not only filled the house, but there was a fringe of standees even in the top gallery.

Pittsburgh Post 9/17.05 Pittsburgh Dispatch 9/17.05

Why will men who are bandmasters insist in thinking that they can conduct any kind of music, no matter how great it is or how unsuited to a band?

There is one excuse for the bandmaster in the fact that the repertory of band music is small and if concert programs are to be made up and contain the necessary variety some invasion must be made into the realms of orchestral music. But if the bandmaster would only discriminate when he enters that realm all would be well. But he seldom does, so it happens that all manner of things are played at band concerts that are not adapted to the instruments, the players or the leader.

Good band music is cheering, inspiring and a most desirable part of our musical enjoyments. It is impossible to have the blues when you hear Sousa's band playing a march. You feel fresher and brighter for listening to it. And so also are some of the overtures from the lighter operas pleasing to listen to, and as for the operatic concerts, when given by a good band, they are surely good to hear. But when it comes to the "Lohengrin Prelude" or some such ambitious undertaking, then, indeed, is the listener seized with the blues.

And why should the bandmaster play such a thing as the "Lohengrin Prelude"? It serves no purpose except that of program filler for most bandmasters draw to their concerts the people who want to hear stirring band music. Such as these are bored by the "Prelude" because they do not care for the music in itself and those who do care for the music are bored to hear the reed instruments vainly trying to simulate strings and also by the fact that the man who spends most of his time conducting marches and two-steps cannot be expected to conduct the more serious things as well.

There is one bandmaster who, in the interpretative sense, can do something with Wagner, but as you listen to him you realize this so keenly that you regret all the time he hasn't an orchestra with which to work, and that man is Creator.

Do most people know that Sousa writes books as well as scores? His latest story "The Fifth String" has been out for some time and now he has just written another one called "Pipetown Sandy." It is said to be for young and old alike. The scenes are laid in Washington.

Many Bid Farewell to Sousa.

Sousa and his band left Pittsburgh at 1 o'clock this morning over the Pennsylvania railroad in a special car for New York, where the organization will give a concert tonight in the immense Hippodrome in Gotham. Before returning to Pittsburgh for the closing week of the exposition he will make a tour of a number of Eastern cities and then go to Chicago, returning here October 16. The farewell accorded Sousa last night was good to behold. Sousa has won his way into the hearts of the Pittsburgh public and last night about 28,000 greeted the bandmaster when he stepped upon the stage for the second concert.

From present indications the attendance record for the seventeenth season of the exposition will eclipse all others. The average daily attendance, even at the present rate, will bring the total above the half-million mark, but each night is bringing the average up a notch, the popularity of the rejuvenated show increasing its patronage from day to day. The cool nights favor the management in bringing out the people, while such attractions as Danrosch, Sousa, Herbert, Creator and Sementino are the biggest drawing cards obtainable.

New York Journal 9/18.05

SOUSA PLEASES AT THE HIPPODROME

Large Audience on Hand for His Second Sunday Concert.

A large audience was on hand to greet Sousa when he made his second appearance at the Hippodrome last night.

The programme included a solo, "Card Song" from "The Bride-Elect," sung by Miss Ada Chambers, and a violin solo by Miss Jessie Straus.

Miss Chambers and Miss Straus were each 7 feet tall to take a double encore.

New York World 9/18.05

SOUSA PLEASED BIG CROWD.

Sousa's Band gave its second Sunday night concert at the Hippodrome last evening and drew a packed house. Three soloists appeared—Ada Chambers, soprano; Jessie Straus, violinist, and Leo Zimmerman, trombone.

Miss Chambers sang the card song from "The Bride Elect" with effect and Miss Straus had equal success in a Hubay solo. The programme was diversified and thoroughly enjoyable.

New York Herald 9/18.05.

Syracuse Post & Standard.
9/19.05.

Syracuse Herald
9/19.05.

MOSLER—LIEBLING.

At the Hotel Majestic yesterday afternoon Miss Estelle Liebling, a singer, was married to Mr. Arthur R. Mosler, oldest son of Mr. Henry Mosler, a painter. Judge Joseph E. Newburger, of the Supreme Court, officiated. The best man was Mr. Gustav Mosler, a brother of the bridegroom.

The bride was attired in white chiffon trimmed with Italian lace and orange blossoms. Mrs. Leonard Liebling, who wore blue, and Mrs. Joseph Feder, who wore lavender, were matrons of honor. The bridesmaids, the Misses Jane Priscilla Sousa, Emma Frohman, Agnes Mosler and Lily Evelyn Lash, wore white lingerie gowns over pink silk and large white picture hats trimmed with pink plumes. The ushers were Dr. Fred H. Mosler, Messrs. Leonard, James and William Liebling, Mr. Joseph J. Feder and Mr. A. East.

Among those invited were Mr. and Mrs. John Philip Sousa, Mr. and Mrs. Daniel Frohman, Mr. David Etzham, Mr. and Mrs. Raphael Joseffy, Mr. Rupert Hughes, Mr. Alexander Lambert, Miss Bertha Galland, Mr. and Mrs. Jacob A. Cantor, Mr. Philip W. Harding, Mr. and Mrs. Adolph S. Ocas, Dr. and Mrs. P. E. D. Malcolm, Mr. and Mrs. Paolo Gallico, Mr. Earl Bryant Barnes, Mr. Charles Tryon, Mr. and Mrs. E. M. Scognamiglio, Mr. John Philip Sousa, Jr., Mr. Richard Garden, Miss Helen Sousa, Miss Cheryl Frohman and Miss Martina Johnstone.

Utica Observer. 9/19.05.

Sousa's Short Stay.

Sousa came, played, and went again, and all in short order. Still, when his bandmen rushed from the theatre nearly an hour earlier than the usual matinee performances conclude, they left behind an audience of about 600 persons who had no complaints to offer. The satisfaction was not because Sousa had cut it short, for they could have remained hours to listen to such music, but because the entertainment had been so fine while it lasted.

It was merry, too. Intermissions were an unknown quantity in the concert, and between numbers there were no more time than was really necessary, for Sousa is a very busy man and his itinerant calls for two places in a single day—some days. Yesterday was one of them. Utica was just a stopover between trains on the way to Syracuse, where the band played last night.

The programme yesterday was varied enough to get in the favorites of everyone in the audience. It contained lively two-steps and stirring marches as well as some of the dreamy airs that have become famous in the music of this composer. Miss Elizabeth Schiller appeared in vocal numbers, for the first time, by the way, and while her voice was not particularly strong yesterday, a little experience will probably fill out the tones and equip her for her work.

LAST NIGHT'S BILLS
AT LOCAL THEATERS

Sousa, Kellar and Vaudeville—Syracuse Stage Folks in Amusing Sketch.

For the first time in five years, John Philip Sousa, popularly known as the "march king," and his band appeared in a local concert at the Wieting last night.

The house was of a top-heavy character, the balcony entresol and gallery being well filled, while there were many vacant seats on the ground floor.

The audience got the worth of its money for in response to encores of numbers on

the programme, several of which were new. Mr. Sousa played the old favorites, such as "Stars and Stripes Forever," "Hands Across the Sea" and "The Invincible Eagle." There was variety, too, in the programme numbers and the encores, ranging from the robust and weird music of a new Welsh rhapsody and Wagner's "Ride of the Valkyries," from "Die Walkure," to "Bedelia" and "Oh, My, My, My."

Sousa, himself, has not changed much in five years. He bows just as low in acknowledging the plaudits of his hearers and his gestures in directing his big bunch of musicians are as characteristic as ever. Two of the new numbers played last night were of his own composition and attracted unusual interest on that account. The first was entitled, "At the Queen's Court," being descriptive of three royal personages, the queen, duchess and countess. It was well received. His new march, "The Diplomat," has the Sousa swing to it to a considerable degree, but it will not supplant in popularity some of his previous efforts.

A pleasing feature of the programme

was the sextet from "Lucia," played as an encore.

Mr. Sousa's vocal soloist this season is Miss Elizabeth Schiller, who has a sweet and flexible soprano voice of considerable range.

Syracuse Journal 9/19

SOUSA'S BAND CONCERT.

The best natured, most picturesque and popular bandmaster in this country, John Philip Sousa, came to the Wieting Monday night on his 27th annual tour. He started the enthusiasm with his first little descriptive number, Lumby's "Pictures in a Dream," and then good-naturedly swelled the program of nine numbers to 23 with 14 encore numbers. Sousa reigned in the encores not only with excerpts of his own but with variations of others that were of the distinctly popular sort. The encores included "El Capitan," "The Mouse and the Clock," "The Rosary," "Dixie Land," sextet from "Lucia," "Hands Across the Sea," "June," "Invincible Eagle," "Bedelia," "Oh, My, My, My," "Stars and Stripes Forever," "Manhattan," "Moonlight" and a "Madrigal." The soloists included that fine cornetist, Herbert L. Clarke, a sweet voiced girl, Elizabeth Schiller, who has a delightful method if not a powerful voice, and Jessie Straus, a violinist with very pleasant qualities in her art. The band had that perfection of balance and harmony in work and effects for which Sousa is noted. The engagement was for only one night.

Sousa's Band.

The printed programme of the Sousa band concert at the Wieting last night, through the good nature of Mr. Sousa and the clamorous insistence of the large audience, was expanded from nine numbers to nearly twenty pieces. After nearly every number one, two or three encores were demanded and cordially and ardently accorded by the March King. The enthusiasm of the audience burst out when, after the band played Lumby's "Pictures in a Dream" it played the popular "El Capitan" march. The audience applauded vigorously the old familiar rendering and laughed outright at Mr. Sousa's mannerisms. With all Mr. Sousa's eccentricities it must be admitted that he is a graceful leader, whose peculiarities are due to his temperament. After "El Capitan," the band rendered "The Mouse and the Clock," a delicate fantasy, which was played with beautiful expression. Herbert L. Clark, acknowledged to be the best cornet player in this country, played "La Vera," one of his own compositions. Mr. Clark played with much purity of tone and brilliancy of execution. Sousa's composition, "At the King's Court," was full of life and spirit and was played with delicacy and fine orchestral effects. In response to an encore the sextette from "Lucia di Lammermoor," the greatest piece of concerted music ever written, was rendered by the trombones and French horns. The playing of this popular piece fairly electrified the audience. Miss Elizabeth Schiller, soprano, sang the "Polonaise" from "Mignon," a show piece for all young artists. Her voice is somewhat thin and light, but her singing was characterized by great purity of tone and brilliancy of vocalization, and by a fervid and magnetic quality. For an encore she sang sweetly a new song entitled "June," which enabled her to exhibit charming qualities of voice and manner. A new selection entitled "Welsh Rhapsody," specially arranged for Sousa's band, closed part first of the programme. The rendering of this piece called into play many very beautiful and novel orchestral effects. The band played most delightfully a dreamy waltz entitled "Vienna Feelings," the rhythm of which was most captivating. A new selection, "The

Gypsy," was played with great delicacy and graceful expression. Miss Jessie Straus played the "Hungarian Rhapsody" upon the violin and made a most pleasing impression. Her execution is brilliant and her tonal effects were pure. Her playing was of a showy and artistic character. The dampness of the atmosphere somewhat affected the strings of the instrument and their response was lacking in clearness and volume. Her playing denoted the possession of the fervor and feeling. Wagner's "Ride of the Valkyries," a splendid composition, splendidly rendered, closed the programme. With the exception of the selection from "Lucia" the encores were the most popular selections rendered. "Dixie," a medley of Southern airs, took the audience by storm, and the rendering of "Bedelia" created much movement. This was followed by "Oh, My, My," a popular song. After the "Diplomat" march the "Stars and Stripes Forever" was first played, and then "Manhattan Beach," which in turn was followed by a rendition of "Moonlight." The concert was a popular one and gave great enjoyment to an audience which manifested its approval by frequent and hearty applause.

SOUSA THRILLS BIG AUDIENCE

Popular Bandmaster Plays
Old Favorites, Even "Bedelia," at the Wieting.

GIVEN A ROYAL WELCOME

John Phillip Sousa, always a favorite in any community in this big band loving country, met with a most enthusiastic welcome at the Wieting last evening and with his usual good nature gave his audience a concert twice as long and a little longer than what was billed on the program, for his band and his soloists responded in every instance to an encore, and twice to a second number. And all of the good old Sousa two steps that set the blood dancing in one's veins and recall a lot of pleasant memories always, were heard as only Sousa and his band can play them.

Even "Bedelia" was resurrected with a comedy touch that put the audience in great good humor. "Moonlight," "El Capitan," "Hands Across the Sea," "Invincible Eagle" and "Manhattan Beach" were played and he were a jaded old fossil, indeed, who could not feel a thrill and a tingle in his veins while he listened to the band! It was rejuvenating; it made children of us all. Such music may not be classic; it may even be mediocre from the Herr Professor's standpoint, but it is not in vain; it is not unworthy if it warms up the cockles of one's heart; if it renews one's faith in the joy of things, and Sousa does that. But he is always best as Sousa: he will never write a Hongroise rhapsody but no one will ever compose a march, a two step more to the taste of us Americans than the only John Phillip.

A Varied Program.

The program was varied and included besides the band numbers, a concert solo played and composed by Herbert L. Clarke, entitled "La Veta," which was a brilliant number admirably adapted to show the clever cornetist's skill. His encore "Rosary" was exquisitely rendered and was one of the most enjoyable numbers of the evening. Miss Elizabeth Schiller sang that favorite concert number the "Polonaise" from "Mignon" with charming ease and intonation, but her's is hardly a voice suited to so large an auditorium. She was warmly greeted and responded to an encore, "June."

Miss Jessie Straus, a young violinist, displayed wonderful skill and temperament in handling her instrument. Her first number was the "Hungarian Rhapsody" of Hauser and a delightful "Madrigal" was played as an encore. The young girl shows great gifts and has undoubtedly a brilliant future ahead of her.

"At the King's Court," played by the band, is a suite of numbers by Sousa which are as pretentious a composition as has been undertaken by the band master. The idea was original and well worked out, and the second number, "Her Grace the Duchess," carried through it a charming waltz movement that fell pleasingly on the ear. "Her Majesty the Queen," the last of the suite, has a decidedly grandiose manner and dignity that suggests all that the composer intended to portray. But after all one prefers Sousa, to be the two-step Sousa; one doesn't want him to become "ambitious;" to become "musicianly;" to become conventional.

A particularly attractive number was "Vienna Darlings," by Ziehrer, which was played with great style and grace by the band. "The Diplomat," a new Sousa march, was heartily encored and as a second number the band played a number entitled, "Dixie," which was a clever arrangement of several old time "Turkey" melodies with "Dixie" as an under current through it all. The "Ride of the Valkyries" from "Die Walkure" completed the program. It was rendered with great regard to the weird and picturesque effect of the Wagnerian opera and received an ovation at the hands of the audience.

Buffalo Inquirer 9/20.

MARCH KING'S DELIGHT BIG AUDIENCES

JOHN PHILIP SOUSA, the "March King," who gave two concerts in City Convention Hall yesterday afternoon and evening, was greeted by very large and enthusiastic audiences at both performances despite the intense heat which made it almost unbearable to attend an entertainment of any kind.

It was an auspicious opening for the musical season, however, and if there are as large audiences and as much enthusiasm shown at the other fine musical attractions arranged for the season, it is sure to be a successful one.

The afternoon programme included selections from Moszkowski, Puccini, Bucallosi, Mascagni and Berlioz.

Sousa gave many encores which were demanded, playing several of his old time marches which are great favorites with the public.

Miss Elizabeth Schiller, soprano, and Miss Jessie Straus, violinist, appeared at both concerts. Leo Zimmerman gave several trombone solos in the afternoon. Miss Schiller is a young woman possessing a very pleasing voice which was heard to advantage in the numbers given. Miss Straus has played here before and shows much

Inquirer

improvement in her work. Her solos were enthusiastically received. At the concert last evening a varied programme was given and proved delightful to the audience.

Sousa's new march, "The Diplomat," was a great delight to his hearers and as encores he played for them "El Capitan," "The Stars and Stripes Forever" and other pieces equally as pleasing.

Other numbers of a serious nature were. The Wagner "Ride of the Valkyries" and the Welsh Rhapsody by Edward German. The latter was arranged for the Sousa band by Dan Godfrey, Jr., from the original orchestral score. The Welsh Rhapsody is an interesting composition. "At the King's Court," a set of character sketches in music, was another piece which won favor.

Miss Schiller and Miss Straus were heard again last evening. Miss Schiller sang the Polonaise from Thomas' "Mignon" delightfully and gave Mrs. Beach's "June" as an encore.

Herbert L. Clarke, cornetist, who is an established favorite in Buffalo, was also a soloist last evening and played a charming composition of his own entitled "La Veta." As an encore he gave Navin's "Rosary."

Buffalo Ev. Times 9/20-05

BIG AUDIENCES ENJOYED SOUSA

POPULAR MARCH KING AND HIS
BAND GAVE TWO CONCERTS AT
CONVENTION HALL.

The local musical season was opened last night, with the appearance of the ever-popular John Phillip Sousa and his splendid band. Mr. Sousa and his organization return fresh from many triumphs across the ocean and they were given a royal welcome here by two big audiences. Sousa will ever be popular in the hearts of the music loving public and he is always assured of a warm reception in Buffalo.

Yesterday's programs were arranged so as to suit the musical masses. In the afternoon the heavier compositions were from Moszkowski, Puccini, Bucallosi, Mascagni and Berlioz. There was the delightful sprinkling of the famous Sousa marches and other lighter bits.

In the evening the program was delightful. Sousa's new composition, a suite in three numbers entitled "At the King's Court," was beautifully played. It is a quaint composition. His new march, "The Diplomat," has the true Sousa swing in the trio and it keeps the feet tapping and the pulses moving, as did all his older compositions. As encores he played the ever popular "Stars and Stripes Forever" and the tuneful "El Capitan."

Perhaps the heaviest and most pretentious composition of the evening program was the Welsh Rhapsody by Edward German and arranged from the original score by Dan Godfrey, Jr. The composition is a beautiful interweaving of the old Welsh airs, with an impressive introduction and a decidedly brilliant finale.

The soloists last night were Miss Elizabeth Schiller, who had a pure, pleasing soprano, Herbert L. Clarke, cornetist, and Miss Jessie Straus, violinist. Miss Schiller sang Beach's beautiful "June" and a polonaise from "Mignon." Miss Schiller is a stranger to Buffalo audiences but she made a decided impression last night.

Miss Strauss and Mr. Clarke are old favorites here and their work last night was up to their usual standard.

SAME OLD SOUSA, SAME OLD BAND

Big Audience delighted at the Opening of the Buffalo Musical Season.

MISS SCHILLER, SOLOIST

She was the only Stranger to Buffalo Folk—Has pure and pleasing Voice.

That John Philip Sousa has lost not a whit of his oldtime popularity was evidenced by the splendid audience and the hearty welcome which greeted him last night at Convention Hall. Mr. Sousa and his band opened the Buffalo musical season yesterday by a matinee and an evening concert. It was, if one may judge from attendance and enthusiasm, a good omen for the success of the season.

Mr. Sousa, looking younger and fresher than when he last played in Buffalo, led his men through a programme of which the most serious numbers were the Wagner Ride of the Valkyries and the Welsh Rhapsody by Edward German. The latter was arranged for the Sousa band by Dan Godfrey, Jr., from the original orchestral score. The Welsh Rhapsody is an interesting composition. It is too long, and the middle portion is monotonous, but it is skillfully constructed, and the interweaving of various old Welsh airs is cleverly done. The opening is impressive, and it closes with a really magnificent climax. Other numbers of special interest were Sousa's new suite. At the King's Court, a set of character sketches in music, and his new march, The Diplomat. But however pleasing the new things may be, it is the familiar Sousa marches which the people love that call forth the sincerest and heartiest applause, and show what a warm place the march king has in the hearts of the public.

The soloists of last evening were Miss Elizabeth Schiller, soprano; Miss Jessie Straus, violinist, and Herbert L. Clarke, cornet. Miss Schiller was the only stranger to a Buffalo audience. She has a very pure, pleasing voice, which is well produced and which she never forces beyond its natural limits. She sang the polonaise from Mignon, and, as encore, Mrs. Beach's effective June. While her coloratura singing is not yet above criticism, Miss Schiller's voice and personality made a decidedly favorable impression, and she was heard with pleasure.

Miss Straus and Mr. Clarke are established favorites in Buffalo, and what has been said in former years of their musical endowments and successful achievements can be repeated of their work last night. It must be admitted that the Sousa band was not quite up to the mark in the playing of the accompaniments, which sometimes dragged sadly, to the evident disadvantage of the soloists. This was especially noticeable in Miss Schiller's case. In the numbers by the band, however, there were the same smoothness, unity, shading and spirit which has always made this organization a pattern and the playing a joy.

SOUSA'S BAND WAS WARMLY WELCOMED.

The Famous March King Auspiciously Opened Buffalo's Musical Season.

John Philip Sousa and his band entertained about 2,000 persons in Convention Hall last evening. The Buffalo musical season was opened yesterday by the march king with afternoon and evening concerts, and a more auspicious opening could not have been desired. The audience was highly appreciative, and the band played with all the old-time spirit which has made it so famous.

Mr. Sousa's evening programme consisted of nine numbers, but through encores it was extended to more than twice its original length. The director was liberal with his encores, and his encores really pleased his audience most. For the noted leader then played several of the marches which have won him fame and fortune.

Among the marches played as encores were "El Capitan," "The Stars and Stripes Forever," "The Stars and Stripes Forever," "The Stars and Stripes Forever." All of them were received with marked enthusiasm. "The Marseilles" and "The Clock" were warmly applauded, while "Blue Bell," with variations about the comedy line, drew continued applause.

The heartiest of the numbers on the regular program were the "Ride of the Valkyries," by Wagner, and the "Welsh Rhapsody," by Edward German, the latter being arranged especially for Sousa's band by Dan Godfrey, Jr., from the orchestral score.

Miss Elizabeth Schiller, new to Buffalo, made an excellent impression in her soprano solos. In the Polonaise from "Mignon," by Thomas, her voice was shown to splendid advantage.

Miss Jessie Straus, violinist, showed decided improvement over her work upon her last appearance in Buffalo. Her rendition of the "Hungarian Rhapsody," by Hauer, brought forth round after round of applause.

Herbert L. Clarke, cornetist, displayed remarkable powers. His tones have a wonderful beauty and evenness, even when he is executing some of the most difficult double and triple tongue passages. He played one of his own compositions, following it by "The Bosary."

From beginning to end the concert was as fine one and was highly appreciated.

BIG AUDIENCES AT SOUSA CONCERTS

Famous Bandmaster and Composer Opens Musical Season Here With Two Concerts at Convention Hall.

BOTH AUDIENCES ARE DELIGHTED

The musical season in Buffalo opened most auspiciously last evening. John Phillip Sousa, march king, famous band leader and man of many musical triumphs, appeared at Convention Hall to almost a full house in the evening and a fairly good-sized audience in the afternoon. The number which turned out surprised even the most sanguine.

Yesterday's programmes were chosen with a view to please all. In the afternoon there were selections from Moszkowski, Puccini, Bucchioni, Mascagni and Berlioz, with the usual sprinkling of Sousa marches as encores. The evening programme was also delightfully varied, and the encores stretched out the programme three times its length. Many new numbers were given, and Sousa appeared as a composer of something more serious than marches. A Suite entitled "At the King's Court," in three numbers, was the pretentious number which the March King offered. A second or third hearing would be necessary before a fair opinion of the composition could be given, but it showed the master in a new light and gave a suggestion of possibilities. One of the striking numbers on the programme was a Welsh Rhapsody by Edward German, which had been specially arranged by Dan Godfrey, Jr. Another new number which came in for a large share of the applause was "The Gipsy," by Ganne, a pretty thing which might be called Irish rather than gipsy in character. Sousa introduced a new march which he has called "The Diplomat," and gave ever so many of the old familiar ones, including "El Capitan" and "The Stars and Stripes Forever."

The soloists with the band this season are: Leo Zimmerman, trombone player, who was unable to appear yesterday; Miss Elizabeth Schiller, soprano; Herbert L. Clarke, cornetist, and Miss Jessie Straus, violinist.

Miss Schiller sang the Polonaise from Thomas' "Mignon," which was too heavy for her voice, which was heard to better advantage in the encore number.

The violinist, Miss Straus, has been in Buffalo once before. She shows decided improvement in her work.

Mr. Clarke, in his solo, "La Veta," which is a composition of his own, displayed wonderful beauty and evenness of tone, and in response to an encore played Nevin's Bosary.

Sousa has an unusually fine band and will always be a welcome visitor in Buffalo.

**SOUSA STIRS THEM UP
AS HE ALWAYS DOES.**

**Two Splendid Audiences Enjoy
the March King's Music.
A New Soprano.**

Two great audiences enjoyed the Sousa concerts yesterday and last night at Convention Hall. The most popular of bandmasters was enthusiastically received and was as generous of his favors in return. His concert company includes three soloists—Elizabeth Schiller, soprano; Jessie Strauss, violinist, and Herbert L. Clarke, cornetist. Mr. Clarke and Miss Strauss have been heard here before and both are popular with Buffalo audiences. Miss Schiller has a pure, sweet voice of good range and moderate power, and a very agreeable presence. At the evening concert she sang the Polonaise from "Mignon" and in response to a strong call gave Mrs. Beach's "June." Mr. Clarke responded to his recall on his "Veta" solo with the beautiful setting of Robert Cameron Rogers' "The Rosary." Miss Strauss was generous enough to respond to an encore on the Hungarian Rhapsody with "Zugnerweisen." Mr. Sousa was recalled on every number and responded with the kindly readiness which has won him so much favor with Buffalo audiences. The favor of an encore loses nothing by being done as if the artist enjoyed doing it, and Mr. Sousa always does a gracious thing graciously. There was all the effect of contrast when after such a piece as "Pictures in a Dream" or the stately "King's Court" suite he swung into the old time marches and made the roof ring with "King Cotton," "El Capitan" and "Bands Across the Sea." Not the least delightful of the band numbers was a concert called "The Mouse and the Clock." The Welsh Rhapsody, closing with the noble air of the Welsh national song, "The Men of Harlech," made a fine finale for the first part, and the programme closed with Wagner's stirring "Ride of the Valkyries." Mr. Sousa is a week or two older than when he was here last. The bald medallion comes a fraction lower on his crown, and he seems a trifle stouter but he leads with all the grace and verve of old time and his fingers talk a polyglot language. His reception last night, in the face of strong attractions at the theaters, proved that he has lost none of the favor of Buffalo music-lovers.

Youngstown Indicator
9/21.

Sousa's Great Band.

The opening of the season for the series of entertainments to be presented by the People's Institute was most auspicious. The inaugural attraction was Sousa's band which appeared at the Park theatre last night before an audience that claimed for its accommodation every seat in the auditorium of the theatre and many in order to hear the music accepted seats in the gallery.

Both in the character of the attraction and of the audience the opening augurs well for a profitable, and for patrons, a most enjoyable season.

Sousa and his band while in the public eye are one and inseparable, as are a feature apart. With the possible ex-

ception of the late Patrick Gilmore, no other band master has reached such fame and stood so high in popularity with the people as does John Philip Sousa. In directing his band he is given to peculiarities of gestures which have been subject of satire by those who give imitations on the stage, and about which columns have been written and pictures published in the press, but it has all gone to add to the name and fame of Sousa and has carried that fame around the globe and did much to make the world girdling trip recently completed by Sousa's band, the great success it was.

As a musical organization no other has attained the fame that belongs to Sousa's band and none is of greater popularity with the people, those who understand music and those who don't, for there is about the music played by Sousa's band the quality that "soothes the savage breast" and starts the enthusiasm of those who would be unresponsive to melody of less purity and music of less spirit.

The audience that attended last night's concert was representative of the people who appreciate the higher class of entertainment and as a consequence represented the better element of the city. So it is that the People's Institute is to be congratulated on the character of entertainment and audience attending the inauguration of the season.

It would be presumptuous for the layman to describe the music of Sousa's band. It is beyond criticism and as for compliment the fame of Sousa and his band is too firmly fixed to need additional eulogy for either.

The program was one such as would be expected at a concert given by Sousa's band. From the most trying of classic composition to the rag time of "Bedelia" the music ranged, and under the direction of the master the instruments of the musicians told the story of the notes, in such burst of melody or sweetness of symphony as to sway the audience to the silence or admiration or stir them to enthusiastic applause of compliment.

Sousa must have been in happy frame of mind last night and must have appreciated the appreciation of his audience for he allowed encore after almost every number on the program and after having played "Bedelia" as encore to the first number after intermission, the outburst of applause was so spontaneous and prolonged that Sousa did the unusual and permitted a second encore presenting "The Mouse and the Clock."

Sousa presented two of his own new compositions as numbers of the program: "At the King's Court," a suite in three number, written to commemorate the command of the King of England to have the band play before him, and "The Diplomat," a march that has all the dash and swing that makes Sousa's march music so famous and popular and which will undoubtedly

ly take rank with "Stars and Stripes Forever," that is played by every band of the civilized world.

There were three solo numbers on the program. Mr. Herbert L. Clark, leading cornetist, with the band played "La Veta" and in such faultless and inspiring manner as to win him an encore to which he responded by playing the "The Rosary."

Miss Elizabeth Schiller, soprano, sung for her program number the Polonaise from "Mignon." Miss Schiller is the possessor of a voice of beautiful purity and splendid cultivation, her control of tone being wonderful and her singing so won her audience that an encore was demanded to which she responded by singing "Voices of the Spring."

Judging from the enthusiasm that was aroused by her performance Miss Jessie Strauss, violinist, was the most popular of the soloists, at least she appeared to appeal most to the popular acclaim. Her program number was a Hungarian Rhapsody, in the playing of which she showed such perfection and technique and such masterful control of her instrument in the bringing forth of tone that her playing appeared the inspiration of genius. She was heard with the silence that denotes the interest of admiration until she had concluded, when there arose a tumult of applause that proved the audience had been charmed. In response to the call Miss Strauss played a German folk song, and again her triumph was shown in the applause that followed her as she left the stage, and would not be stilled until she again appeared and with superlative sweetness played a Madrigal which was in its playing, one of the most beautiful of the selections of the evening.

The full program as presented was as follows:

Pictures in a Dream.....Lumbye Solo, "La Veta" (new).....Clarke 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.

Solo, Polonaise from "Mignon"....

..... Thomas

Miss Elizabeth Schiller.

Welsh Rhapsody (new)....Ed German (Especially arranged for Sousa's Band by Dan Codfrey, Jr., from the original orchestral score.)

INTERMISSION.

Valse, "Vienna Darlings".....Ziehror

(a) Idyl, "The Gypsy" (new)....Ganne

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

.....Sousa

(c) March, "Lexington" two-step

(new)Millicent R. Wick

Solo, Hungarian Rhapsody.....Hauser

Miss Jessie Strauss.

Ride of the Valkyries from "Die

Walkure" Wagner

To this program were added the encore numbers of "King Cotton," "Dixie Land," "El Capitan" and the others mentioned.

Despite the fact that it was nearly 9 o'clock before the concert began there were those who did not arrive until half an hour or more later and went trooping and tramping down the aisles to seats at the very front of the theatre and at a time when the band was playing softly some pretty melody to the hearing of which those who love music for music's sake, were straining their ears to catch the sound.

There appeared no excuse for such late coming to a concert that was announced to begin at 8:15 o'clock and it appeared that those who did so and by so doing disturbed the music and interfered with the pleasure of others, had been waiting on the outside until their entrance would attract attention and they would be given an opportunity to show off. In the language of George Bernard Shaw: "It's a beastly habit."

Youngstown Telegram
Youngstown Reflector
 9/21.05

W

SOUSA AND HIS BAND

SOUSA THE MARCH KING

THE CONCERT WAS ENJOYED

Season of the People's Institute Opened Wednesday Night With Fine Attraction—Large and Fashionable Audience Applauded Selections.

The season of the People's Institute was opened at the Park theater Wednesday night by Sousa's band. The theater was filled and the music lovers of the city enjoyed a treat. The concert was well arranged and the different numbers received with enthusiasm. The soprano soloist was Miss Elizabeth Schiller, the violin soloist, Jessie Strauss and Herbert L. Clarke, the cornetist. They appeared to advantage.

A delicate compliment was paid the Youngstown audience, inasmuch as the fourth number of the second part was a composition by Mrs. Mellicent R. Wick, wife of H. K. Wick of this city. The selection was a march, "Lexington" and was presented with exquisite skill.

Mrs. Wick is the composer of a number of piano numbers, having enviable talent in this direction.

Norwalk Herald
 9/21.

A FINE CONCERT.

Gilger Theatre Filled With Music Lovers Who Listen to Sousa's Famous Band.

Nearly all the seats in the Gilger Theatre were filled this afternoon by the music-loving people of Norwalk, North Fairfield, Plymouth, Chicago Junction and other nearby towns to hear one of the finest musical concerts ever listened to in Norwalk, that given by John Phillip Sousa and his famous band of fifty-five pieces.

It was a typical Sousa program, music that thrills and makes the heart beat more quickly. There were nine numbers on the program, and nearly every one was followed by an encore.

The band came in this noon on a Lake Shore special train, and left at 4:40 o'clock this afternoon for Toledo where a concert will be given tonight.

Gave a Delightful Concert Enjoyed by Many at the Gilger Theatre, Thursday

Sousa and His Band, who gave a matinee concert at Gilger Theatre on Thursday, appeared before a large and fashionable audience and delighted all present with their splendid entertainment. The band numbers over fifty skilled musicians and the music they render is always of the highest class and suits the popular fancy of all lover of good music.

The company arrived in Norwalk on a special Lake Shore train at 1:10 p. m. from Youngstown, Ohio, where they appeared Wednesday evening before a large audience. The concert in Norwalk began at 2 p. m. and for two hours the audience sat enraptured by the musical productions offered, which consisted of selections from noted and popular composers, a number of them being the favorite compositions of Sousa himself, whose name long ago became a synonym for all that is finest in a musical way. "At the King's Court," one of Sousa's latest productions, was finely rendered and was worthy of the hearty applause which it received. His new march, "The Diplomat," was a distinctive feature of the program and demonstrated that there was an excellent reason for this world-famous bandmaster having received the title of "the march king," as he undoubtedly stands at the head of writers of this class of music.

With Sousa and His Band are three soloists, Miss Elizabeth Schiller, soprano; Miss Jessie Strauss, violinist, and Herbert L. Clarke, cornetist, all of whom are artists in their particular lines and whose delightful selections appealed to the audience in a most flattering manner. Miss Schiller rendered the Polonaise from "Mignon" in splendid style; Miss Strauss gave Hauser's "Hungarian Rhapsody" in a manner that proclaimed her to be a true interpreter of the composer's idea; Mr. Clarke, in giving his own composition, "La Veta," showed himself to be a masterful writer of cornet music. The trio were enthusiastically encored and there was a good reason therefor.

The closing number on the program was the "Ride of the Valkyries, from 'Die Walkure,' by Wagner, and no better selection could have been made for the crowning pleasure of the afternoon. It was a happy finale to the finest concert that has been given in Norwalk since Sousa and His Band appeared here eight years ago.

Encores to the various selections included "El Capitan," "The Rosary," "Dixie Land," "June" and other favorite compositions, which were announced by placard from the rear of the stage.

The audience which assembled at Gilger Theatre Thursday afternoon was a representative one and withal a most appreciative one, and that it was also a thoroughly delighted one was indicated by the hearty applause accorded each number on the program.

Sousa and His Band left Norwalk at 4:40 p. m. for Toledo, where they give an evening concert at the Valentine Theatre.

Toledo O. Times 9/22.05

STIRRING MARCHES PLAYED AS ENCORES ACCORDED MOST APPLAUSE.

Sousa is popular with the American people, and his concerts are invariably well attended and always enjoyable. The secret of his success lies in his knowledge of what the people want and his ability to give it to them.

His concert at the Valentine last evening was a fair sample of the quality of music that the greater number of people enjoy. Sousa does not aim to reach a select few; his purpose is the majority. The majority cannot understand the classical, and, therefore, does not want it; so Sousa, as a general thing, eliminates the classical and substitutes something simple and more pleasing to the musically-uneducated ear.

His own compositions, those well-known and stirring marches, form the basis of his programs. They are not a part of the regular program, but are used in the encores. The audience is quick to note this, so Sousa accomplishes a double purpose—he is sure to get an encore and his second selection is certain to bring out even more applause than the first. This keeps the band keyed up, is pleasant to the director, and the audience never loses any of its enthusiasm.

Sousa's program is about the same as usual, while his band continues on the same plane of excellence. It is not a wonderful organization, but it is a good band as concert bands go, and Toledo will probably not hear a similar program any more pleasingly rendered.

Its more ambitious numbers were well received, but it was left to the marches to make the hit. Although similar in construction, time and swing, these are very popular, and the organization seems more at home, no matter which of the pieces is being rendered.

"Stars and Stripes Forever" scored the most distinct hit of the marches, while a ragtime and operatic version of "Bedelia" was a success. All the numbers were well chosen.

Miss Jessie Strauss, a clever violinist, was rewarded with liberal applause, as was the soloist, Miss Elizabeth Schiller. Herbert L. Clarke, the first cornetist, played superbly. The audience was a good-sized one, and was enthusiastic in its applause.

GOODA-BYE-CREATOR; SOUSA'S COME BACK

Old Friends and Old Music Re-united at the Valentine—Did you Ever Dance to King Cotton?

Adois, Signor Creator. Twenty-three for yours. Skidoo.

And why?

Once more has our own John Phillip Sousa come among us, we have seen him in all the glory of his immaculate white gloves, his neat little boots and that uniform which has been the despair of many tailors, we have watched as he led his band with gestures perfectly proper and not too enthusiastic—and we have returned to our own.

No more do we demand the athletic contortions to which you are so prone, signor. You to the woods.

The "March King" came to the Valentine last evening, he and his band, after an absence of two years. There was no change.

The program was varied. There was a little of Wagner and one or two other composers who have earned fame as writers of classic music, whatever that may be. But it was mostly Sousa, and we would not have it otherwise. "The Diplomat," a new march, and a suite, "At the King's Court," also by the leader, were among the new numbers.

That court piece was mainly descriptive. One of the suite is the countess. From the music we judge she was a very sporty countess with a penchant for race tracks and skirt dances and cakewalks and such things. The duchess, another of the ladies described, was a pompous old woman, if the music is to be believed, and the queen, who came last

on the list, had the worst time that ever happened to anybody, with her queenly dignity always bumping in just as everybody was getting ready to have a good time.

O, it's no fun to be a queen. You could tell that from the music, easy.

The audience (it was a pretty fair-sized one, too, for the season) gave the bulk of its appreciation to the old marches to which it danced some 10 or 12 years ago.

"King Cotton," "Invincible Eagle," "Manhattan Beach," "El Capitan"—how they did make a person back to the days before the rheumatism got one. But it did seem almost an insult to the intelligence of the old folks to have a middle-aged person come out with a big card bearing the name of the encores. Didn't that citizen suppose we knew the names of those marches?

Herbert Clarke, cornetist; Miss Elizabeth Schiller, soprano, and Miss Jessie Straus, violinist, were the soloists of the evening. Like all the rest of the program, they played, or sang, just as the audience most desired, nothing very heavy, but good musical little things that won the applause of the listeners.

Sousa was most enthusiastically received at the Valentine last night. His quiet, masterful manner of conducting, the superb effects produced, his generosity in the matter of encores, all combined to make him a popular idol.

His program ranged from Wagner to Beethoven, so all tastes were gratified. The vast audience that filled the Valentine took more kindly to the blood-stirring marches that have made Sousa famous the world over, than to the more pretentious offerings by composers to whom no time is absolutely unknown.

In response to the enthusiastic applause that greeted each number Sousa gave some of his familiar works like El Capitan, The Stars and Stripes Forever, Dixie Land, etc. He presented two or three new compositions that seemed to be quite up to the Sousa standard. The band, this year, is larger than before, and is well balanced and proficient.

Pressing calls were contributed by Miss Elizabeth Schiller, soprano; Jessie Straus, violinist, and Herbert E. Clarke, cornetist.

Chicago
Int. Ocean 9/24.05

Ch. Chronicle

Chicago American 9/25

Chicago

9/25

J. P. SOUSA, SANE BANDMAN.

Appears in Auditorium and is Greeted by Faithful Following.

After the season of Italian and German bands, with their strenuous methods and lengthy excursions into the field of orchestral music, "March King" Sousa and his band came as a healthy, refreshing return to legitimate band music in the Auditorium yesterday. Ellery's and Creator's Italian bands have done some very sensational things and some that were really musicianly, but after all there are none of them who play more smoothly, more artistically, and half so sanely as does Sousa.

Of course, he plays less serious music than do they, and for that one can be truly grateful. The military band can never really do justice to Wagner and Leoncavallo, even with a sterling musician like Kindermann or Ferrullo conducting, and in the legitimate field of the band, the two-steps and marches, the old "rag time" favorites of the masses, no one can approach Sousa. He plays them with a finish that is worthy of better music.

Sousa himself has not changed at all. He is the same trim, immaculate figure, just as sway-backed and jaunty, with the same quaint eccentricities and the same benevolent smile that has endeared him to thousands of Americans. As usual, his program was very brief, the numbers announced serving but as excuses to add many of his own marches and two-steps in the form of encores.

The soloists at the Saturday matinee were his first cornetist, Herbert L. Clark, who scored his accustomed success in a new work of his own, and Miss Elizabeth Schiller, soprano, who displayed a clear and very light coloratura soprano voice in the polonaise from "Mignon."

The audience was small but appreciative. The band plays this afternoon and evening in the Auditorium. G. D. G.

Chicago Chronicle 9/24

SOUSA IS WELL RECEIVED

Two Large Audiences Listen to Well-Selected Programmes.

John Phillip Sousa, with his band, began an annual engagement yesterday afternoon in the Auditorium theater before an enthusiastic audience, and again last night succeeded in interesting another throng of people. The programmes presented were of a popular nature and were thickly sprinkled with compositions of the "march king." Encores were demanded two and three times after each number and in nearly every instance Mr. Sousa responded with one or the other of his well-known marches.

The afternoon programme began with Lumbye's picturesque "Pictures in a Dream" and closed with Wagner's spirited and noisy "Ride of the Valkyries," from "Die Walkure." Other notable pieces of the afternoon were the suite "The Nations," Mozowski, and a new march, "The Diplomat," by Sousa. At the insistent demands of the audience "King Cotton," "The Stars and Stripes Forever" and several other old favorites were given with the usual swing and dash.

Mr. Sousa has three soloists with him this year, and they are all drawing numbers. Herbert L. Clarke, the cornetist, appeared at both concerts and won a most enthusiastic reception. He is well trained and succeeds in getting a round, velvety tone from the instrument. Miss Elizabeth Schiller is the vocal soloist, and her singing of the polonaise from "Mignon" in the afternoon and a waltz song in the evening gave her ample opportunity to display a clear and high lyric soprano voice.

Another feature of the concerts was Miss Jessie Straus, violinist, who played Hauser's "Hungarian Rhapsody" in the afternoon and in the evening presented Sarasate's "Zigounerweisen." In both numbers the young woman acquitted herself admirably. The engagement concludes with two concerts today.

WATERLOO TIMES-TRIBUNE

FRIDAY, SEPTEMBER 29, 1905.

SOUSA WAS POPULAR.

Great Musician Draws a Crowd that Fills Brown's to Overflowing.

Sousa, the great musician and band leader, filled Brown's opera house to overflowing last evening. Cedar Falls and all of the surrounding towns were well represented at the concert and every minute of the time during which the leader and his band were giving their selections the crowd was rapt with attention and enjoyed the music greatly.

Sousa has visited Waterloo before but it is doubtful if anywhere he ever received a more enthusiastic welcome. Social Waterloo was present and music loving people, for miles around were present. When the leader entered the platform to take charge of his band, baton swinging, and smile upon his face the applause was vociferous. Sousa is always welcome to Waterloo with his concerts and will always be received with packed houses. The concert was fine.

SOUSA'S BAND GETS HEARTY APPLAUSE AT AUDITORIUM.

Great House Filled to Top Galleries and Popular March Master Responds Again and Again to Encores of Pieces.

Chicago Soprano, Elizabeth Schiller, Makes Good Impression; 'Humpty Dumpty,' London Success, Here Oct. 16

Sousa's Band gave two performances at the Auditorium yesterday to audiences that filled the great house to the top of the top galleries. The numbers most applauded were those of the bandmaster's own composition, which he was forced to play for encores after almost every number. Miss Elizabeth Schiller, the new soprano singing with Sousa, had the honor of several recalls after her numbers. She has a clear soprano voice, which sounded sweet but rather light in the big auditorium. Miss Schiller is a Chicago girl selected by Sousa recently from a number of applicants for the place.

Miss Jessie Straus, the violin soloist, played the "Scene de la Czardas," by Hubay. She is a favorite with the Sousa audiences. The four concerts given by Sousa this time demonstrated that the composer of the American tunes has lost none of his prestige by going abroad.

Sousa.

Sousa and his band came to the Auditorium Saturday afternoon and in the course of the next thirty-six hours gave four concerts. At the two matinees the audiences were of only moderate size, but in the evenings the concert room was filled nearly to its legal limit. The enthusiasm on all occasions was just as hearty and as abundant as if not a note of band music had been heard in Chicago all the summer through. The countless evenings and days spent since last May in listening to concerts of similar character apparently had in nowise dulled the public's keenness for such tonal entertainment.

Not that every concert given here last summer was of the Sousa kind. The "March King" and his organization occupy a unique place in the world both as regards ability and popularity. A better company of instrumentalists is not to be found, and a more generally liked leader is not now before the public. The concerts yesterday and Saturday proved that the band has lost none of its high efficiency, and that the grace, poise, and good musicianship of Sousa himself have been in nowise impaired since last they were displayed here.

The four programs were of the customary Sousa sort—well varied, not so long but that two and three encores after every number were possible, and containing enough in the way of solo selections and novelties to interest and entertain. The latest Sousa march had place on each of them. It bears the title "The Diplomat," and took so tremendously at the matinee yesterday that three others of his marches had to be played before the audience would let the program be continued. There is nothing diplomatic about the march, that is if diplomacy have cunning and dissembling as its chief components. The march is frankness itself. It is openly tuneful, musically clear as crystal, and is made with the sole intent of pleasing. And it succeeds. It is a spirited, swinging march, the popularity of which is certain. Miss Elizabeth Schiller, soprano, and Miss Jessie Straus, violinist, were the soloists at each of the concerts. W. L. HUBBARD.

Mme. Frank 9/11.05

Pittsburgh Dispatch 9/12.05

Pittsburgh Post 9/12.05

Pittsburgh Post 9/12.05

De Hall. Co. Chronicle.

9/26.05.

Spending Evening Gayly. 9/27.05.

SOUSA AND HIS FAMOUS BAND

Came, won the hearts of all music lovers, and vanished leaving pleasing memories for all music lovers who were privileged to listen to their magnificent program. Chronicle Hall was well filled many from Sycamore, Rochelle, Creston, Maize and Cortland being present, and all with one voice expressing their satisfaction. Miss Ellsworth Schiller's singing was magnificent, by perfect, a clear bird like soprano, and a cultivation that was shown in the wonderful manipulation of her vocal-
Miss Jessie Strauss was just as fine in her line as violinist as Miss Schiller vocalist, and her audience were charmed with her perfect bowing and her interpretation of Hanser's "Hungarian Rhapsody", which called for an encore most graciously accorded by the sweet young woman.
Sousa and his band gave a Grand Concert and all are satisfied.

DELIGHTFUL CONCERT AT THE ACADEMY WHICH WAS FULL TO THE DOORS.

Every Number Encored and Generous Response Was the Order of the Evening — Everybody Was Enthused.

Sousa played his band at the Academy of Music last evening and if there was anybody in the audience that filled the theatre to the limit of its seating capacity, who did not go away fully convinced that they never heard better band music, they have not been reported to the office of the Gazette.
Yes, Sousa played his band; played it as some great virtuoso plays some great organ. He had the sixty men in hand in a marvelous discipline that made of them one great instrument that breathed zephyrs of sweet concord or fairly shook the building with the great volume of tone.
Those who like plenty of brass at the front, must have been a bit disappointed in a Dream" which one could easily have thought came from some great pipe organ subdued and whispering sweet melody under the guidance of the delicate touch of a master hand.

It was appreciated, however, by the audience and when the last note was silent there was a thunder of applause as Sousa made one of his graceful bows from the director's rostrum at the front of the stage. Almost instantly the musicians were in the midst of the famous El Capitan march and another encore was forth coming. As usual the band was very responsive to encores and the program was stretched to double the length of that given on the printed slips distributed among the audience.

Herbert Clarke's cornet solo was a revelation and fairly deserved the applause it received. One of the other notable numbers of the first part of the program was a delightful suite in three parts, entitled "My Ladyship the Countess"; "Her Grace the Duchess"; and "Her Majesty the Queen". The first was a dainty subdued bit of music full of tripping movements and joyous little runs that was the personification of dainty charm and lavish beauty. In the second part the dignity of the movement was more pronounced and there was an air of stateliness that was always present. Then came the march of majesty opening with a blare of trumpets that rang with the martial imperiousness of undisputed power. The whole brass section of the band resolved itself into the mammoth song of the regal clarion. The slow majestic measure of the composition mingled the power of the war lord and the dignity of the ruler of a mighty nation. This was one of the most impressive

numbers, though from the purely musical standpoint there were others that were beyond it. Such was "The Ride of the Valkeries from Die Walkure" which was a presentation of world music that would have satisfied the dying ears of the boldest berserker that ever sailed the fords of Norseland in the days of the Vikings.

The marvel is the wonderful skill of the director with his three score musicians. In spite of the great number of the instruments there was never too much volume for a moment. A large part of the time the music was very subdued yet with every part clear cut and taking its part in the beautiful whole. Among the reed section there were numberless keen toned little trills running from one set of instruments to another. This section dominated and from the other side there was the murmur of the brass and anon the thunder of the kettles sometimes so subdued that the hearer wondered if he heard it at all. Even the delicacy was carried to the crashing cymbal which at times was brushed with the handkerchief of the player and sent out a little coupon of musical flavor that entranced the ear of the discriminating. For band music it was the ne plus ultra of all that has been heard in this city for many a day. Sousa played his band and Sousa is a master.

and five daughters.

MANY CHARMED BY SOUSA'S BAND

The Musical Organization of the Great Band Leader Pleased All Dixon Music Lovers at Opera House Tuesday

Sousa and his famous band have come and gone, and the band concert matinee given by them yesterday afternoon at the Dixon opera house is the topic of conversation and will be for days to come. They charmed and thrilled their hearers beyond the power of words to describe. No wizard ever performed such marvels as this matchless leader with his fifty peerless musicians. The program was popular with a well chosen variety to suit all tastes.

Sousa allowed the public the privilege of "requesting" its favorite numbers, and he is busied trying to reconcile the widely variegated tastes that have been revealed by the slips handed in. On one occasion a paper in masculine chirography read: "Dear Professor: Please have your fellows play 'Sweet Marie.'" Another request—a dainty note—said: "A society lady requests that you play the overture to 'Tannhauser.'" There were two extremes far apart enough to tax the ingenuity of any leader!

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*Starting 1/2/05
Dixon. 9/27.05.*

may

Chicago

Chicago

De Kalb. Ev. Chronicle.
9/26-05.

Sterling Evening Gazette - 9/27. 05.

SOUSA AND HIS FAMOUS BAND

Came, won the hearts of all music lovers, and vanished leaving pleasing memories for all music lovers who were privileged to listen to their magnificent program. Chronicle Hall was well filled many from Sycamore, Rochelle, Creston, Malta and Cortland being present, and all with one voice expressing their satisfaction. Miss Elisabeth Schiller's singing was magnificently perfect, a clear bird like soprano, and a cultivation that was shown in the wonderful manipulation of her vocalization.

Miss Jessie Strauss was just as fine in her line as violinist as Miss Schiller vocalist, and her audience were charmed with her perfect bowing and her interpretation of Hauser's "Hungarian Rhapsody", which called for an encore most graciously accorded by the sweet young woman.

Sousa and his band gave a Grand Concert and all are satisfied.

SOUSA THE SUPERB

DELIGHTFUL CONCERT AT THE
ACADEMY WHICH WAS FULL
TO THE DOORS.

Every Number Encored and Generous
Response Was the Order of the
Evening — Everybody
Was Enthused.

Sousa played his band at the Academy of Music last evening and if there was anybody in the audience that filled the theatre to the limit of its seating capacity, who did not go away fully convinced that they never heard better band music, they have not been reported to the office of the Gazette.

Yes, Sousa played his band; played it as some great virtuoso plays some great organ. He had the sixty men in hand in a marvelous discipline that made of them one great instrument that breathed zephyrs of sweet concord or fairly shook the building with the great volume of tone.

Those who like plenty of brass at the front, must have been a bit disappointed at the opening number "Pictures in a Dream" which one could easily have thought came from some great pipe organ subdued and whispering sweet melody under the guidance of the delicate touch of a master hand.

It was appreciated, however, by the audience and when the last note was silent there was a thunder of applause as Sousa made one of his graceful bows from the director's rostrum at the front of the stage. Almost instantly the musicians were in the midst of the famous El Capitan march and another encore was forth coming. As usual the band was very responsive to encores and the program was stretched to double the length of that given on the printed slips distributed among the audience.

Herbert Clarke's cornet solo was a revelation and fairly deserved the applause it received. One of the other notable numbers of the first part of the program was a delightful suite in three parts, entitled "My Ladyship the Countess"; "Her Grace the Duchess", and "Her Majesty the Queen". The first was a dainty subdued bit of music full of tripping movements and joyous little runs that was the personification of dainty charm and lavish beauty. In the second part the dignity of the movement was more pronounced and there was an air of statliness that was always present. Then came the march of majesty opening with a blare of trumpets that rang with the martial imperiousness of undisputed power. The whole brass section of the band resolved itself into the mammoth song of the regal clarion. The slow majestic measure of the composition mingled the power of the war lord and the dignity of the ruler of a mighty nation. This was one of the most impressive

numbers, though from the purely musical standpoint there were others that were beyond it. Such was "The Ride of the Valkeries from Die Walkure" which was a presentation of weird music that would have satisfied the dying ears of the boldest berserker that ever sailed the fiords of Norseland in the days of the Vikings.

The marvel is the wonderful skill of the director with his three score musicians. In spite of the great number of the instruments there was never too much volume for a moment. A large part of the time the music was very subdued yet with every part clear cut and taking its part in the beautiful whole. Among the reed section there were numberless keen toned little trills running from one set of instruments to another. This section dominated and from the other side there was the murmur of the brass and anon the thunder of the kettles sometimes so subdued that the hearer wondered if he heard it at all. Even the delicacy was carried to the crashing cymbal which at times was brushed with the handkerchief of the player and sent out a little coupon of musical flavor that entranced the ear of the discriminating. For band music it was the ne plus ultra of all that has been heard in this city for many a day. Sousa played his band and Sousa is a master.

and five daughters.

MANY CHARMED BY SOUSA'S BAND

The Musical Organization of the Great Band
Leader Pleas'd All Dixon Music Lovers
at Opera House Tuesday

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Sterling 9/27/05
Dixon 9/27/05

Belvidere, D. Republic. 9/26, 05

SOUSA AND HIS BAND

Superb Organization Finely Entertained Large Audience Last Evening

A large audience listened with delight last evening at the Derthick opera house to Sousa and his band of fifty-five players.

The exquisite harmony, superb execution, perfection of each unit, and admirable program arrangement combined to hold entranced the appreciative auditory. Even the popular encore responses, like "Bedelia," appeared as if new music, so different was the action.

Sousa received an ovation and popularized himself with his audience by reciprocal interest. His method is vigorous and marked by much detail and alertness but last night was devoid of anything bordering on the heroic. The band is absolutely in hand at every moment. All this is familiar comment, for Sousa and his band have been seen and heard many times by many Belvidere people and always with the greatest of enjoyment.

The requests for repetition were responded to in every instance excepting for the last number, and an extra for a sextet of cornets and horns, a choice from Lucia, was given.

The soprano singer, Miss Schiller, has a pleasing voice of the lighter quality; the cornet soloist, Mr. Clarke, is of first capability, and the violin soloist, Miss Straus wonderfully and with charm illustrates the possibilities of the instrument.

The encore responses for the band music were: "King Cotton," "Dixie Land," "El Capitan," and "Bedelia"; for the solo by Herbert Clarke, "The Rosary"; for Miss Schiller, "The Bride Elect," and Miss Straus offered a captivating selection in succession to the Hungarian Rhapsody.

The band gave four concerts in the Chicago Auditorium Saturday and Sunday and came directly to DeKalb and Belvidere, playing at the former place yesterday afternoon. It left by special train this forenoon for Dixon where it appeared this afternoon; then goes to Sterling for tonight's performance, plays at Freeport and Dubuque tomorrow and continues the tour through Iowa, swinging around by an eastern circuit to New York city.

The brilliant critic, Amy Leslie, refers at length in last night's Chicago News to the great conductor and composer.

In a half column of comment Miss Leslie calls him the "great master of a magnetic baton" conducting "that incomparable brass band of his which quite overshadows all the others," and adds, "Mr. Sousa's programmes for each of the concerts he gave this time were delightfully unpretentious and still elegant, fascinating and showy."

THE DE KALB REVIEW

DE KALB
ILLINOIS,
SEPTEMBER
28, 1905

John Philip Sousa.

It is a source of gratification that the musical loving people of DeKalb county had the opportunity at DeKalb Monday, Sept. 1905, to hear and see the far famed leader, composer and performer. A local critic, who is well qualified to speak, says of him, that he is worthy of his fame.

A musical writer in speaking of his work says: "There is no composer in the world with a popularity equal to that of John Philip Sousa. The reason for this overwhelming appeal to the hearts of a planet is not far to seek. The music is conceived in a spirit of high martial zest. It is proud and gay and fierce, thrilled and thrilling with triumphs. Like all great music it is made up of simple elements, woven together by a strong personality. It is not difficult now to write something that sounds more or less like a Sousa march, any more than it is difficult to write parodies, serious or otherwise, on Beethoven, Mozart or Chopin. The glory of Mr. Sousa is that he was the first to write in this style; that he has so stirred the musical world that countless imitators have sprung up after him. Just to name these marches is enough, for they call up many episodes of parade, gaiety and jauntiness or warlike fire.

The 'Liberty Bell,' 'Manhattan beach,' 'Directorate,' 'King Cotton,' 'El Capitan,' 'Bride-Elect,' and others, are all stirring works, the 'Stars and Stripes Forever' being undoubtedly the best—a deeply patriotic march, the second part being particularly strong in rhythm and fire. This march has also been arranged as a vocal solo, and has, by popular acclaim, become the Nation's greatest patriotic song—a new national anthem."

Mr. Sousa is a genuine American in spite of his name. He was born in the city of Washington, in 1854. His father was a Spaniard and his mother a German. He is thus entitled to a liberal heredity of Spanish terseness of rhythm, German mysticism and sentiment, and American appreciation of the rights of the people.

THE ONLY SOUSA HAS BEEN HERE

THE MAN WHO PLAYS HIS BAND
DELIGHTED GREAT CROWDS
AT ACADEMY.

COMPLETE MASTER OF MEN AND INSTRUMENTS

Sixty High Class Musicians With Su-
perb Instruments Interpret Very
Difficult Arrangement of Music—
Robert Clark, the Great Cornetist,
Miss Schiller, Soprano, and Miss
Jessie Straus, Violin.

"There is but one Sousa," is the uni-
versal opinion of everyone of the 900
and some people who heard him and
his band at the Academy of Music
Tuesday evening. Not since the great-
est of all bandmasters appeared in
Sterling five years ago has there been
anything in the musical line heard in
Sterling that could hold a candle to
the great organization that for over
two hours poured out the best of music.

Sousa, the king of them all. Grace-
ful as ever, forceful as he is graceful,
a complete master of the sixty music-
ians in his great organization, the mas-
ter interpreter of music, directed a
band at the Academy Tuesday evening
in a manner that has never been seen
except by those who have seen Sousa
before. He will never be forgotten.

The Sousa special arrived in this
city from the east at 5:10 o'clock Tues-
day afternoon and took supper at the
Galt. The program commenced
promptly at 8:30 o'clock, but long be-
fore that time the Academy was pack-
ed to the doors, the standing room was
all occupied and the doors were closed
against all comers. There was room
for no more.

Sterling Daily Standard

The program, every number of
which was a study, commenced with a
beautiful characteristic, "Pictures in a
Dream" written especially for reeds,
and everyone knows that Sousa, with
his twenty clarinets is especially
predjudiced for reeds. The selection
was wonderfully well performed, and
through it all, as with the program
the dainty and majestic taste of the
master conductor would be distin-
guished. Sousa's band does not sound
like a band. In the softer passages
especially, the effect is that of a huge
pipe organ. Every one item of ex-
pression, technic and execution was
remarkable. Of course the number
was encored, and the band responded
with their leader's "El Capitan" march.
And what is more inspiring than a
Sousa march, when played by his band
under his own direction. It is no won-
der that a second encore was necess-
ary, and a pretty little characteristic,
"Ramona," was played with style and
finish.

Herbert L. Clark, considered by
most critics as the greatest cornetist
in the world, played his new solo, "La
Veta." In range and difficulty of exe-
cution the selection was a wonder.
And through it all there was a very
pretty melody. He was encored, and
played Nevins' "Rosary." The band
accompanied skillfully under Sousa's
direction.

Sousa's new suite, "At the King's
Court," was along a new line for the
composer-director, and it was excep-
tionally pleasing. The three numbers,
"Her Ladyship the Countess," "Her
Grace the Duchess," and "Her Majes-
ty, the Queen," each possessed the
characteristics of their subject, tim-
idity, grace and majesty. The en-
core brought forth "Dixieland," intro-
ducing "Old Black Joe."

Miss Elizabeth Schiller, soprano,
executed the Polanaise from "Mignon"
especially well and she was called back
to sing the "Bride-Elect." German's
Welsh Rhapsody, brought forth the
sextet from Lucia as an encore, the
solo parts being taken by three cor-
nets, two trombones and an eupho-
nium who took their places in the
front of the stage.

After an intermission a dainty
Valse, "Vienna Darlings" was played
with the same perfect style that char-
acterized the whole program, and two
encores were given, a clever transcrip-
tion of the time worn air "Bedelia"
and the "Mouse and the Clock," a
characteristic being given.

A double number introduced "The
Gypsy" an idyl, and Sousa's new
march, "The Diplomat." The new
march is a daisy and every foot in the
house was going as the band played
it, and the two Sousa march encores
"The Stars and Stripes Forever" and
"Manhattan Beach." The feeling of
all Sterling people is that it will be a
long time before there is a march
written so inspiring and pretty as
"The Stars and Stripes Forever" and
the applause received by the compos-
er is proof that the selection is not
losing favor with age.

Miss Jessie Straus proved a clever
and skillful virtuoso. Her violin solo,
"Hungarian Rhapsody" was executed

so fittingly that she was encored so
enthusiastically that she responded
with "Maarigal." The program closed
with a rendition of Wagner's "Ride of
the Valkyries," and if there was any
feeling that Sousa or his men could
not interpret the classical it was dis-
pelled by the manner in which the
wild and furious selection from the
great master was played. Every one
in the house filed out singing the
praises of Sousa and his great band
and pleasant memories of two hours
of the best in the land will linger for
many months.

Sousa himself came in for the great-
er study and it can be easily seen that
his sixty musicians are to him as a
piano is to the ordinary musician. He
plays the band in the same manner
and in it brings out the personal
that has made him what he is acknowl-
edged to be in every clime, King Sou-
sa the Peerless.

WATERLOO COURIER

SEPTEMBER 29, 1905.

MADE A RECORD RUN.

Sousa's Special Taken from Freeport
to Dubuque in One Hour and
Twenty-five Minutes.

Dubuque Times: The Illinois Cen-
tral railroad goes on record for mak-
ing a phenomenal run from Freeport
to Dubuque. The train was a special
carrying Sousa's band, which appear-
ed here Wednesday evening, and cov-
ered the distance, sixty-nine miles, in
one hour and twenty-five minutes.

This time included two stops, one at
Scales Mound, Ill. for water, and one
at Galena. The train consisted of a
baggage car and two coaches and was
in charge of Conductor W. L. Brad-
ford, with Harry Ludwig at the thro-
ttle. Both gentlemen are residents of
Dubuque. Sousa and his aggregation
of musicians travel exclusively by spe-
cial train and are thereby enabled to
make two towns a day. They give an
afternoon and evening performance
daily. The company, consisting of 60
expert musicians, left over the Cen-
tral on special train Thursday morn-
ing at 10:30 for Independence, where
they appeared in the afternoon. Wa-
terloo was the place of engagement for
last evening.

SOUSA'S BAND MADE

HIT IN DUBUQUE

DUBUQUE

ENTHUSIASTIC AUDIENCE FOLLOWED EVERY SWING OF HANDMASTER'S BATON.

TROUPE IS AN EXCELLENT ONE

Miss Straus, Violinist, and Miss Schiller, Soloist, Came in for Honors.

John Philip Sousa, the director, the composer, the premier bandmaster, and what is extremely rare among men of his grade of talent, the first-class business manager, was at the Grand Wednesday evening with his organization of more than fifty artists. The house was well filled with as appreciative an audience as has listened to a concert in the Key City.

It requires more than musical talent to make a band successful and one of the secrets of Sousa's success was early apparent to the audience. He caters to the public. No call for an encore passed unheeded though it is evident the program is shortened to make such responses possible. The director knows what the public wants and gives it to them. When the intricacies of an overture or a Wagner production are elucidated the number is rounded off in a response with one of the March King's own compositions. The snap and zest of the popular air place the crowd in the best of good humor and leave the impression that they have a part in the concert aside from their contributions to the box office end.

Received an Ovation.

Sousa's appearance, baton in hand, was the signal for an outburst of applause. His acknowledgment was brief and the program was under way. Pictures in a Dream by Lumby, was the initial number. Sousa's manner of directing is novel. He has a method of wielding the baton peculiar to himself, and every motion is the personification of grace. The tone picture effect in the selection in question was delicious. It was delicate, as with soft cadence the impression of pleasant events was recorded. There was the suggestion of action as with accelerated tempo the tones swelled. Again, in minor strain the notes were emitted and the time slowed to interpret the struggle of a troubled brain. The instruments rose once to the intensity of the tragic, then modulated to the exhaustion that fol-

lows supreme effort.

Continued applause followed the close of this selection and as though with a purpose to produce as great a contrast as possible Sousa's King Cotton was rendered. And Sousa knows how to interpret his own composition. It was a triumphal march. Not a note jarred the holiday effect that was brought out more distinctly than words could have framed a description. There was that in this rendition that depicted every phase of a celebration crowd and the action that throughout was manifest infused the audience with an unrestrained enthusiasm. To the popular ear a cornet solo is seldom received with marked appreciation. It requires an artist with the faculty of producing notes of the mellow quality of the flute and adding to it the volume of the brass instrument to accomplish the desired result and in this Herbert L. Clarke was successful to an unusual degree in his rendition of La Veta, one of his own compositions.

When "The Rosary" Was Played.

"The Rosary" was offered as an encore. The devotion and religious ardor of the Christian martyr was depicted and as the dulcet strains of the last bar died away the audience could all but hear the words as brought out by the reed instruments: "To kiss the cross". The selection as a whole, through the medium of the clarinet and saxophone, had a full pipe organ effect.

Another of the director's own productions furnished the third regular number on the program: Suite at the King's Court, in three parts. There was the entrance of Her Ladyship the Countess, staccato, light and airy, all "laces and graces"; Her Grace the Duchess, more subdued, less of the gauzy creation; and last, Her Majesty the Queen, with the stately tread emphasized by the full effect of a masterful production in two-four time.

Two encores were demanded and the gracious director responded with Dixie Land and the Sextet from Lucia.

Miss Schiller Pleased.

Miss Elizabeth Schiller was presented. Her selection with full band accompaniment was a vocal solo, Polish from "Mignon." Vast as was the possible volume of the instrumentation yet so harmonious and so subdued was its work that one forgot its existence in the bell-like notes of the singer that held the center of the stage. The accompaniment seemed a thing borne from the distance and as the test of harmony in a musical organization lies in the failure to detect any single instrument, so the band fulfilled its mission without detracting from the work of the vocalist. The singer responded to the applause with the Bride Elect.

The Welsh Rhapsody, by Ed German a classical selection arranged especially for Sousa's instrumentation, was followed by El Capitan. A half dozen other numbers were presented, encores following each. Among them was the "new national air," The Stars and Stripes Forever. Many an American traveler, when DeWolf Hopper was holding the boards in London, arose from his seat and wept as he cheered while the orchestra produced the selection. Sousa's production of it Wednesday night was in a different way no less a success.

Violinist Was Fine.

In Miss Jessie Straus, violin soloist, Sousa has an artist of the first grade. In her rendition of the Hungarian Rhapsody she touched the soul of the violin, carried her audience with her into the ecstatic realm in which she clearly felt herself. The mechanical features of her work were lost sight of. She entered the spirit of the rhapsody and for the time being was lost to her surroundings so absorbed was she in interpreting the magnificent thought which had filled the author. The Madrigal was presented as a response.

The program was concluded with the Ride of the Valkyries from "Die Walkure." It is explained that the Valkyries were known as long-haired maidens flying through the air on fiery chargers, and sent by the gods to convey fallen heroes from the battlefield to Walhalla, there to quaff celestial meal and pass their lives in glorious

ease. The number was Wagneresque in every bar. The wild, the reckless flight through air, the notes of triumph that interspersed the passage, were brought forcibly to mind. It was the rampant imagination of Wagner set to the instrumentation of a full brass band and presented under the baton of a master director.

Was With Sousa in '97.

"The tone of Sousa's band is better this season than ever before," said Mrs. Northrup, of Chicago, to a reporter for the Telegraph-Herald this morning. Mrs. Northrup is the guest of Mrs. W. H. Day, on Grove Terrace, and was soloist with Sousa's band for two years.

It was during the seasons of 1897 and 1898, when Sousa made his great 24,000 mile tour of the country, from the Pacific to the Atlantic coasts, that Mrs. Northrup was soloist of the band. With the great conductor, at the same time, was Miss Mautina Johnson, violinist, who was the guest of Mrs. Day during the late summer, and who made many friends during her extended stay in Dubuque.

"Sousa is a charming man to work with," said Mrs. Northrup. "He is off the stage as he is on,—unassuming, earnest, and delightful in personality. With the members of his band he is on the most friendly terms, and is a delightful traveling companion. Unlike the ordinary musician, Sousa is not erratic or ill-tempered. He is always optimistic, never disturbed, and he possesses a remarkably even disposition. His sense of humor is keen, and he is one of the most entertaining men it has ever been my pleasure to meet."

Is Simple in Manner.

"Then too, he is unlike the average musician in his lack of self-esteem. I have seen him receive wonderful receptions,—ovations that were enough to turn the head of the most modest man,—with a simplicity that is almost abnormal. That modesty has done much toward establishing his popularity."

Other members of the band came in for Mrs. Northrup's enthusiastic praise. Miss Jessie Straus and her wonderful violin received her heartiest commendation. "The girl plays wonderfully," she said. "Miss Straus has a future before her."

9/29/05

Mr. Sousa was the guest of Mr. and Mrs. Day, after the concert. An informal supper was given at their home, the guests being Mr. and Mrs. W. H. Day, Jr., Mrs. Northrup and the bandmaster.

Sousa Founder of New School.

One is but stating a truth when one says that John Philipp Sousa's marches have founded a school. They are made up of simple elements as is all great music but in the combinations and the weaving together the wonderful personality of the composer shines forth and the simple elements are as susceptible of embellishment as a fugue or sonata. They are proud and gay, fierce and thrilling with martial triumph. Now that the school has been founded it is comparatively easy for one knowing something of composition to write a march something like Sousa's productions just as a great painting can be copied, a fine book imitated but between the original and the imitation lies a difference indescribable. Even the most indifferent listener cannot resist the thrill that pervades him when a Sousa march blares forth nor the most unimaginative fail to see the passing regiment as it goes to parade or battle.

Hughes says: "Sousa's band music expresses all the nuances of the military psychology, the exhilaration of the long unison stride, the grip on the musket, the pride in the regimentals and the regiment. He expresses the inevitable foppiness of the severest soldier, the tease and taunt of the evolutions, the fierce wish that all this playing and deploying were in the face of the actual enemy, the mania to reek upon a tangible foe all the joyous energy, the blood thirst of the warrior."

Sousa's Career.

Sousa's career has been varied. Of German-Spanish parentage, at eight he began to earn his living as a violin player, at ten was a public soloist, at sixteen he was musical director in a variety theatre, and two years later was musical director in a traveling theatrical company.

At the age of twenty-six, after having played with his face black, and occupied several other positions, Sousa became leader of the U. S. Marine band and during the time he was head of that organization developed it from a mediocre band into perhaps the best military band in the world.

In 1892 he organized the band carrying his name, which has already reached a remarkable state of perfection.

One is apt in thinking of Sousa and his compositions to recall only his marches, forgetting his comic operas, three of which deservedly enjoyed popularity than which there has been none greater.

Perhaps among his compositions none is better than the "Three Quotations"—(a) "The King of France, with 20,000 men, marched up a hill and then marched down again;" (b) "And I, too, was born in Aradia"; (c) "In Darkest Africa". All these movements are delightful, the first a scherzo march with numerous touches, the second a pastoral and the third a characteristic of the negro.

The "Last Days of Pompeii" is a wonderful tone picture, each movement remarkably descriptive and in movement, the "Destruction" really reaches sublime heights. Probably no single man has done more than Sousa to help cultivate the public taste to a love for the best composers. His program invariably devotes the greater part of the space to classical music. In his concerts Wagner is as truly popular as any music played.

Hughes in his essay on Sousa says: "Sousa, appealing as he does to an audience chiefly of the popular sort, makes frequent use of devices shocking to the conventional. But even in this he is impelled by the enthusiasm of an experimenter and a developer. Almost every unconventional novelty is hooted at in the arts. But the sensationalism of today is the conservatism of tomorrow, and the chief difference between a touch of high art and a trick is that the former succeeds and the other does not. Both are likely to have a common origin and one must admit that Sousa has originality and his scoring is full of variety, freedom and contrapuntal brilliance."

CHICAGO DAILY NEWS.

SEPTEMBER 25, 1905.

WITH THE SOUSA BAND

Charming Auditorium Matinee
of Pretty Music for Brass
and Reeds.

THREE SOLOISTS ARE GOOD

BY AMY LESLIE.

To be sure we have had Sousa thundered at us all summer from shore to shore and within the promenade concert halls, but that has not prevented the great master of a magnetic baton from receiving his usual splendid welcome when he is here in person conducting that incomparable brass band of his which quite overshadows all the others.

Other popular leaders are quietly blowing their last blasts at us in which are mingled notes of the march king's and with the closing of the prolonged season of band diversion Sousa came timely and amiably to see the jaunty leaders out of their continued concert trouble before early frost. His matinee audience yesterday was small but exactly as enthusiastic as if the Sousa swing were an absolute novelty and his prancing marches brand new and sensationally audacious. Encores kept battering the scheduled two hours into three and it was nearly 5 o'clock before he was allowed to rest upon his laurels and bow out while his admirers applauded earnestly and honestly.

People Love Brass Bands.

For as many men of sensitive soul who are thrown into agony by the bounding billows of brass music there are twenty offsets among men—and women—who would rather hear a brass band than any other kind of instrumental music. They love the drum, the sonorous trombone and the whistling piccolo and a crash of cymbals properly timed is a perfect musical thrill for them. That is why bands in the parks, bands in the summer halls, bands in the gardens and at last Sousa in the Auditorium are all welcome. From any view the poetic musician who said "brass bands are all right, but they should never be allowed to play" never heard Sousa and his band perform Komzak's exquisite waltz, with its dainty variations, or never listened to Sousa's own charming little suite, "Maidens Three," both of which compositions held places of honor in yesterday afternoon's bill.

Elegant Numbers Beautifully Given.

They were given delicate, almost orchestral values, as were several other elegant numbers and fitted in beautifully between the noisy encores, the humoresques and big military additional features of the programme. Messenger's "Veronique," a stunning scenic composition, was admirably rendered and grouped with a brief but characteristic march, "The Diplomat," a new one by Sousa, was Nevin's interesting "June Night in Washington." "The Diplomat" is not to be compared with Sousa's more notable triumphs, but is a handsome figure in steppy sort of rhythm and fetching enough. Bizet's "The Pearl Fishers" was a happy selection and the entire concert was of an easier, truer and brighter manner than the Sousa concerts have been for the last two years.

Suits Popular Taste.

The desertion of Wagner and the heavier classics for brilliant and charming works equally high-class suits the popular taste most attracted by bands, and Mr. Sousa's programmes for each of the concerts he gave this time were delightfully unpretentious and still elegant, fascinating and showy. There was a great deal of amusement and entertainment in Sousa's treatment of Blanche Ring's "Bedelia" and another humorous and attractive ditty set to brass. A fine cornet obligato got in its work on "Come Down, My Sweet Bedelia," and the little piping reeds had the opportunity on the "Alley" song.

Soloists in High Favor.

Leo Zimmerman, always a favorite, played "American Beauties"—a composition of his own—and Jessie Straus, a young violinist of talent, played Hubay's fantasia on "Carmen." She has much skill and a happy presence. Miss Elizabeth Schiller, a comely musical sort of young person, fair and sweet and rather German, as her name suggests, sung Luckstone's "Delight" with nice expression and much sweetness. Her voice is not big, but true and pretty, and above the average feminine vocal necessity usually dragged into brass-band entertainments. The bill for last evening promised Miss Schiller in the "Card" song from Sousa's opera, "The Bride-Elect," and a new suite, "At the King's Court," which Sousa wrote with reference to royalty, as he found it applauded with enthusiasm.

The Same Sousa.

John Phillip Sousa does not change enough to note. He is the same dapper darkly Castilian and magnetic ruler of his band and commander of keen attention.

DUBUQUE

SEPTEMBER

29,

1905.

DAILY TIMES

OLD MUSIC IS BEST

**Sousa's Band is Heard in New
and Familiar Airs at
the Grand.**

**LARGE AUDIENCE OF MUSIC LOV-
ERS WAS PLEASSED BY
CONCERT.**

**Vocal Solos by Miss Schiller and
Violin Solo by Miss Strauss
Hits of Program.**

John Philip Sousa, the "March King," and his premier band made a thousand music lovers forget their sorrows at the Grand Wednesday evening. It had been some years since the band visited Dubuque and it was welcomed back as an old friend and the reception was one that was a credit to Dubuque.

The concert differed greatly from those heard when the band played here on the last occasion. At that time the Sousa marches and two-steps were given almost exclusively, while on Wednesday evening Sousa honored other composers by playing their music and when the encore, which was sure to follow, came, his own delightful and refreshing compositions were played, and the amount of applause that followed can be measured only by the ability of a crowded house to create a demonstration.

There were six band numbers on the regular program, but encores were demanded with such insistency by the audience that no less than fifteen compositions were heard. Invariably when an encore was demanded and given with the courtly grace and generosity that Sousa is a master of, one of the popular marches that have made the leader famous was played. "El Capitan," "King Cotton," "The Stars and Stripes Forever," and other Sousa compositions were played as only a band under his direction can play them. When "The Stars and Stripes Forever" was played for an encore and the instruments were turned to the audience the demonstration following showed that popular music will never grow old. One of the features of the concert was a novel rendition of the rag-time composition, "Bedelia." It was a lesson to those who have raised the cry against popular music. Sousa took "Bedelia" and made a classic out of it. All but a trace of the rag-time was eliminated, and yet there was no deviation from the original score.

Three premier soloists were heard with the band. Miss Elizabeth Schiller is a soprano who possesses a particularly sweet voice. Her first song was from "Mignon," and she was obliged to respond to an encore, when "the Bride Elect" was given with a sincerity that elicited applause.

Miss Jessie Strauss is one of the best violinists ever heard here. Her soul is in her playing and the applause that followed her two solos was deafening.

Two cornet solos by Herbert L. Clarke were received with entire satisfaction.

The program of the concert was as follows:

Picture in a Dream.....Lumbye
Solo, "La Veta" (new).....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
Solo, Polonaise from "Mignon"....
..... Thomas
Miss Elizabeth Schiller.
Welsh Rhapsody (new)....Ed. German
(Especially arranged for Sousa's band,
by Dan Godfrey, Jr., from the original
orchestral score.)
Valse, "Vienna arlings".....Ziehrer
Idyl, "The Gypsy" (new).....Ganne
March, "The Iplomat" (new).....Sousa
Solo, Hungarian Rhapsody....Hauser
Miss Jessie Straus.
Ride of the Valkyries from "Die
Walkure" Wagner

The Daily Journal

FREEPORT, ILL. SEPTEMBER 27, 05

Sousa's Band Pleases.

John Philip Sousa and his celebrated band appeared at the Grand opera house this afternoon and gave what was considered as the best program heard here in years. Appreciation of the numbers was shown by the applause that followed each number.

Freeport

EVENING

ILLINOIS,

Standard

SEPTEMBER 28, 1905.

SOUSA, THE MARCH KING, AND HIS BAND

DELIGHT FREEPORT WEDNESDAY

**Great Conductor and Composer Draws Packed House
at the Grand Wednesday Afternoon**

"There is but one Sousa," is the universal opinion of everyone of the people who heard him and his band at the Grand Opera house Wednesday afternoon. Not since the greatest of all bandmasters appeared in Freeport years ago has there been anything in the musical line heard in Freeport that could hold a candle to the great organization that for over two hours poured out the best of music.

Sousa, the king of them all. Graceful as ever, forceful as he is graceful, a complete master of the sixty musicians in his great organization, the master interpreter of music, directed a band at the Grand Wednesday afternoon in a manner that has never been seen except by those who have seen Sousa before. He will never be forgotten.

The program, every number of which was a study, commenced with a beautiful characteristic, "Pictures in a Dream," written especially for reeds, and everyone knows that Sousa with his twenty clarinets is especially prejudiced for reeds. The selection was wonderfully well performed, and through it all, as with the program the dainty and majestic taste of the master conductor would be distinguished. Sousa's band does not sound like a band. In the softer passages especially, the effect is that of a huge pipe organ. Every one item of expression, technic and execution was remarkable. Of course the number was encored, and the band responded with their leader's "El Capitan" march. And what is more inspiring than a Sousa march, when played by his band under his own direction. It

is no wonder that a second encore was necessary, and pretty little characteristic, "Romaona," was played with style and finish.

Herbert L. Clark, considered by most critics as the greatest cornetist in the world, played his new solo, "La Veta," in range and difficulty of execution the selection was a wonder. And through it all there was a very pretty melody. He was encored, and played Nevins' "Rosary." The band accompanied skillfully under Sousa's direction.

Sousa's new suite, "At the King's Court," was along a new line for the composer-director, and it was exceptionally pleasing. The three numbers, "Her Ladyship the Countess," "Her Grace the Duchess," and "Her Majesty the Queen," each possessed the characteristics of their subject, timidity, grace and majesty. The encore brought forth "Dixieland," introducing "Old Black Joe."

Miss Elizabeth Schiller, soprano, executed the Polanaise from "Mignon" especially well and she was called back to sing the "Bride-Elect." German's Welsh Rhapsody brought forth the sextet from Lucia as an encore, the solo parts being taken by three cornets, two trombones and an euphonium who took their places in the front of the stage.

After an intermission a dainty Valse, "Vienna Darlings" was played with the same perfect style that characterized the whole program, and two encores were given, a clever transcription of the time worn air "Bedelia" and the "Mouse and the Clock," a characteristic being given.

A double number introduced "The

Gypsy" an idyl, and Sousa's new march, "The Diplomat." The new march is a daisy and every foot in the house was going as the band played it, and the two Sousa march encores, "The Stars and Stripes Forever" and "Manhattan Beach." The feeling of all Freeport people is that it will be a long time before there is a march written so inspiring and pretty as "The Stars and Stripes Forever" and the applause received by the composer is proof that the selection is not losing favor with age.

Miss Jessie Straus proved a clever and skillful virtuoso. Her violin solo, "Hungarian Rhapsody," was executed so fittingly that she was encored so enthusiastically that she responded with "Madrigal." The program closed with a rendition of Wagner's "Ride of the Valkyries," and if there was any feeling that Sousa or his men could not interpret the classical it was dispelled by the manner in which the wild and furious selection from the great master was played. Every one in the house filed out singing the praises of Sousa and his great band and pleasant memories of two hours of the best in the land will linger for many months.

Sousa himself came in for the greater study and it can be easily seen that his sixty musicians are to him as a piano is to the ordinary musician. He plays the band in the same manner and in it brings out the personality that has made him what he is acknowledged to be in every clime, King Sousa, the Peerless.

FORT DODGE DAILY CHRONICLE.

SEPTEMBER

30, 1905

FORT DODGE CHRONICLE

OCTOBER 2, 1905.

GRACEFUL, COURTLY SOUSA HERE AGAIN

Band is Heard in New and
Familiar Airs at the Midland.

LARGE AUDIENCE
OF MUSIC LOVERS

Vocal Solos by Miss Schiller and Vi-
olin Solo by Miss Strauss Hits of
Program---Old Music Best.

John Philip Sousa, the "march king," and his premier band made hundreds of music lovers forget their sorrows at the Midland Friday evening. It has been some years since the band visited Fort Dodge, and it was welcomed back as an old friend, and the reception was one that was a credit to Fort Dodge.

The concert differed greatly from those heard when the band played here on the last occasion. At that time the Sousa marches and two-steps were given almost exclusively, while on Friday evening, Sousa honored other composers by playing their music, and when the encore, which was sure to follow came, his own delightful and refreshing compositions were played, and the amount of applause that followed can be measured only by the ability of a crowded house to create a demonstration.

There were six band numbers on the regular program, but encores were demanded with such insistency by the audience that no less than fifteen compositions were heard. Invariably when an encore was demanded and given with the courtly grace and generosity that Sousa is master of, one of the popular marches that have made the leader famous was played. "El Capitan," "King Cotton," "The Stars and Stripes Forever," and other Sousa compositions were played as only a band under his direction can play them. When "The Stars and Stripes Forever" was played for an encore, and the instruments were turned to the audience, the demonstration following showed that popular music will never grow old. One of the features of the concert was a novel rendition of the rag-time composition "Bedelia." It was a lesson to those who have raised the cry against popular music. Sousa's "Bedelia" at it made a classic out

of it. All but a trace of the rag-time was eliminated, and yet there was no deviation from the original score.

Three premier soloists were heard with the band. Miss Elizabeth Schiller is a soprano who possesses a particularly sweet voice. Her first song was from "Mignon," and she was obliged to respond to an encore, when "The Bride Elect" was given with a sincerity that elicited applause.

Miss Jessie Strauss is one of the best violinists ever heard here. Her soul is in her playing, and the applause that followed her two solos was deafening.

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The program of the concert was as follows:

Picture in a Dream Lumbye
Solo, "La Veta" (new).....Clarke
Mr. Herbert L. Clarke.

Suite "At the King's Court" (new)
..... Sousa

- Her Ladyship, the Countess.
- Her Grace the Duchess.
- Her Majesty the Queen.

Solo, Polonaise-from "Mignon,".....
..... Thomas
Miss Elizabeth Schiller.

Welsh Rhapsody (new)....Ed German
(Especially arranged for Sousa's
band, by Dan Godfrey, Jr., from
the original orchestral score.)

Valse "Vienna Darlings"..... Ziehrer
Idyl "The Gypsy" (new).....Ganne

March "The Diplomat" (new)...Sousa
Solo, Hungarian Rhapsody.... Hauser
Miss Jessie Strauss.

Ride of the Valkyries from "Die
Walkure" Wagner

One of the best appreciated numbers of the evening does not appear on the program. This was the trombone solo by Leo Zimmerman, who played one of his own compositions, "American Beauties," by request.

LOCAL SKEPTIC DOUBTED ZIMMIE

Solo Trombone Player for Sousa Ac-
complishes the Impossible
Last Evening.

Behind the requested trombone solo by Leo Zimmerman at the Sousa concert Friday evening, there is a humiliating little story for some of the prominent boys of Fort Dodge.

Among the records in the collection of phonograph pieces kept at Berryhill's is a trombone solo by Mr. Zimmerman entitled "American Beauties." This piece is so complicated in its execution as to incite those who know with distrust as to the probability of its having been played on a slide instrument.

A discussion recently arose in regard to the matter, which terminated in a resolution to bring Mr. Zimmerman to time by requesting that the piece be played when on his visit to the city. Accordingly the desire was put in the form of writing and given to Sousa himself upon his arrival.

Those who made the request imagined that Zimmerman would never appear, and in place of the piece asked, some excuse would be made, or the request ignored entirely. Not so, however, for upon the conclusion of the third number, Mr. Zimmerman stepped forth and rendered the piece in the same marvelous execution with which it is interpreted on the phonograph record.

FORT DODGE MESSENGER.

SEPTEMBER 30, 1905

Sousa and his band delighted a large audience at the Midland theatre Friday evening. Lovers of popular music were out en masse and with the exception of the bald headed ones, whose habits evidently do not number deafness among their afflictions, the house was filled. An increasing number of out of town people at our best entertainments testifies to the fact that Fort Dodge is making itself a center for the surrounding territory in more ways than one.

The program was fully up to all expectations—both of those who heard Mr. Sousa when he was in the city several years ago and those who had gained their impressions from the frequent accounts of his performances in the newspapers. The band is composed of some fifty well trained men, who play with correctness and spirit, which well reflects their eminent leader. Two of the men gave solos on the cornet and slide trombone which showed them to be fine artists.

The lady soloists, Miss Schiller, soprano, and Miss Straus, violinist, charmed the audience with their refined, winning personalities as well as their artistic ability. The singer had a high clear voice as sweet as it was true and she sang her elaborate number and her more simple encore in a most attractive way. The violinist had an instrument of very mellow tone and she played it with skill and freedom. She led the orchestra, instead of being supported by them, a feat which would at once stamp her as an artist in the opinion of all musicians.

Mr. Sousa was most generous in the matter of encore numbers, choosing for them his own marches, which have made him famous the world over. Admirers of Sousa recognized the colored gentleman who showed the names of these marches from the rear of the stage as an old time adjunct of the band.

Mr. Sousa's soldierly figure shows a slight tendency to embonpoint, but no more than was the case several years ago, a fact which suggests the reflection that his peculiar movements while directing, which have furnished food for the caricaturists, may be a modified and effective form of the bear walk and other physical culture stunts.

Sousa's marches, played by his own band are without a rival in that line of composition and the spontaneous bursts of applause which greeted each old friend showed the place his music holds in the hearts of the people.

WORLD HERALD: OMAHA,

OCTOBER 1, 1905.

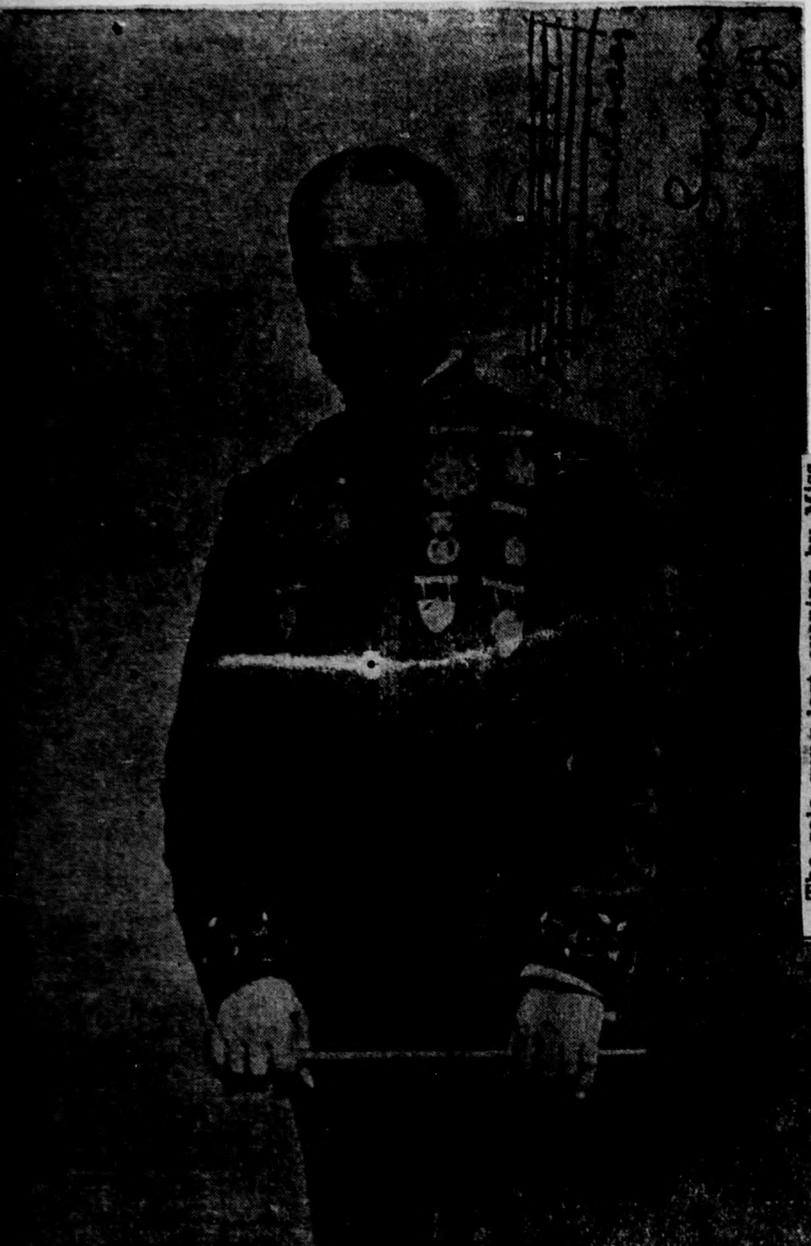


John Philip Sousa, Miss Schiller, Vocalist, and Miss Jessie Graus, Violinist, at the Auditorium tonight.

The Sioux City Journal

MINENT BANDMASTER
AND COMPOSER.
JOHN PHILIP SOUSA.

OCTOBER 1, 1905.



The solo sung last evening by Miss Elizabeth Schiller, in the Sousa concert, "Polonaise," was written for and first sung by Mrs. Marie Cabel, wife of Prof. Alfred Cabel's brother George. Mrs. Cabel created the part of Philena in the opera at its first production in Paris, November 17, 1886. Her husband, George Cabel, was her only teacher.

AT THE THEATER.

Sousa and His Band.

Sioux City added its quota of appreciation of the "March King" and his famous organization in their triumphal tour of the world, when at the New Grand theater last evening his music lovers came out in a body to hear Sousa and his band. There was a most hearty reception for every number on the programme, so enthusiastic, indeed, that the encores and double encores tested the good nature of the ever ready bandmaster to its utmost.

It was these responses that seemed the most enjoyed part of the programme, for it was the real Sousa music that the audience wanted to hear. When the familiar strains of "The Stars and Stripes Forever" or "Manhattan Beach" struck their ears, the auditors settled down in their seats with enjoyment written all over their faces, while their feet involuntarily beat time to the inspiring marches that have made their composer famous. It made one long for a smooth floor and a partner who liked to "twotstep."

A wide variety was afforded by the programme, which was admirably adapted for an indoor concert. It ran from what was almost chamber music, lightly touched as by a string orchestra, to the Wagner finale. The perfection of the detail of the band was especially shown in some softer passages, where the blending of the instruments carried the sweetness and harmony of a pipe organ. Of Mr. Sousa, as interpreter and conductor, his praises have been sounded so often and so long that their repetition at this time would be superfluous. "The Diplomat," worthy successor to a host of marches, was accorded an ovation, and had the conductor seen fit to play it again the audience would have been pleased.

Miss Straus, in her rendition of Hauser's Hungarian Rhapsody for violin, made a greater hit with the audience than any of the other soloists. Her execution was marvelously rapid and accurate. Miss Schiller's appearance was pleasing, and her "Mignon" selection was enjoyed, although her voice might be at better advantage in something simpler. Mr. Clarke has few equals on the cornet, and his solo was very popular.

WRITTEN AT CORN PALACE.

"The Diplomat" Was Born in South Dakota.

"The Diplomat," the latest Sousa march, is of particular interest in this part of the country, for its composer wrote it at Mitchell, S. D., while the band was filling an engagement at the corn palace last year.

"And it is the most popular of my marches since 'The Stars and Stripes Forever,'" said Mr. Sousa last evening. The distinguished conductor had just come off the stage for the intermission and was resting a moment in his dressing room. It was his only opportunity for a little relaxation, for he is on the stage almost constantly; but he was very cordial, as one might expect after having seen such evidences of his good nature in the first part of the programme.

Mr. Sousa's carefully trimmed beard is a trifle streaked with gray. Otherwise, apparently, he has not changed a whit since he furnished enjoyment for thousands of world's fair visitors in Chicago. His tanned face bears testimony that bands do not always give their programmes in opera houses. The jovial bandmaster is a great lover of the outdoors, besides. He is a thorough sportsman and an expert shot. Right now he is eagerly looking forward to the end of this long tour, three weeks distant, when he is going to take his horses and dogs and hie himself to his hunting lodge in South Carolina. He had always wanted to try the prairie chicken shooting out in this country, he said, but there was one great drawback. His greatest pleasure is in sending the birds which fall to his gun to his friends around the east and it is too far from home. Quail shooting suits him, he says.

"Some of the fellows in Sioux City know I can shoot," he said laughingly. "Four or five years ago I went out with them and spent a pleasant afternoon at the traps. I enjoy the sport immensely."

Of his great tour, from St. Petersburg to San Francisco, Mr. Sousa spoke with the keenest enthusiasm. The reception accorded him and his band abroad was in the nature of a continuous ovation, and Mr. Sousa feels very deeply the honor which was done him throughout the long pilgrimage which is nearing its end.

and shouted. 'We won't 'ave it, 'ave it.' The din 'Enry; we won't 'ave it.' The din continued until Sir Henry promised to do away with the new scheme the very next night. So much for trying to reform anything in England."

away. Sir Henry advertised that he would reserve the seats in the 'pit' and sell them in advance at the box office in the regular way. On his opening night the 'pit' was packed. When the actor appeared and spoke his first lines the 'pit' rose en masse

allowing long lines of people to stand for hours in the street during wind and weather, waiting for the privilege of obtaining front seats in the unreserved pit at half a crown each. Of course, the pit is small, and only the first hundred or so in the line got the seats, while the rest, sometimes after hours of waiting, were turned

Sioux City Journal, 10/1/05

An American who attended a Sousa concert in London met the celebrated bandmaster a few days later and registered an emphatic American "kick" at having had to pay twopence for his printed programme at Queen's Hall. "You never used to do that in America," objected the protestor. "Indeed not," replied Sousa, "but it is the custom of this country over here. Charles Frohman tried to introduce the programmes at the London theater, but he has long ago given up that spirited but foolish attempt. The Englishman resents such reforms. He says: 'If I feel like paying for my programme I wish to pay. No one need give me a present. And he takes his programmes home and makes a collection of them. King Edward has such a collection, begun when he was a boy. He relates with pride that he has the programmes of his ever attended. 'You cannot teach any kind of Englishman, young or old, new tricks,' continued Sousa. "Some years ago Henry Irving tried to abolish at his theater the barbarous practice of

SIoux CITY TRIBUNE

Sousa and His Band.

Gracious and graceful as ever is John Phillip Sousa, and his band is the same superior organization under a masterful leadership which has made its way into popular favor in this country and Europe. At the New Grand Saturday night a delighted audience applauded the band and solo numbers and secured many enjoyment giving responses. Every selection in a Sousa program is large in merit, but none inspires the same ringing applause that is given the playing of the compositions of the "March King" himself. While there were but two of Sousa's pieces on the printed program, the encores were liberally "Sousafied." Among them were "El Capitan," "King Cotton," "Manhattan Beach" and "The Stars and Stripes Forever." The latter march contains an incomparable part for the piccolo, and Mr. Sousa emphasizes this by having his three piccolo players come to the front of the stage, they being later reinforced by the cornets and trombones. The only really new Sousa composition was "The Diplomat," which is fully up to the standard of his work. It contains the even plausibility of the American diplomatist, a note of firmness running through it and being very musical withal. "At the King's Court," a novel and enjoyable suite written for the European trip, was played here first last season and repeated Saturday night. There were agreeable selections from Lumbye, Ed German, Ziehrer and Ganne, with such swinging encores as "Dixie Land," "Blue Bell" and "The Mouse and the Clock." The concluding number proved the splendid ability of the players. It was "The Ride of the Valkyries" from Wagner's "Die Walkure." The piece abounds in fire and furor and the instrumentation is intricate but grandly conceived and realized with rare perfection by this band.

Three soloists with the band added variety to the program. Herbert L. Clarke, cornetist, played with exceeding skill "La Veta," a new composition of his own, and responded to an encore with that appealing ballad, "In the Shade of the Old Apple Tree." Miss Elizabeth Schiller, soprano, sang very sweetly to band accompaniment a polonaise from "Mignon" and gave "The Bride Elect" when called back. Her voice while not strong has unmistakable quality in all the registers and she sings with much expression. But the soloist who really captivated the audience was Miss Jessie Straus, violinist. We could reasonably expect much from a Straus, but expectations were inadequate on this occasion, being exceeded by the realization. The player is possessed of an adorable instrument and the talent for making it respond truly. Miss Straus from the instant her bow touched the strings did not let her gaze stray further than her inspired fingers, in fact she closed her eyes as she drew rich music from the violin. She played Hauser's Hungarian rhapsody displaying the appreciation of the genuine artist and the ability of a finished musician. In response to a tumultuous recall Miss Straus played an Hungarian dance with superb effect.

Sioux City Journal.

OCTOBER 2, 1905.

AGED MAN IS KILLED.

Train Carrying Sousa's Band Hits Frank Murray at River Sioux.

River Sioux, Io., Oct. 1.—The special train carrying Sousa and his band tonight struck and fatally injured Frank Murray, aged 75. Murray had an arm and one leg cut off. He was taken to Modale and died there. He is supposed to live at Sheldon, Io. He had letters in his pocket from the chief of police of Parker, S. D., and the mayor of Oaks, S. D.

Murray was trying to cross a bridge when overtaken by the train. He endeavored to get out of the way, but the car step caught him and threw him under the wheels.

THE SIOUX CITY JOURNAL:

OCTOBER 2, 1905.

Sousa Meets Sanderson.

John Phillip Sousa has a generous disposition. When the march king came out of the dining room of the Garretson hotel yesterday morning he saw A. B. Beall and Joe A. Sanderson talking together in the lobby. Mr. Beall and Mr. Sousa are well acquainted, and the former theatrical magnate introduced the great band leader to Mr. Sanderson.

"Mr. Sanderson is soon to become a competitor of yours," explained Mr. Beall to Mr. Sousa, referring to his management of Bert Morphy, the man who sings to beat the band.

"I wish to welcome you into the field," graciously ventured the band master, smiling as only he can. "I hope you have all kinds of success. The field is a big one.

"Won't you have a cigar?" asked Mr. Sousa, leading the way to the cigar counter.

And the great triumvirate of public entertainers clouded the atmosphere with their puffs as they entered into a discussion of things interesting only to themselves.

OMAHA DAILY BEE.

OCTOBER 2, 1905.

Morning World Gerald.

OMAHA, OCTOBER 2, 1905.

SOUSA'S BAND WELL LIKED

Concert at Auditorium Sunday Evening Enjoyed by Large Crowd.

Sousa's is a band that plays eminently as though controlled to the final whisper by one breath, and that breath completely in accord even to the most elusive desire of a masterly musician mind. The popularity of the march king was shown by the large audience that sat in the chilly Auditorium to hear the program. It was a very large turn-out for a Sunday night with so many competing amusements. No attempt was made to give the program a Sunday character. In fact as to program the single Sousa performance was not notable in any particular. The greatest enthusiasm was shown after the conductor's new march, "The Diplomat" was played, and he responded to an encore with "Stars and Stripes Forever." The latter piece called forth the biggest applause, though another encore, the sextet from "Lucia" awoke warmth in the audience.

The Auditorium was draped for the horse show in red and white and the earth footing of the arena was covered with canvas. The stage setting revealed a beautiful landscape, somewhat marred by age, presumably of Omaha before houses were built and with a small Missouri river in the middle distance and the Council Bluffs' hills in the background. To the right a cathedral interior flanked the stage at an oblique angle, but on the left, probably to show variety and wealth of scenic investiture there was a dead interior wall. Above the top of the Council Bluffs vista, which had tropical plants growing in the sky and a stone coping resting on the highest ridge by way of an overdress, was to be seen a collection of healthy spars and strong ropes.

Seated within this remarkable arrangement Mr. Sousa's band played beautiful music. The applause for the first number brought a bit from "El Capitan" and the leader limbered up in his old abandoned style of conducting, not overlooking the famous sidewheel motion.

Mr. Herbert L. Clarke's cornet solo pleased immensely and his second number "The Rosary," played with great beauty of tone and feeling, even more. Miss Elizabeth Schiller's voice is too small to sound well in the Auditorium, but is one of striking purity. Miss Jessie Strauss, the violinist, delighted her audience.

On the whole the encores seemed to satisfy much better than the numbers on the card. They included "Romona," "Dixie Land," "King Cotton," "Blue Bell," and "Manhattan Beach March."

The concert given at the Auditorium last night by Sousa, the famous march king, and superb band was the means of bringing out a large and fashionable audience, which was decidedly enthusiastic and responsive in its applause. Mr. Sousa was quite equal to the occasion and met their appreciation with encore after encore until the program was fairly doubled, and the audience thoroughly satiated with the popular marches which have made him famous all over the world.

The program throughout was mostly of a popular character and, although disappointing to the musician, seemed to meet with the approval of others present. Three new compositions were presented by Mr. Sousa, a suite, "At the King's Court" and "The Diplomat," composed by himself, and a very musical composition, "The Gypsy," by Ganne. "The Diplomat" was very well received and brought forth two encores. "The Stars and Stripes Forever," which received an ovation from the audience, and "Manhattan Beach."

As a conductor, Mr. Sousa certainly made a decided impression on his listeners. In his efforts to bring out his effects he has poses which, though graceful in the extreme, are decidedly original and amusing, and does nothing which does not bring some results. The cornetist, Mr. Herbert L. Clarke, in his solo won his share of applause; next in order came Miss Elizabeth Schiller, coloratura soprano, in a solo-Polonaise, from "Mignon," which was beautifully sung as far as voice was concerned, but without much idea as to interpretation. In her encore, "The Bride-Elect," she was more successful and made a very favorable impression. Miss Schiller has received her musical education almost entirely in Chicago and is certainly a credit to her teachers. The honors of the evening were won by Miss Jessie Strauss, violinist, who played in superb style the "Hungarian Rhapsody," by Liszt, responding to an encore with "Madrigal," by d'Ambrosio, with beautiful and sympathetic tangents. AUGUST MOTHE-BORGLUM.

DAILY NEWS

OCTOBER 2, 1905

Sousa's Band

Sousa may run the whole range from semi-classical to ultra-classical in his programs, but it is when he starts up one of his own inimitable marches that he brings out the enthusiasm of his audience.

At the Auditorium last night Sousa and his band responded to many encores and wisely gave such compositions as "El Capitan," "The Stars and Stripes" and "King Cotton" in response to the evident wishes of his hearers.

As the bandmaster beat on the inspiring notes of his own marches from the baton, from his fingers and from his whole frame, applause rolled and rumbled through the spaces of the Auditorium.

It was a large audience which greeted the organization and its leader, and, although it was Sunday night, the program was general in character and frankly not of the sacred order.

The "Blue Bell" selection, as played by Sousa, might be open to criticism; it scarcely seems necessary for so well established a leader to resort to tricks to further the impression he makes upon an audience.

For the drums to beat out the "Blue Bell" air and the other instruments to follow suit singly may have been a musical feat, but was not particularly tuneful.

"The Ride of the Valkyries," from "Walkure," finishing the evening, was magnificently played. The sextet from "Lucia di Lammermoor" was also one of the popular numbers.

Herbert L. Clarke, with a cornet solo, and Miss Jessie Strauss, with a violin number, added much to the occasion.

Miss Elizabeth Schiller, the possessor of a voice of beautiful quality, but with little strength, sang the well-known "Mignon Polonaise."

JOHN PHILIP SOUSA IN A VERY GOOD MOOD

Tells of Small Price He Received for "Washington Post March"—
Only \$35.

John Philip Sousa, the march king, whose band played at the Auditorium Sunday night, was in one of his best moods during his Omaha visit. During the program his new march, the "Diplomat," was played for the first time in Omaha.

"I consider that march my greatest success since I wrote the 'Washington Post,'" said Mr. Sousa. "I wrote it while we were at Mitchell, S. D., last fall."

"The 'Washington Post' was never a financial success, was it, Mr. Sousa?"

The march king smiled slightly as he recalled the terms on which he had disposed of the famous composition.

"No, the success of that march never was of any financial benefit to me. I sold it outright for \$35."

KANSAS CITY WORLD

OCTOBER 2, 1905.

SOUSA PLEASED TO SEE KANSAS CITY

In Spite of His Arduous Work, He Looks to be in Very Good Health.

ATTENDS FINAL REHEARSAL

John Philip Sousa, the "march king," and his marvelous band, who will give a series of concerts and also appear with the Epperson Megaphone minstrels during the Priests of Pallas festivities, arrived in Kansas City at 8 o'clock this morning.

Mr. Sousa is registered at the Hotel Baltimore, and at the completion of the first Epperson Megaphone minstrel street parade at noon today he went to Convention hall to oversee the final rehearsal of the minstrels in conjunction with his band.

In conversation with a reporter for The World the great composer and bandmaster expressed himself as delighted to be back with his friends in Kansas City again.

Dedicated the Hall.

"You know," said Mr. Sousa, "I dedicated the hall when it was opened, and as this is my second annual appearance with the minstrels I really figure myself as one of them."

Some idea of the great capacity for work Mr. Sousa possesses may be inferred when it is stated that he has recently completed and published a novel dealing with official life in Washington, his old home, called "Pipe Town Sandy," which is enjoying an immense sale. After having written and produced three successful operas he is at present engaged in writing a new comic opera in collaboration with the well-known librettist, Harry B. Smith, whose many operatic and musical comedy successes have delighted Kansas City theater goers during the past decade.

Made Record for Bands.

Continuing Mr. Sousa said: "I have with my band made four trips to Europe during the past five years, and since I first organized the band we have visited and played in sixteen different countries, a record, I think, which has not been equaled by any other amusement enterprise."

Mr. Sousa, in spite of his arduous duties and the many years of active touring he has engaged in, looks the picture of health and contentment, and his smile and general appearance gave ample evidence of his pleasure at being back in Kansas City once more.

Aside from appearing with the Megaphone minstrels at Convention hall to-night, John Philip Sousa and his band will give the first individual concert under the auspices of the Priests of Pallas at Convention hall tomorrow afternoon, and will render the following program:

"Torchlight Dance" Megerbrner
Solo, "La Veta" (new) 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."
Solo, polonaise from "Mignon" Thomas
Miss Elizabeth Schiller.
"Welsh Rhapsody" (new) Ed German
(Especially arranged for Sousa's band by Dan Godfrey, jr., from the original orchestra score).
INTERMISSION.
Valse, "Vienna Darlings" Ziehrer
(a) Idyl, "The Gypsy" (new) Ganne
(b) March, "The Diplomat" (new) Sousa
Solo, "Hungarian Rhapsody" Hausser
Miss Jessie Straus.
"Ride of the Valkyries" from "Die Walkure" Wagner

KANSAS CITY STAR.

OCTOBER 2, 1905.

A FEW VIEWS BY SOUSA

"WAGNER, NAPOLEON, SHAKESPEARE—THE THREE IMMORTALS."

That's How the March King Sums Up the Universe in Proof That Music is Not Affected by Geographical Boundaries.

John Philip Sousa travels like a king. He never writes his own name in any hotel register. His manager does it for him. That and the glory that his great band has crowned him with are his only royal attributes. He was a very plain, unpretentious man in his room at the Baltimore this morning. Like his photographs, but not so fierce. Short, solid, black bearded, wearing spectacles, dressed in a blue "frogged" suit. A well trained negro valet was unloading the dressing case.

"I have been many times to Kansas City," he said, "but then I have been many times everywhere. I think I spend more of my time abroad than at home. Sousa's band, like all good music, is international. Don't believe people who tell you that America is developing a 'national' music. It is not. No country is. Folk songs,

plantation music, the Scotch drone and the Irish wail, we have these, but in higher music, it is all international. Lohengrin? Dear me, Lohengrin isn't German; it is Wagner. And Wagner is one of the three great, many sided men of the world. Wagner, Napoleon, Shakespeare. They are the three great immortals. Donizetti's operas are not characteristically Italian—they are personal to the composer. Music is the universal tongue—it has no provincial accent. I have played to so many people of alien speech that I feel like a citizen of the world.

"But I'm lecturing and the province of music is to amuse. The composer who takes himself too seriously becomes a musical prig. But sometimes our work is taken too lightly. Last year a New York man asked me to write a march for a great and deserving charity. I said all right. When do you want it. That was on a Monday. He thought for a moment and then replied, 'Well, so as not to hurry you, say Saturday at noon.' Then I astonished him by explaining that it takes me a year to write one of my simplest marches."

KANSAS CITY STAR

OCTOBER 3, 1905.

City Journal

OCTOBER 3,

1905.

CARNIVAL IS HERE

OPENS WITH SOUSA AND THE MEGAPHONE MINSTRELS

CONVENTION HALL WAS FULL

MINSTRELS MADE A HIT WITH THEIR COMICAL SONGS.

CITY WORLD

MEGAPHONES REPEAT FORMER SUCCESS

SOUSA IS WELCOMED BACK

SOUSA TALKS OF THE EPPERSONS

Brought to Mind an Incident at a Concert in Wales.

"I have two secretaries and one stenographer in Kansas City," complained Sousa in his room at the Baltimore today, "and I can't find one of them. The gaiety of this city has demoralized them." He was surrounded by writing paper and opened letters. They were scattered about the room as thick as leaves in Vallombrosa. He looked at it all for a minute and then discarded it in despair. Then he smiled. "I'm thinking of those minstrels. Never saw anything like it. The singing was good, and occasionally very artistic. Voices well balanced, too. As a minstrel show it was memorable. I resigned my baton and sat back enjoying everything. There were the ten thousand people, and me. I was an appreciative audience of one. It isn't often other people amuse me. Once at Carnarvon in Wales we were playing to an audience of 7,000. When we finished the last number an old gentleman stood up and said that the audience wanted to sing to us. And they did. My band of fifty listened. They can sing, those Welsh, and when I say that the singing of those minstrels last night reminded me of that other evening in little Wales when the spring festival was on, you will understand that I am paying the minstrels the highest compliment I can."

Sousa is planning a world tour, taking in Australia, India and Japan.

"They never knew what real band concerts were in London 'till we went there," he said. "They have fine bands, but people would never pay enough to get them in their full strength. We proved to them what a good thing it was, and now when a London band goes anywhere, it goes. Previously they sawed off a section and sent that."

O, won't you listen to the big brass band,
Dog-gone you, honey ain't the music grand?
Lordy, see the gang when the cymbals clang;
And the big bass drum is loudly poundin'
—Bing-Boom-Bang.
You bet your life that leader knows his biz,
He's just the swellest and best what is,
O, cheer them when you hear them,
Lord love you, ain't it grand?
O, listen to the big brass band.

The many lurid promises made in the Megaphone minstrels were amply fulfilled at Convention hall last night in "scintillant conjunction" with John Philip Sousa and his famous band.

Convention hall was beautifully lighted and tastefully decorated and contained a representative Kansas City audience numbering close to 8,000 persons.

Society was well represented in the boxes, striking gowns and flashing jewels being in evidence on all sides.

The first show was a complete success, not a hitch occurring during the whole program, a fitting testimonial to the painstaking coaching and labor of Mr. H. O. Wheeler, the musical director; Mr. Seymour Hicks, stage manager; Mr. J. H. McQuaide, the chorus master.

The Sousa concert, consisting of four specially selected numbers, preceded the minstrel performance, and each number was generously applauded and Sousa was equally generous in his response to requests for encores.

The closing number, the new march creation, "The Diplomat," proved a typical Sousa composition and was so generously welcomed that three encores were necessary to satisfy the audience.

The Megaphones Appear.

Following a brief intermission the band, conducted by Mr. Wheeler, the Megaphone director, struck up the strains of the Kansas City Star march by Liberati, accompanied by Mr. Herbert L. Clarke as cornet soloist, and with a clash of brass and the glow of many hundreds of electric light globes the famous Megaphone minstrels, headed by the bones and tambos in their striking colored costumes, filed down the great stairway followed by the chorus, and after a number of cleverly executed evolutions about the stage, sat down as one man as the strains of the opening march died away.

Great Crowds of People, Dressed in Their Best, Witnessed Initial Programme at the Big Hall

—Sousa Responds to Encores.

E. M. Clendening—"What made you so late in getting to the hall tonight, Mr. Rice?"
Seymour Rice—"I was out sleighing."
Clendening—"Sleighing?"
Rice—"Yes, sleighing—in my auto. I sledged two Chinamen and a yellow dog."

Rice—"Why do hens lay eggs in the day time, Mr. Clendening?"
Clendening—"I'm sure I don't know."
Rice—"My but youse ignorant. Because at night they is roosters."

Rice—"If man springs from a monkey, as it is claimed under the Darwinian theory, what does a woman spring from?"
Clendening—"I don't know."
Rice—"From a mouse."

Jack Burnett—"I'm barber in a drug store now."
Clendening—"You're barber in a drug store? Why, what do you shave in a drug store?"
Burnett—"I shave the top."

Burnett—"A man come into the drug store yesterday morning and wanted a pair of coppers. I says to him this ain't no department store, but he said 'Dat's all right. De doctor says my wife's in a pretty bad fix and I want to get her in a better shape.'"

Burnett—"By-gone days are best; too."
Clendening—"What makes you think by-gone days are best?"

Burnett—"You go down town next Sunday and try to get a drink and you'll think by-gone Sundays were best."

The combined attraction of Sousa's band and the Megaphone Minstrels filled Convention hall last night to overflowing. The arena, the boxes and both balconies showed no empty seats, and it was a gala crowd, too. The boxes, where society folk sat, carried it is true, more up-to-date finery than any other particular section, but fine clothes were in evidence everywhere. The hall, with its decorations of American flags, national colors and Japanese parasols, never looked better. All this combined to make the entertainers do their best, and they evidently realized it.

The March King's band led the programme, and promptly at 8:15 o'clock, although the crowd was still pouring in at every entrance, the strains of "Tannhauser," the opening number, flowed out through the hall. In one respect Sousa is like few other band leaders. He appreciates an encore and responds to it readily. Moreover, he chooses his favors with considerable care. To the applause which greeted the overture he responded with "El Capitan," his own production, and one that has helped him to fame. "Dixie Land" and "Stars and Stripes Forever" were other encores, while the final number was his new march, "The Diplomat." Somehow it proved something of a disappointment. It hasn't the martial air that several others of this composer's productions have, and it doesn't make the little cold shivers chase each other up and down the spinal column, as to the strains of "The Stars and Stripes Forever."

KANSAS City Times.

OCTOBER 3, 1905.

THE EPPERSONS AGAINA HII

TEN THOUSAND PERSONS ENJOYED
THE BIG MINSTREL SHOW.

The First of the Priests of Follies Events
Given Last Night in Convention
Hall — New Songs and
Jokes This Year.

SOME OF THE EPPERSONS' JOKES.

Burnett—I saw an awful accident last Sunday, Mr. Clendening.

Clendening—Why, that was too bad, Mr. Burnett. What was the accident?

Burnett—Well, Mr. Clendening, I was down here trying to get a drink—I forgot it was Sunday—and I saw a saloon keeper break his back trying to lift the lid.

Clendening—Mr. Rice, what made you so late getting here to-night?

Rice—Why, I was out sleighing.

Clendening—Have you got the nerve to tell me you were out sleighing this kind of weather?

Rice—Sure. I was out sleighing in my automobile.

Clendening—How was that?

Rice—Why, on my way down I slayed two Chinamen and a yellow dog.

Lumpkin—Mr. Clendening, do you know what John Harris has named that rooster of his he has entered for the poultry show, that one that crows so much?

Clendening—What did he name the rooster, Mr. Lumpkin?

Lumpkin—He named it Robinson.

Clendening—Why, what did he give a rooster such a name as Robinson for?

Lumpkin—Why, because Robinson Crusoe, you know.

Rice—Mr. Clendening, if a man springs from a monkey, what does a woman spring from?

Clendening—I don't know, Mr. Rice. What does a woman spring from?

Rice—From a mouse, of course.

Rice—Mr. Clendening, why do hens lay eggs in the daytime?

Clendening—I don't know, Mr. Rice. Why do hens lay eggs in the daytime?

Rice—Because at night they are roosters.

West—Say, Mr. Clendening, that song, "I Don't Know Where I'm Going, but I'm on My Way," reminds me of the war between Russia and Japan.

Clendening—Why does that remind you of the late unpleasantness, Mr. West?

West—Why, I'll bet the Russian army was singing "I Don't Know Where I'm Going, but I'm on My Way" when the Japs were after them.

While Herbert Clarke and Sousa's band played Liberati's "Kansas City Star March" and the spot lights concentrated their brilliance on the big horseshoe in the north end of Convention hall last night the Epperson Megaphone minstrels, 240 strong, marched upon the stage for what the programme modestly declared was their "seventh attempt." It was an attempt that the 10,000 persons there apparently appreciated from first to last and at all the intermediate points. From the moment when the first "tambos" and "bones" in their variegated costumes appeared at the apex of the horseshoe until the last line of the medley of popular songs that ended the show there was continuous applause.

The minstrels made a pleasing appearance as they marched upon the stage. Following the "tambos" and "bones" with their typical negro minstrel costumes came the members of the chorus in evening clothes. Next followed the fifteen madrigal boys and last came E. M. Clendening, the interlocutor, who, since the inception of the Megaphones, has delivered the time honored injunction, "Gentlemen, be seated." All the minstrels appeared in black face.

A SOUSA CONCERT BEFORE THE SHOW.

The minstrels were not the whole show, however. Neither were they the first part of it. Before the Eppersons appeared there was a typical Sousa concert, during which John Philip Sousa led his great band as only John Philip Sousa can lead a band. The overture of the Sousa programme was Wagner's "Tannhauser." Following this was a concert solo by Herbert Clarke, always a favorite in Kansas City, who played one of his own compositions, "La Veta," and when he was encored he responded with "In the Shade of the Old Apple Tree."

Next was a suite of Sousa's own compositions called "Maidens Three" and divided into three parts, "The Coquette," "The Summer Girl," and "The Dancing Girl." Each of these parts was given a hearty encore, to one of which Sousa responded with his "Stars and Stripes Forever." Another of his encores was "Benedicta," which recalled memories of the show of a year ago, when Blanche Ring, the actress, realized a long cherished ambition to sing to the accompaniment of Sousa's band the song she had made popular. The last number on the Sousa programme was "The Diplomat," a new composition by the march king, which was well received.

THE OPENING MEDLEY OF THE EPPERSONS.

But it is no disparagement of Sousa to say that at an Epperson Megaphone minstrel show the chief attraction is the Eppersons, and the big audience last night put on a smile of anticipation as soon as the last notes of "The Diplomat" died away.

DELAYED THE SOUSA REHEARSAL.

Deput Employees Could Not Deliver the Band's Baggage Promptly.

Henry Barnes, treasurer for John Philip Sousa, hasn't a high opinion of the person who answered the telephone in the baggage room at the Union depot yesterday morning. Mr. Barnes was in Manager Shouse's office at Convention hall when he called up the baggage room.

"Sousa's band," said he for the fourth or fifth time, "you've heard of Sousa, haven't you? Well, I want to know where our baggage is, at this moment. No, not mine, the band's baggage."

Mr. Barnes hopped around the office, waving the receiver and transmitter wildly at Mr. Shouse.

"It's always this way," he exclaimed. "That man doesn't know where the baggage is; he doesn't seem to have heard we were in town; he doesn't know when we may expect the baggage, and, finally, I don't think he knows where Convention hall is."

Turning again to the telephone, he yelled, "We want it at Convention hall, Thirteenth and Central streets, Kansas City, Missouri."

"I have never been in Kansas City without having trouble in handling the baggage of the company," said Mr. Barnes. "There is always some delay or other in getting the car placed so that we can handle the baggage promptly. It seems to me that it takes longer to get a car moved in Kansas City than it does to get a car half way from Chicago to Kansas City."

After an hour's struggle with the telephone, Mr. Barnes succeeded in placing the car. But the rehearsal scheduled for yesterday morning was delayed more than an hour because of the difficulty in getting the car into the Union depot.

Kansas City Journal

OCTOBER 4, 1905.

SOUSA BAND CONCERT.

The First Yesterday Afternoon Was
Fairly Well Attended.

A fairly good sized audience attended the Sousa band concert at Convention hall yesterday afternoon. It was the first of four to be given by this famed composer and his large staff of trained and capable musicians, the next to be at 2:15 o'clock tomorrow and Saturday afternoons and at 8 o'clock Saturday night. The programme rendered yesterday embraced selections from some of the best masters, and every number was presented with artistic nicety. The vocal numbers by Miss Eluizabeth Schiller, Miss Jesse Strauss and Mr. Herbert L. Clarke were particularly pleasing.

THE KANSAS CITY TIMES.

OCTOBER 4, 1905

A CROWD HEARD SOUSA.

Every Number on the "March King's" Programme Was Encored.

The Sousa matinee concert in Convention hall yesterday was marked by the success which usually attends the march king's public performances. It was estimated that 2,500 persons enjoyed the music. Many of them arrived long before the hour set for the concert and made the delay the occasion of inspecting the big hall.

The crowd liked the Sousa music so well that it forced the leader to respond to an encore for every selection. Miss Jessie Strauss, violin soloist, was also well received and had to repeat her performance. The concert ended at 4:15 o'clock and the crowd hurried away to join the other carnival merry makers who thronged the streets.

Kansas City Times.

OCTOBER 4, 1905

SOUSA MAY TOUR THE WORLD.

The "March King" Considering a Proposition, but Will Not Decide Until Later.

"I have not fully decided, but I think I will call it the 'Pine Tree Shilling.' Recently I happened across one of those old Revolutionary period coins of the denomination of a shilling, according to the English system of reckoning money values, and it at once suggested to me a title for a march. It has a patriotic ring and I have carried this spirit into the music, though the composition is not half done."

John Philip Sousa broke one of his time honored customs last night and "let the cat out of the bag," as he expressed it, when he talked thus of one of his compositions, the name for which he has not actually decided upon. "I feel," said he, "with each succeeding piece that I write I am getting nearer a style of music that is all our own, and it is for something novel in this respect that I am constantly striving."

"Am I going to take my band on another European tour? I am probably going to do more than that. M. Schloterbeck of the Metropolitan opera house of New York has made me a proposition to take the band on a tour of the world. If this plan is carried out it will be the first time any musical organization has made such a trip. It is needless to say that the band is eager to go, but I will not decide until I return to New York. As planned, we would go from New York to San Francisco, thence to Honolulu, the Philippines, Japan, Australia, New Zealand, Africa and Europe, sailing for home from some Italian port."

THE WORLD

KANSAS CITY, OCTOBER 4, 1905

SOUSA'S BAND PLEASES

About 2,500 Persons Visit Convention Hall for the First Concert.

A good sized audience attended the first of the Sousa concerts at Convention hall yesterday afternoon. It was estimated that 2,500 persons enjoyed the music. They liked it so well that they forced the band to respond to an encore for every selection.

This was the first of four concerts to be given by the Sousa band. One is to be given tomorrow afternoon, another Saturday afternoon and the last Saturday night.

The Journal.

KANSAS CITY,

OCTOBER 5, 1905.

DANCED TO PALLAS

CONVENTION HALL THROGGED
WITH SPECTATORS.

THE SCENE WAS MARVELOUS

ECLIPSED ALL FORMER P. O. P.
GRAND BALLS.

Twelve Thousand People Witnessed
One of the Most Brilliant Events
in the City's Social History
—There Were 3,000
Dancers.

IN THE BOXES

Box No. 4—Mrs. Charles J. Schmelzer, Mrs. L. V. Knox, Mr. and Mrs. James R. Barnes, Miss Elizabeth Schiller, Miss Jessie Straus, John Philip Sousa.

Twelve thousand people witnessed 3,000 people dance at the Priests of Pallas ball in Convention hall last night. It was the nineteenth of the series and excelled in grandeur anything previously given under the auspices of the mystic association. In every conceivable particular, with the single exception of electrical display, the arrangement and execution of the arrangements were superior to the former glorious attainments.

The ballet, with almost 200 young people in it, never was surpassed by the Kiralfys. As it was none other than the great Sousa's band which furnished the music, there is nothing to add which could excel that by way of commendation. Sousa himself sat as a spectator and an auditor. Herbert L. Clarke, his first cornet, led, and, as during the ball proper, the band played Sousa's own music, it was the apex of all that could be delightful in the way of music. There was high comedy in the leader's efforts to make the musicians reconcile themselves to a ball room. All their careers under the influence of Sousa's baton they have made "El Capitan" and the other famous marches snappy, full of go, and reeled the tunes off at the regular army cadence of 120 steps to the minute. Leader Clarke had the experience of his life holding his own band down. His faithful drummer lagged with him truthfully, but the cornets gave every possible evidence of rebellion when they were trying to make a smashing bright march fit a mazy waltz.

The thousands of out of town visitors and the 10,000 home folks who witnessed the ceremonies went into raptures over the entrance of Pallas Athene and her suite. The doors of the hall were thrown open at 8 o'clock. By 8:30 it seemed as though the place was full, but steadily visitors streamed in until the appointed time for the arrival of the heralds announcing the approach of Pallas.

Manager Shouse had a corps of 150 ushers on post, and these did their work under the direction of D. F. McClary in a way that left nothing to be required. Pallas was late. She had established a record for promptness, and for nineteen years her arriving time had been 9 o'clock. At 9:10 last night there was a demonstration indicating impatience. Ten minutes later, still no Pallas nor sign of her. There was another outbreak, but scarcely had it started before the welcome lights illuminated the decorated north end of the hall, and there arrived in the glare of spot lights the long looked for herald. He carried the banner of Pallas Athene, and thus began the formalities.

The forty men in Sousa's band began the music for the grand march and for fifty minutes that entrancing part of the programme was gone through. As has been the rule ever since a young woman has impersonated Pallas Athene, instead of a man being made up in mask and oakum wig, tiny little tots, as nymphs and fairies, led the way. These scattered flowers, waved floral boughs and danced nimbly before Pallas, who, arrayed in a gorgeously decorated costume and bearing in her right hand the symbol of her high place, a golden spear, traversed the great length of the hall to a throne which was one mass of incandescent lights.

Arriving there, Pallas ascended the dais and assumed her throne, where she received the homage of her suite during the next ten minutes. These, who the night before had been carried on the floats during the procession through the streets, came in in parties. They made their way straightway to the throne, humbly bowed to their goddess and then retired to an appointed place on either side the hall. When the last detachment arrived, Columbia and her party, there was a grand expression of patriotism.

As squad after squad appeared at the entrance at the north end of the hall and made its way down the balcony steps to the arena, there was applause, but when the bevy of girls arrived clad in the stars and stripes it was more than the dignity of the men could stand and they howled and whooped like Indians. There was a recurrence of this later in the night when this detachment did its part in the ballet. After the suites had all arrived and had done homage, all knelt or sat on the floor, while one detachment after another ran to the middle and danced. Mrs. Georgia Brown, at the head of a school for acting, has drilled all the Priests of Pallas ballets since their organization, but she never approached the excellence of this year's effort.

One of the spectators last night was Representative Grace, of St. Louis. He was asked to tell of the ball to his newspapers when he should return home. At the moment the ballet was on.

"It would be no use," replied Mr. Grace. "They simply would not believe me. No, where else in the world is this sort of thing done? I can scarcely believe my eyes. Do these people know that it is Sousa's band up there, or do they accept that sort of extravagance as a detail?"

"It is a detail," said Manager Shouse. "No theatrical manager would undertake to duplicate this for \$50,000 for a one night stand, as this is," said the St. Louisan. "I shall not mention it. Nobody would believe me."

The ballet is to be repeated. Tomorrow night, promptly at 9 o'clock, Pallas Athene and her suite will make their second entry to the hall. It is a custom the fair goddess has established of late years. Tomorrow night is to be the occasion of the masquerade. One of the perquisites of the young people who go through the ardor of the parade is that they shall be permitted to attend the masquerade ball in costume, but, being a stickler for her rights, Pallas Athene invariably insists that she shall have a ceremonial entry. So tomorrow the ballet will be gone through again in exactly the same detail as last night at the annual ball of the Priests of Pallas.

(Continued)

Kansas City Journal.

OCTOBER 6, 1905.

SOUSA'S CONCERT PLEASSED.

Convention Hall Crowd Was Appreciative of the Good Music.

A good crowd greeted the appearance of John Philip Sousa and his band at the concert in Convention hall yesterday afternoon. Owing to the size of the hall many vacant seats were in evidence but the east and west arena balconies were well filled, as was the center of the arena. What the audience lacked in size, however, it made up in appreciation, and this was to Sousa's liking. He responded repeatedly to encores, and every member of the band seemed to try to show what was in him. The singing of Miss Elizabeth Schiller, as well as the violin playing of Miss Jessie Straus, came in for extra applause. The following is the programme given:

- Gems From the Works.....Berlioz
 - a. Firefly Minuet.
 - b. Rakoczy March.
- Solo, Grand Fantasia on Popular Themes.....Lowe
 - Mr. Charles P. Lowe.
- Suite, "At the King's Court" (new).....Sousa
 - a. Her Ladyship the Countess.
 - b. Her Grace the Duchess.
 - c. Her Majesty the Queen.
- Michael's Aria from "Carmen".....Bizet
 - Miss Elizabeth Schiller.
- Scenes Historical, "Sheridan's Ride".....Sousa
 - Intermission.
- Famous Airs from "La Boheme".....Puccini
- Oriental Picture, "Namtouna" (new).....Mascagni
- March, "The Diplomat" (new).....Sousa
- Solo, "Zigeunerweisen".....Sarasate
 - Miss Jessie Straus.
- Scene, "In the Highlands" (new).....Moore

KANSAS CITY WORLD.

MINSTRELS MAKE HIT OF THEIR LIVES

Every Available Seat in Convention Hall Occupied by Audience.

SOLOS PROVED PLEASING

The Megaphone minstrels, in conjunction with John Philip Sousa and his band, appeared in Convention hall last night before the largest audience which has ever heard them.

OCTOBER 6, 1905.

The applause with which the various numbers of the evening were received proved the high point of excellence to which the minstrels have advanced themselves.

The minstrel portion of the evening was preceded by a carefully selected program of four numbers by Sousa and his band, two of which were Sousa creations. The band, which was received with the favor always awarded it in Kansas City, was notably strengthened by the solo work of Charles P. Lowe on the xylophone.

The Band Program.

The following program was rendered:

- Finale act II, "Lohengrin".....Wagner
- Xylophone solo, "Grand Fantasia on Popular Themes".....Lowe
 - Mr. Charles P. Lowe.
- Suite, "Looking Upward".....Sousa
 - (a) By the Light of the Polar Star.
 - (b) Under the Southern Cross.
 - (c) Mars and Venus.
- March, "Stars and Stripes Forever".....Sousa

A humorous incident not on the program occurred as the strains of the "Stars and Stripes" were dying away, when a venerable looking old man, seated on the east side of the hall, arose to his feet and, waving a miniature American flag, shouted at the top of his voice,

"Hurrah for our 'Bill' Warner."

The enthusiast, who is a veteran of the civil war and a close friend to Senator Warner, found a number of the senator's friends at hand to help him out and the commotion created by the incident, though but momentary, had its effect.

Had a Fit in Line.

The crowded line of ticket buyers in front of the box office window before the opening of the concert was thrown into confusion when William Birmingham, 1125 Oak street, was seized with an epileptic fit. The chief of police, John Hayes, who was present, called the ambulance, but before its arrival Mr. Birmingham had been revived and taken away by friends.

The jokes, some of which had been hatched since the performance of Monday, were crisp and new.

The work of the soloists and the special numbers were well received. Tom Hayde's "My Old Plantation Home," in character, made a hit. Clay Arnold, in his song and dance, "Making Eyes," responded to two encores, while the local composition by "Jo" Bren, "I Don't Know Where I'm Going, but I'm on My Way," caught on at

once, E. B. Alexander's rendition being pleasing.

Total Receipts \$11,295.

Louis Shouse, manager of Convention hall, gives the cash receipts for last night's concert as \$6,475, a total for Monday night and last night of \$11,295. He predicts greater results for the two concerts which the minstrel management will give again next year, owing to the success of the venture this year. After deducting the cost of production, the net profits will be equally divided between the "free public baths" fund and the P. O. P. expense fund.

1905.

THE LAST SOUSA CONCERT

Bandmaster and Band Will Be Heard in Convention Hall as Climax of Week.

Features of the Sousa concert this afternoon were the presence of a large gathering of women and children from the different charitable institutions of the city and the rendition of "Mickey Jiggling," a new two-step by Prof. Frank H. Jimerson, who arranged the music and directed the grand ballet at the P. O. P. hall.

Eighteen aged women from the Nettleton home, who occupied boxes, were conveyed to and from the hall in carriages furnished by the Depot Carriage and Baggage company, while President Bernard Corrigan of the Metropolitan Street Railway company provided special cars for the transportation of the children.

One hundred and eighteen boys from the Perry Memorial Orphan Boys' home, 100 children from St. Joseph's Orphan home and eighty little ones from the Gilliss Orphan home also enjoyed the concert.

The final Sousa concert will be given tonight and from the advance sale the attendance promises to be as large as at preceding concerts. The band will leave after the concert tonight over the Chicago & Alton railway in a specially chartered train consisting of two Pullman sleepers and a baggage car.

The band is to play at Mattoon, Ill., tomorrow afternoon and at Terre Haute, Ind., tomorrow night. The following program will be given tonight:

- Overture, "Tannhauser".....Wagner
- Solo, "American Beauties".....Zimmerman
 - Mr. Leo Zimmerman.
- Suite, "Maidens Three".....Sousa
 - (a) "The Coquette."
 - (b) "The Summer Girl."
 - (c) "The Dancing Girl."
- Solo, "Delight".....Luckstone
 - Miss Elizabeth Schiller.
- Finale act, "Lohengrin".....Wagner

INTERMISSION.

- Valse, "The Beautiful Blue Danube".....Strauss
 - (a) Idyl, "A June Night in Washington".....Nevin
 - (b) March, "The Diplomat" (new).....Sousa
- Fantasia for violin, "Carmen".....Hubay
 - Miss Jessie Straus.
- Airs from "El Capitan".....Sousa

KANSAS CITY STAR.

OCTOBER 7, 1905.

NO SUCH CROWDS BEFORE

THE FALL FESTIVAL ATTENDANCE THIS WEEK BROKE ALL RECORDS.

Many Visitors Are Still Here and Will Wait for the Cattle Show Next Week
—Sousa's Band in Convention Hall To-Night.

The most successful week in the history of Kansas City's fall festivals will end to-night with a promenade concert in Convention hall, the music for which will be furnished by Sousa's band. This concert is expected to equal every other entertainment of the week in point of attendance, the admission fee having been reduced so that practically anyone may go, see the decorations of the big hall, enjoy the music of a famous band and, possibly, have a waltz or two.

MORE VISITORS THAN EVER BEFORE.

It is not an exaggeration to say that Kansas City entertained more people this week than in any previous carnival. They came by thousands from all the adjoining states and from Oklahoma, the Indian territory and from Iowa and Illinois. They arrived in trainload lots from Southeastern Kansas, sometimes eight or ten cars at a time. They filled the hotels and they overran the restaurants. They visited the parks, rode over the boulevards, made up theater parties for special matinees and they went to the stock yards, the packing houses and to the Soldiers' home at Leavenworth. There never was such a crowd in the city for the fall festivities, a crowd of solid substantial people who are building the Middle West, who live well, who want good things and have the money with which to buy them.

And they praised the array of entertainments provided! They talked about the electric pageant of Tuesday night, when Pallas Athene passed through miles of streets packed with thousands of admiring people! Everywhere one went favoring comment was heard, and never a discordant note from complaining voice.

NOTHING TO MAR THE SUCCESS.

Probably the most remarkable feature of the whole week's show was that among all the great throng that saw what Kansas City had provided no one was hurt, no one's pocket was robbed, no one was "buncoed" in any way. It was a clean, straightforward, up to date carnival in the opinion of those competent to judge. And throughout the six days that it lasted the weather was perfect. It could not have been better.

The week has been most satisfactory in every way," said W. H. Winants, president of the Priests of Pallas. "Compared with last year, it is far in the lead. I think we may be pardoned if we indulge in just a little retrospection to the advantage of the city. I believe we shall be acquitted of the charge of excessive self-conceit by those who were here if we say that no other city in the country could do just what Kansas City did this week. Men who have visited nearly every big city in the world told me last night that the picture they saw in Convention hall during the grand ballet was the most wonderful thing they ever had seen. Those same men said that no other city ever had put on a pageant like that of Tuesday night, and they declared that the annual 'Independence' state parade in Brussels could not be classed with it—and that is supposed to be the great show of Europe. Don't you think we may be forgiven for a little display of pride? What other city of its size would engage Sousa for a week? Where could you get 225 little girls in a ballet solely to make up the show for the good of the city? Or a minstrel show in which 240 business men take part? If there's anything the matter with Kansas City I don't know what it is."

VISITORS STAY FOR CATTLE SHOW.

Kansas City's thousands of guests did not leave town as soon as the parade had passed. They remained, in the words of the circus barker, "for the grand after entertainment." People who saw the Epperson Megaphone minstrels Monday

night went again Thursday evening, and those who could not attend the P. O. P. hall because it was an invitation affair stayed for the masquerade ball last night and had the time of their lives. Hotel keepers said to-day that some of their guests had engaged their rooms for only two days, Monday and Tuesday, but had resolved to see everything and had now declared their intention to see the American Royal live stock show, which begins Monday morning at the stock yards.

WORLD OCTOBER 7 1905

HERBERT L. CLARKE MADE MANY TOURS

Assistant Leader of Sousa's
Band a Musician for Twenty Years.

GIVEN WATCH BY "JACKIES"

"I would rather be cornet soloist and assistant leader of Sousa's band, the position I hold at present, than be bandmaster of a successful concert band of my own," said Herbert L. Clarke today, as he was preparing for the matinee concert by the band at Convention hall.

"Of the many bands with which I have been connected, my esteem for Mr. Sousa and his band is higher than for any other.

"Since my entry into musical circles as a professional bandman about twenty years ago, I have been a member of the following bands: Sousa, Gilmore, Victor Herbert, F. Inness, E. Brooks, Seventh Regiment of New York City, Thirteenth Regiment of Brooklyn, and the Twenty-second Regiment band of New York city.

Played at All the Fairs.

"I have played at all of the world's fairs and expositions on the eastern hemisphere from the St. Louis world's fair back to the Chicago fair in 1893, including the Paris exposition held in 1900."

Mr. Clarke has also enjoyed the distinction of playing for and acting as



HERBERT L. CLARKE.

musical escort to Prince Henry of Prussia as leader of his own band, as well as having played before King Edward VII. of England, President Loubet of France and the nobility of Austria, Holland, France, Belgium and the British Isles, while the czar of Russia and Emperor William of Germany have enjoyed the strains from Sousa's band incognito.

During Mr. Clarke's career as a bandman he has played in sixteen different countries under as many flags. Has Made Many Tours.

He has made three trans-Atlantic tours and has participated in ten trans-continental band tours, the itinerary of the trips at times calling for the appearance of the band in fourteen different cities and towns in a period of seven days, an illustration of the arduous exertions required of a touring bandman.

Mr. Clarke has also acted as bandmaster of the Second regiment band of Rhode Island and also of the Naval Brigade band of Boston, Mass., acting as lieutenant under commission from the United States government and treasurer with much pride and affection a handsome gold watch purchased

by the "jack rats" aboard the U. S. S. Alabama during the naval maneuvers held off Newport, R. I., some years ago. This token is cherished so highly by Mr. Clarke because the contributions came out of the pockets of the men direct, not an officer having contributed a cent.

MOST SUCCESSFUL OF P. O. P. EVENTS

The Week Closed the Greatest in the Annals of Festivities.

PLANS UNDER WAY FOR 1906

To the crash of brass produced by the wand of Sousa at Convention hall last night, the seventh annual P. O. P. season of festivity came to a fitting and glorious termination.

Since the inception of the first P. O. P. festival, the interest and enthusiasm has increased in favor with each succeeding year until the present, when all former efforts of the directors have been surpassed.

The fondest dreams of the visionary public have been more than realized, while the fame of Kansas City's great perennial event has by reason of its magnitude reached to the most remote parts of the union.

The Week in Detail.

The week in daily review has produced a series of grand successes hardly deemed probable. The opening success of the merry Magophone minstrel men on Monday night, the gorgeous pageant which paraded the streets with its beautiful creations of the artist mind, Tuesday night, the gorgeous ball, graced by the cream of local society, supplemented by the grand ballet, Wednesday night, the second appearance of the minstrels, Thursday night, the ball masque, Friday night, with its human interest expressed in variegated costume, and lastly, the farewell concert by Sousa and his band, the whole of which may be epitomized in the one word, "Success."

Truly the P. O. P. directors has reason to feel satisfied in every detail, as W. H. Winants, president of the Priests of Pallas expressed himself.

Wary Direct Benefits.

The direct benefits resultant from the carnival are shown in the reports from the retail and wholesale merchants of the city, who report large increases in their sales for the week just ended.

The hotel managers report that the crowds handled far surpass in number any that have ever gathered together in Kansas City, while E. J. Sanford, president of the Union Depot company, makes the same statement and estimates that over 100,000 visitors were brought into the city by the 200 trains which arrived daily during the week.

As to plans for the 1906 festivities, Mr. Winants says they are at present in embryo and would remain so for at least two months to come. The settlement of affairs of the past week occupies the priests' attention, although the souvenir for the coming year has already been selected and the manufacturers are now figuring on producing it.

AUDIENCE PLEASSED WITH SOUSA'S BAND

The final band concert of the P. O. P. series was given last night in Convention hall by Sousa and his band to a large and attentive audience, whose frequent applause resulted in repeated encores by the "march king."

The soloists were in special favor and all were forced by the audience to respond to encores. The solo work of the violin soloist, Miss Jessie Straus, was well received, while Miss Elizabeth Schiller rendered the card song from "The Bride-Elect" with much feeling and expression.

The stirring two-step, "Mittiey Neg-ging" a local composition, was also played by the band as an encore and promises to become a local and long distance favorite. It was composed by Frank H. Zimmerman.

Band Uses Special Train.

The band left at 11:30 o'clock last night over the Chicago & Alton in a special chartered train. It will give a concert in Mattoon, Ill., this afternoon and play in Terre Haute, Ind., tonight.

Before boarding his train last night Sousa expressed himself as gratified at the glowing reception given to himself and the band. He said that no arrangements had as yet been terminated with the P. O. P. directors for the return of the band at the 1906 festivities.

TERRE HAUTE STAR.

OCTOBER 9, 1905.

SOUSA AND HIS BAND.

John Philip Sousa, the "march king of the world," and his band of highly skilled musicians were at the Grand last night where they played to a house well filled with lovers of music. The celebrated director caught the fancy of the audience with the usual dash and brilliancy of his productions. While the leading parts of the program were new to Terre Hauteans, all the encores were of the older productions of Sousa and evoked storms of applause.

Miss Jessie Straus, the violinist, struck a sympathetic chord and her reception was enthusiastic.

Her playing was of the highest order and her encore was one among the heartiest of the evening. Miss Elizabeth Shilling, soprano, displayed remarkable ability of voice in her rendition of the "Card song" from "The Bride-Elect."

KANSAS CITY JOURNAL, OCTOBER 8, 1905.

CLOSE OF THE FESTIVITIES.

Week Ended With Two Concerts by Sousa's Band.

The festivities of the past week received a fitting close with two concerts, yesterday afternoon and evening, in Convention hall by John Philip Sousa and his band.

This organization is an especial favorite here, and in point of the popular music which goes so much to make up a characteristic Sousa programme, this popularity is well deserved. Sousa's music means much to the people who are fond of band music, and he has nearly always shown excellent judgment in the choosing of a programme which would meet with popular favor. Individually his band is as good this year as ever before.

The recital and horn sections are probably the best in the unity of style. The first violins were also noticeably good.

Last night's concert brought forward nothing especially new to the repertoire of bands, but some of the numbers were quite new to Kansas Cityans.

Sousa's "Diplomat March," a suite "At the King's Court," and an short characteristic number of Sousa being the principal novelties. The arrangement of the hall necessitated the band being placed in rather a poor position. The trumpets were compelled to stand outside of the chime section, and some of the woodwind effects were thereby marred.

Sousa himself has given up some of the numbers for which he is so well known and his directing last night was dignified and serious throughout.

Of the musical value of the programme, numbers the overture to "Cobred" was the best, and this number was also one of the best played.

The most meretricious of the Sousa numbers was unquestionably the card song from "The Bride-Elect." Herbert Clark,

concert soloist, has been heard in Kansas City before. His tone is rich and even and technically he is one of the best soloists before the public today. His selections were, however, somewhat beneath the standard which he is evidently able to maintain. The "Miserere," from Il Trovatore, was excellently given as an encore.

Miss Schiller sang the carol song from "The Bride-Elect," and although she suffered obviously from the size of the hall, yet she gave one of the most enjoyable numbers of the evening. Her tone is clear and her intonation faultless.

Miss Straus gave the "Scene de la Cerdas" of Hucay, well technically, but her tone is not always thoughtful. She appeared, however, to better advantage in her encore.

One hundred and twenty-five boys from the Perry Memorial Orphan Boys' home, all dressed in red striped waists and dark blue trousers with white stripes down the sides, were present as guests of the P. O. P. management at the afternoon concert. They were in charge of Mrs. John C. Tarsney, Mother Superior, Aloysia and Sister Augusta, their music teacher. Most of the youngsters enjoyed the concert, but they all said they would rather have seen "Buster Brown." The children came in on a special car from their home at 927 West-pot avenue.

Eighty-eight little girls from the St. Joseph's Orphan home, Thirty-first and Jefferson streets, were there, in charge of a mother superior and several sisters. Their ages range from 6 to 16 years. They seemed to be enjoying themselves more than the boys. The little girls came on a special car on the Summit street car line. The Metropolitan gave the children a free ride there and back. The concert was a treat for the sisters from both institutions, as they very seldom get to hear anything of the kind.

There were fifteen old women from the Nettleton home, in charge of the president, Mrs. A. E. Flindley and the board of managers. The old women seemed to appreciate the music more than any one else present and they gave each number a hearty encore. The management of the Nettleton home served refreshments during the Priests of Pallas and Carnival balls and Mrs. Flindley said yesterday that they had realized quite a neat sum out of the concert. The old women were taken to Convention hall and home again in charge of the W. H. Depot Carriage and Rep-

THE BEST CARNIVAL WEEK

BIGGEST CROWDS AND NOT A MISHAP IN ALL THE SIX DAYS.

Not One Carnival Accident, Says Chief Organ—40,000 Persons Went to Convention Hall—Not a Hitch in All the Celebration.

While it never will be known just how many visitors came to the city for the Carnival festivities which ended last night with a promenade concert by Sousa's band in Convention hall, a pretty fair estimate may be formed by the figures given by Louis M. Shouse, manager. Mr. Shouse said last night that more than 60,000 persons entered Convention hall in the six days. This was the first year in which the plan was tried of having some form of entertainment in the hall every night, with the exception of Tuesday evening, when the Priests of Pallas parade passed through the streets.

"The fact that Sousa's band appeared with Epperson's minstrels," said W. H. Winants yesterday, "made the attendance smaller at the matinee concerts. The visitors put in their time viewing the city or attending to private business. They did this because they knew they could hear Sousa in the evening and see the minstrels, too; but even with that fact considered, the attendance at all the entertainments for the week may be considered remarkable. Every member of the fraternity of the P. O. P. is immensely pleased with the results of the week's carnival."

SOUSA PRAISES THE TOWN

NO OTHER CITY HAS THE KANSAS CITY SPIRIT, HE SAYS.

The Crowds in Convention Hall and the Merit of Epperson's Minstrels Surprised Him—Children at the Concert Yesterday.

"Kansas City opened the eyes of strangers within its gates. I was impressed—and I know that all other visitors were—with the greatness of Kansas City, the magnanimity of its people and above all the enthusiastic progressive spirit which exists here. Such a spirit is in the atmosphere of no other city which I have visited."

John Phillip Sousa made the foregoing assertions just before the concert of his band in Convention hall last night. The "march king" was in his dressing room. His valet had finished dressing him in the immaculate close fitting uniform and he sat smoking a cigar and chatting with Kansas City friends.

"Kansas City should be proud of itself," he said. "The vast crowds, the fact that they stayed throughout the Carnival festivities and enjoyed themselves—all these things speak for the character of the entertainment provided."

"And Epperson's Megaphone minstrels. No other city in the world can boast of such an organization. One time the Lambs' club in New York city formed a similar organization. Lew Dockstader was one of the 'ends' and Nat Goodwin the other. They toured the East and incidentally made a great hit, but this minstrel aggregation was not as large, nor did the members give a performance superior to that of the Megaphones. Truly, the performances of the Megaphone minstrels were great; they were wonderful. The soloists possess good voices, the minstrel men have a keen sense of humor that is seldom found in amateur organizations. It is not surprising that both performances were witnessed by great crowds."

Here the "march king" lapsed into a discussion of minstrel shows.

A FEW WORDS ABOUT MINSTRELSY.

"Genuine minstrelsy will always be popular," he said. "As long as minstrel shows are confined to the portrayal of negro characters with appropriate songs and dances they will be entertaining. But when minstrel troubles try to invade the field of opera then the charm will be lost. The Megaphones are real minstrels and the biggest organization of the kind I have ever heard of."

"The week's entertainment has been complete and unique. I am proud that my band was chosen to take part in the festivities. I am fond of Kansas City people because I believe they are fond of me. As long as I am leader of a band I shall visit Kansas City."

During Mr. Sousa's stay here U. S. Epperson suggested that he write a march for the Megaphone minstrels. Mr. Sousa did not promise that he would.

"If ever I have a suggestion for a march or even a song I will jot it down, but I cannot promise that I will send it to you. I am not successful on compositions for the stage, but should ever an appropriate theme suggest itself I may write you one."

Sousa and his band gave two concerts yesterday. As a fitting close to the week's festivities 275 orphans and poor children were guests of the P. O. P. committee at the matinee concert. In the middle section of the east arena balcony were ninety-eight little girls, all dressed in white from St. Joseph's Orphan asylum. One hundred boys in red waists and the uniform trousers from the Perry Memorial home, occupied an adjoining section on the south.

CHILDREN FROM McCLURE FLATS THERE.

In another section were seventy-five children, most of them pupils at the Franklin institute, who live in the McClure flats. To these children the big band and its music were a treat. They sat silently through each number and then applauded

with all their might. The children were taken to the hall in special street cars provided free of cost by the Metropolitan Street Railway company.

Twenty women, in age from 60 to 80 years, occupied two boxes on the west side of the hall. They were members of the George H. Nettleton home. Each was dressed in black with a small black hat. They were also guests of the P. O. P. committee and rode to the hall in carriages provided by the Depot Carriage and Baggage company.

More than 3,000 persons heard the concert last night. Many of Sousa's own compositions were played and the encores were frequent. Miss Elizabeth Schiller sang the card song from "The Bride Elect."

OCTOBER 9, 1905.

Sousa's Band.

Sousa's band played at the Grand last night to a well filled house. The leading parts of the program were new, but the encores were old familiar productions of Sousa and were loudly encored. Miss Jessie Straus, the violinist, and Miss Elizabeth Shilling, the soprano, were heartily encored.

MATTOON, ILLINOIS,

OCTOBER 10, 1905

MUCH MELODY

Unrivalled Sousa and His Great Band Pleases Audience.

John Phillip Sousa and his peerless band delighted a large matinee audience at the Mattoon theatre Sunday afternoon.

The "March King" was in genial mood and double and triple encores were given in response to the hearty applause. Nearly every march written by the great leader was rendered with that verve and rhythm peculiar to Sousa and his great organization.

The program was arranged to catch the popular fancy. It was not "above the heads" of his auditors and although the theatre was hot and stuffy they reveled in the sweet melody despite sweat and discomfort.

Miss Elizabeth Schiller, soprano, and Miss Jessie Straus, violinist, both drew hearty encores. Miss Straus' rendition of the "Hungarian Rhapsody" was masterful.

The band came straight from a St. Louis engagement and left for Terre Haute on a special, after the concert, for an evening's program.

CRAWFORDSVILLE JOURNAL

OCTOBER 10 1905

The Same Sousa.

Sousa's band attracted a crowd at Music Hall yesterday that packed the auditorium from top to bottom. Standing room was sold. Always a favorite here Sousa again pleased his Crawfordsville friends. The programme was a liberal one and nearly all new selections but as of old Sousa was gracious and generous with his encores and in consequence there was full opportunity to hear all of his

old favorites such as "Stars and Stripes Forever," "King Cotton," "Manhattan Beach" and others. A comparison between his old compositions and the two new ones on the programme, "The Diplomat" and "At the King's Court," is altogether favorable to the older selections. Miss Schiller, the soprano, has a sweet voice and uses it remarkably well, but it is not strong enough for the band accompaniment. Sousa should tone down the accompaniment or hire a bigger voice. Miss Strauss, the violinist, was a great satisfaction. She plays as well as any violinist heard in this city in many years and better than most of them. Her selections were both of a classical nature but not so much so that every lover of music could not appreciate them. A pleasant feature of the concert was the announcement of the names of the encore numbers.

LAFAYETTE JOURNAL.

OCTOBER 10, 1905.

Concert by Sousa's Band.

The concert given by Sousa's band at the Grand opera house last night was enjoyed by a large crowd. The inimitable Sousa and his soloists produced a most favorable impression and a finer or more artistic concert was never given in this city. It was one grand melody of the classic and popular that will linger long in the memory of those who were fortunate enough to hear it. As to the band, one short word will cover the criticism—unsurpassed. The encores to every number on the excellent program given were greeted in an enthusiastic manner, being exclusively marches composed by the "march king." The cornet solo, "Le Veta," by Herbert L. Clark, was one of the prize numbers of the program. The great cornetist was given a most flattering encore and in response played "The Rosary." Miss Elizabeth Schiller, the clever soprano, produced a very favorable impression. She has a voice of remarkable purity, sweetness and power, under thorough

control. In response to the card song from "The Bride-Elect" she gave a classic composition that carried the house by storm. Miss Jessie Strauss, violinist, played in a most pleasing manner a Hungarian rhapsody, by Hauser, and was compelled to respond to one of the heartiest encores of the evening. Her stage presence and ease of manner and execution were captivating. Her encore number was "Nymphalian," a composition of great sweetness and rich melody. The concert was the most captivating in a musical sense ever given in the city, and to see Sousa in the title roll of master of directors was a picture of ease and grace long to be remembered.

LAFAYETTE DAILY COURIER.

OCTOBER 10, 1905.

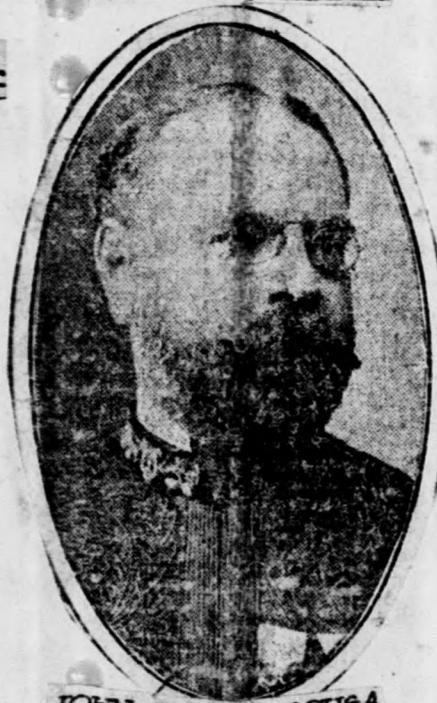
Sousa's Band.

An evening of rare entertainment was provided by John Philip Sousa and his peerless band at the Grand last night and a large and appreciative audience was charmed by the masterly work of the musicians collectively and individually. The attendance was not as large as it should have been, for seldom does LaFayette have an opportunity to hear such a band as that which bears the magic name of Sousa. The theater should have been packed to the doors instead of only comfortably filled. To say that the audience was thrilled and charmed is no exaggeration. From the first outburst of the splendid band to the climax of the final selection the audience seemed spellbound and the only stir noticeable was that occasioned by the rapturous music. Sousa's band is undoubtedly the greatest concert band in America and instead of existing on past fame it is better to-day than ever. The new Sousa selections are stirring and have the same swing to them that has made Sousa's other marches the most popular in the land. For encores the old favorites "King Cotton," "Manhattan Beach," "Dixie Land" and "Stars and Stripes Forever," were given and the applause with which they were greeted proved that they still hold a place in the hearts of music lovers. Classical selections were interspersed with the stirring marches and altogether the program was varied and complete. The new march, "The Diplomat," will undoubtedly prove a great success. Sousa's musical suite "At the King's Court," is a masterpiece. The Welsh Rhapsody and Ride of the Valkyries from "Die Walkure," were examples of the most difficult classical and were most delightfully rendered. The work of Sousa's individual performers is de-

serving of especial mention. Miss Elizabeth Schiller sang in a charming manner a song from the opera "The Bride Elect," and responded to an encore. Robert L. Clarke, cornetist, played two selections that stamp him as an artist of great ability. For an encore he played "The Rosary." It was one of the most entrancing numbers on the program. Miss Jessie Strauss, violinist, played the familiar "Hungarian Rhapsody" and for an encore "Nymphalian." She plays with ease and grace and her technique is exquisite.

NEW YORK HERALD,

OCTOBER 7, 1905.



JOHN PHILIP SOUSA

"PIPETOWN Sandy," John Philip Sousa

MR. SOUSA, the distinguished bandmaster, gives us his second venture in the field of fiction. This is a story of boy life in a Southern country town. The incidents are such as young and old can enjoy. There are school fights, of course; there is the report of a baseball game which would entitle Mr. Sousa to a position in the sporting department of any newspaper; there is an attempted murder; there is an attempted marriage, interrupted by the return of a particularly unpleasant and vehement type of Enoch Arden; there are a kidnapping, a rescue, and sudden death for the two villains of the plot.

Somehow one feels that Mr. Sousa carries orchestral methods into fiction. We seem to note a crescendo and diminuendo of interest arranged, as it were, on operatic lines, and an occasional crash of words arranged for the critical moment. In our mind's eye we see the conductor's baton, his arms waving in accordance with the effect he produces. But all this may be mere imagination. On the whole Mr. Sousa has given us a commendable book, now and then a little too melodramatic, perhaps, to carry conviction, but, one that holds us to the end and on the way fills us now and then with an epigrammatic surprise. (Robb-Merrill Company, Indianapolis, Ind.)

Daily News

TRIBUNE

GREENVILLE, OHIO OCTOBER 12, 1905

CRAWFORDSVILLE, INDIANA

OCTOBER 10, 1905

MATCHLESS SOUSA

Comes to Crawfordsville Again
With His Wonderful Band
and Entertains a Big Audience

For Two Hours With the Finest
Music Ever Heard Here—
Lady Soloists Receive
Hearty Reception.

WAS A FINE MUSICAL TREAT

A large and fashionable audience was present at the Opera House Wednesday afternoon to hear John Phillip Sousa's famous band. To say that those who attended were treated to a rare musical feast would be putting it mildly, for never in the history of Greenville has such a fine musical organization visited this city. The company left at 4:30 o'clock Wednesday afternoon for Piqua, where they were greeted by a very large and appreciative audience Wednesday evening.

The inimitable Sousa, the world's greatest band leader and his matchless band, gave a most enjoyable matinee concert at Music Hall. For two solid hours it was a continuous melody of the popular as well as the classical and the large audience enjoyed the concert to the fullest extent. They attested their appreciation most heartily, too, and encores were demanded and given on every number. In his leadership Sousa is the personification of grace and the triumphs gained in his travels throughout this and foreign countries are well merited. Words can not adequately describe the performance of the band. It must be heard, just as Sousa must be seen, to be appreciated. The soloists, too, are on a par with the band. Mr. Herbert D. Clark's cornet rendition entitled "La Veta" was very fine indeed and in response he played "The Rosary," one of the sweetest numbers on the program. Miss Schiller, the soprano, is possessed of a voice, not overly strong but remarkable for its sweetness and purity of tone. She came in for an enthusiastic encore as did Miss Straus, the violinist, whose execution and grace stamps her as a musical artist of rare ability. While all the band numbers was thoroughly enjoyable it were noticeable that the audience showed a marked preference for Sousa's own compositions. He had two new ones, which were well received and for encores he gave several of the Sousa marches which have helped make him famous, notably "The Stars and Stripes Forever," "El Capitan" and "Manhattan Beach," which fairly took the house by storm. It is to be hoped that at some future time the great band master can see his way clear to give Crawfordsville a night performance.

FRANKFORT

MORNING TIMES WEDNESDAY, OCTOBER 11, 1905.

BIG MUSICAL FEAST

WAS THE CONCERT BY SOUSA
AND HIS FAMOUS BAND.

Only a Fair Sized Audience Present
—Solo Numbers Were Features
of the Program.

A fair sized audience saw John Phillip Sousa, the great composer and conductor and his world-famous band at the Blinn, yesterday afternoon. Frankfort demonstrated what it has done many times before, that it will not support high class musical attractions. This too, in spite of the city's supposed advancement along these lines. As an illustration it may be cited that the receipts here at the matinee, yesterday, were less than one-third what they were at Crawfordsville the day before.

Sousa and his band came with much expected of them and they fulfilled expectations and went beyond. The audience was so enthusiastic in its applause that the program was extended to double its original length, each number being applauded so vigorously that the performers responded with full numbers. Sousa, as a director, is the personification of graceful movement. The audience could

almost anticipate the next note in the music by his direction. The soloists were, if possible, superior to the band as a whole. Herbert L. Clarke's rendition of "La Veta," composed by himself, stamped him as one of the world's greatest cornetists. His playing was nothing short of wonderful and drew an enthusiastic encore. The fourth number on the program was a vocal solo by Miss Elizabeth Schiller, who sang "The Bride-Elect." She is one of the best sopranos ever heard from the local stage. She responded to an encore.

The last solo was by Miss Jessie Strauss, a violinist. She played a Hungarian Rhapsody, and while it drew an encore from the audience she won her greatest success in her response to the encore in which her playing was simply marvelous. The audience applauded her time and time again. Her playing was the feature of the concert.

EVENING NEWS.

FRANKFORD, INDIANA, OCTOBER 24, 1915.

THE GREAT SOUSA AND HIS GREAT BAND

REMARKABLE MATINEE CONCERT RENDERED AT THE BIRNN THEATRE

Audience Heard a Large Number of the Famous Conductor's Most Popular Compositions.

Sousa and his band came to the Birnn for a matinee concert this afternoon and conquered a small audience with their incomparable music. The small attendance may possibly be attributed to the weather, but whatever the cause those who remained away missed the biggest band treat Frankfort has ever had. The fact that the box office receipts this afternoon was only \$145 as against \$475 at Crawfordsville does not necessarily indicate that we are less of a musical center than the Hoosier Athens. It may not have rained at Crawfordsville. But it does indicate that Sousa and his company of fifty-two soloists can't get very far along the route on \$145 houses.

The coming of the "March King" to Frankfort is of itself an important happening as is always the case when a world wide celebrity makes his appearance in a community where his name has preceded him. Everybody has been enthused by Sousa's stirring marches and they love him for what he has written much more than they appreciate him as a great bandmaster. His pictures have been so widely circulated that it was no trouble to pick him out from the bunch of musicians who alighted from the 1-11 Lake Erie train. Even the boys, and

there were scores of them at the station, recognized Sousa the instant his spectacles and whiskers were into sight and with a rush toward the carriage which was in waiting for him they shouted, "There he is, there's Sousa." The great director smiled as he stepped into his carriage and was driven to the Colter House. The concert opened at 2 o'clock and was rushed along, the musicians hardly being given a moment to rest between numbers. It was a hurry up affair as it was necessary to catch the 4-15 Clover Leaf train for Marion where the band plays tonight. Still at that the audience was given plenty of music as every encore was responded to, usually with one of Sousa's popular marches.

The program opened with "Pictures in a Dream," by Lambie, and at its conclusion before the applause had hardly begun, Sousa waved his baton and the band struck up the lively strains of "King Cotton" march. The audience was quick to recognize the tune and applauded the first few strains vigorously. There were nine regular numbers on the program which closed with "The Ride of the Valkyries," from Wagner's "Die Walkure." Three solo numbers were rendered. Miss Elizabeth Schilleg, a very pleasing soprano, sang the Carl song from Sousa's opera "The Bride Elect." Miss Jessie Straus, violinist, played Hauser's "Hungarian Rhapsody" and Mr. Herbert L. Clark, one of the world's great cornetists, rendered one of his own selections, "La Veta," a triple tongue solo. They all responded to recalls.

While the music was very much enjoyed, the charm of the concert did not all lie in the performance of the band. It was a treat to watch Sousa and to see with what perfect ease he compelled the players to do his will. He is not quite so much of a freckle directing his band as some of the hurriers make him appear, still he has a number of little mannerisms that are truly funny and belong alone to Sousa. From an artistic standpoint Frankfort has never had a more enjoyable musical treat.

MARION.

INDIANA NEWS.

OCTOBER 24, 1915.

SOUSA

Give a Great Concert at the Indiana Last Night

Frankfort Marion had a great last night when Sousa and his band gave a concert at the Indiana theater. It was the first time that Sousa had ever visited Marion but it is no the hoped that it will not be the last time.

Sousa has a band that is as real as any and Sousa is a leader in a class by himself. Not that he is any better musician than several others, but he has a way of his own of directing the band that no one else has ever been able to master. He has his characteristic manner and some of his actions are comical though at all times graceful. He directs some players with his right hand, another with the left, another with his head, another with a finger, another with his elbow, another with his eye, etc., all at one time. He is worth watching.

Of the concert much could be said. The program was not made up entirely of classical high-grade music, but Sousa's own compositions and his superb marches dominated. There the band played Wagner's "Ride of the Valkyries" and executed it in perfect manner, yet, the main part of the program was of a class that could be properly called popular music. There were Sousa's "Stars and Stripes," "The Cavalry," "Marionian Beauty," "The Marcher," and some others, all of which are well known.

The soloists were Elizabeth Schilleg, soprano, Jessie Straus violinist, and Herbert L. Clark cornetist, and their numbers were well received.

Frankfort

INDIANA, OCTOBER 10, 1905

Evening Crescent.

THE GREAT SOUSA AND HIS GREAT BAND

The Great Band Conductor and His Famous Band in Concert at Blinn

The concert this afternoon at the Blinn by Sousa and his band was attended by a fair crowd. The inimitable Sousa and his soloists produced a most favorable impression and a finer or more artistic concert was never given in this city. It was one grand melody of the classic and popular that will linger long in the memory of those who were fortunate enough to hear it. As to the band, one short word will cover the criticism—unsurpassed. The encores to every number on the excellent program given were greeted in an enthusiastic manner. The cornet solo, "Le Veta," by Herbert L. Clark, was one of the prize numbers of the program. The great cornetist was given a most flattering encore and in response played "The Rosary." Miss Elizabeth Schiller the clever soprano, produced a very favorable impression. She has a voice of remarkable purity, sweetness and power, under thorough control. In response to the card song from "The Blue-Elect" she gave a classic composition that carried the house by storm. Miss Jessie Straus, violinist, played in a most pleasing manner a Hungarian rhapsodie, by Hauser, and was compelled to respond to an encore. Her stage presence and ease of manner and execution were captivating. Her encore number was "Nymphalian," a composition of great sweetness and rich melody. The concert was the most captivating in a musical sense ever given in the city, and to see Sousa in the title roll of master of directors was a picture of ease and grace long to be remembered.

THE MARION

CHRONICLE

OCTOBER, 11, 1905.

SOUSA AND HIS BAND AT THE INDIANA

Gave Pleasing Concerts to a Well Filled House.

An evening of rare entertainment was provided by John Phillip Sousa and his peerless band at the Indiana last night and a large and appreciative audience was charmed by the masterly work of the musicians collectively and individually. The attendance was not as large as it should have been, for seldom does Marion have an opportunity to hear such a band as that which bears the magic name of Sousa. The theater should have been packed to the doors instead of only comfortably filled. Sousa's band is undoubtedly the greatest concert band in America and instead of existing on past fame it is better today than ever. The new Sousa selections are stirring and have the same swing to them that has made Sousa's other marches the most popular in the land. For encores the old favorites, "King Cotton," "Manhattan Beach," "Dixie Land" and "Stars and Stripes Forever" were given and the applause with which they were greeted proved that they still hold a place in the hearts of music lovers. Classical selections were interspersed with the stirring marches and altogether the program was varied and complete.

Piqua Daily Call.

OCTOBER 12, 1905.

The Band Master of Them All.

The Bandmaster of Them All visited Piqua Wednesday evening. Sousa and his band played an engagement at May's Opera House to the gratification of a large audience.

It was nothing short of a musical treat to listen to the music played by this celebrated band. Gilmore's Innis', and other well known bands do not compare with this of Sousa. No one can seriously dispute his right to be called the Band Master of Them All. Sousa easily stands first in band music. He succeeds in a really marvelous manner in blending and harmonizing the music of reed and brass instruments. The smoothness and movement must be heard to be understood.

The program given last evening was, naturally, of a very high class. For encores he played some of his lighter compositions, some of those that have made his name a household word, and which are fitted for the popular ear. Among them were King Cotton, Dixie Land, El Capitan, Bedelia, and the Stars and Stripes forever.

The audience was very generous in its manifestations of favor and demanded an encore to each number.

Sousa's Ohio Dates.

Sousa and his band went to Urbana this morning over the Pan Handle where they gave a matinee in the new Clifford theater this afternoon. After the concert they departed for Columbus where they appear tonight at the Great Southern.

Other Ohio dates are as follows:

Friday matinee at Hardesty Theater, Canal Dover. Friday night, Auditorium, Canton. Saturday, matinee and night, Gray's Armory, Cleveland. Sunday matinee Elyria. Sunday evening, Akron.

Next week they spend in Pittsburg, Pa., playing twice daily at Exposition Music Hall, returning to New York the 22nd.

PIQUA LEADER DISPATCH.

OCTOBER 12, 1905.

Journal

COLUMBUS, O., OCTOBER 13, 1905.

SOUSA

An American as Were His Ancestors for Many Generations.

John Philip Sousa, the "march king" as he is known all over the civilized world, reached Piqua with his magnificent band from Greenville late yesterday afternoon, and had but a short time in which to get ready for the evening performance, but when the Leader-Dispatch man sent up his card he at once consented to give him a few moments.

Mr. Sousa is a very pleasant man to meet. Contact with the best society all over the world from Maine to California, and from St. Petersburg to Berlin, has given him that finished manner that is only seen in what is called a "traveled gentleman."

The public knows all about your success in the field of music Mr. Sousa, said the scribe, but how about your family life? Are you an American? And how much of a family have you?

"I should say I am an American," he replied. I was born in the capital of this country and my ancestors were Americans as far back as 1530. I have remained here ever since. Although I have been all over the world, in fact in the past five years have made four European tours with my band and have played in all the great cities, and many of the smaller ones. I am always glad to get back home."

Mr. Sousa stated that he was married in Philadelphia to one of the members of the Bellis family, who are old Revolutionary stock. He has three children, one son being a graduate of Princeton college.

Strange to say Sousa does not come of a musical family, and while his parents had a general knowledge of music, such as all well-educated persons possess, none of the family but Phillip displayed any inclination for this direction.

It is the same way with his children. While they all play and sing well they will not succeed as has their distinguished father either as composers or leaders, as they are not so inclined.

Sousa possesses that faculty to control that makes the true leader, whether of a band or a regiment. Without it, no one however great in their ability, can manage a great organization. With it they are sure to make a success.

The band left this morning to play in Urbana this afternoon and in Columbus this evening from which city they go to Pittsburg. Their visit in Piqua was a musical treat, and was greatly enjoyed by all who heard these musicians.

The music loving people of Piqua enjoyed a rare treat in the engagement of John Philip Sousa and his band at May's opera house last evening. Sousa's reputation is so extensive that he never fails to draw enthusiastic audiences and his visit here was no exception. From the time of his initial appearance, until he made his farewell bow, he and his skilled musicians were given one continuous ovation. The selections rendered were of a high order, mostly of his own composition, each of which was received with an equal degree of pleasure. Following almost every

classical number, was rendered some popular air, so that there was no lack of variety. The Stars and Stripes Forever, which has become practically a national melody was received most enthusiastically as was in fact every number. Miss Elizabeth Schiller, the sweet soprano soloist rendered two excellent selections. Miss Jessie Straus, the violinist was heard in two numbers that well displayed her exceptional skill. H. L. Clarke the coronetist also was a favorite. Sousa won the hearts of his Piqua audience and all carried with them pleasant recollections of his brief stay here.

SOUSA'S AUDIENCE NOT VERY LARGE

Famous Band Not Given as Cordial a Welcome as in Past Years.

Works Were of Character to Please but Enthusiasm Wasn't Pronounced.

Sousa and his band have not the old-time drawing power, for the Great Southern theater last evening held not nearly the numbers Sousa was wont to attract. His manners are as correct, his baton waving as graceful, his marches just as spirited, and his response to calls for encore just as generous; but the gilt has somehow come off as far as Columbus is concerned.

The soloists, Misses Elizabeth Schiller, a young Chicago soprano, and Jessie Strauss, a Cincinnati violinist, were interesting. Miss Schiller is a pupil of William Castle, Mrs. Stacy and Mrs. Hess-Burr. Her voice is pretty but not over large. The footlights were evidently disagreeable for she kept blinking and closing her eyes throughout her songs. Miss Schiller is of the coloratura pattern.

Miss Strauss has plenty of technique and ginger to play the Hungarian dances or indeed almost anything else in the violinists' repertory. Her numbers were delightful.

The audience should have been larger, and much more enthusiastic for the works presented were of the class which any music lover would enjoy. Columbus people are so capricious, one can never feel certain that any attraction will be worthily received.

Pittsburg Dispatch.

SATURDAY, OCT. 7, 1905

NOTE AND COMMENT.

America's Greatest Military Band.

We have been exactly, because at the last visit of this magnificent organization the Vespers was not filled. But since the band fares so splendidly at most places it would be bad business to neglect certain experiments like those here. This band has not but since returned from its third European trip, where it threw America's music into a still more brilliant light. The success in all the British dominions was extraordinary. The English people who have been in paying tribute to the band and to its head genius. Just a few weeks ago this band played at Willow Grove near Philadelphia, and broke all records of that popular resort for the crowds who came to hear. To be present at one of the Sousa Sunday night concerts in New York—either at the Metropolitan or at the Hippodrome, where it has given several concerts of late, is to open one's eyes to the glory of the band, and to make one thrill at the enthusiasm always shown in the vast audience. A recent Hippodrome concert seemed to be a very real of enthusiasm. The program was dignified—not the least I have ever heard the band play, but of an equal order in the musical numbers. Some of the main features of the modern European school of composers—and some classic excerpts—including that potent and magical appeal to the imagination—the "Rite of the Valkyrie,"—which cannot possibly be indicated with so much grandeur and power as by a great military band. And for the more delicate things from the standpoint of the popular taste there was the Secret from "Lucia," with the famous Herbert Clark playing the concert part, and splendid solos on the other parts. I thought that I had never before really heard the Secret—and it is entirely that one could ever hear it more perfectly rendered. The concert was brilliant with the Sousa marches or delicately trying with whimsical fun—the plantation dances and the "Belinda" fantasia, which is full of the oddest humor that here and there sent the audience into a titter about the heart root. "Belinda" was done with detached and appropiate brass, wood, wind and vocal, after the fashion of a time gone by, and a shaggy there. The glasses clinked in the latter third of "Belinda," the music bubbly dripped with ornaments and the weight of brass took it up with powerful power—or were the percussive instruments shut out of participation.

But all this is a refinement with... out loss of power. The personal way over band and audience is more wonderful than ever. After hearing perhaps two score of more of Sousa's programs I was amazed at the beautiful music that now came more perfect than ever before.

The band seems to have reached a refinement that flatters the artistic sense of the auditor less in— and that suggests it strongly to one who has it not. This refinement—almost absolute refinement—is wonderful when one considers the instrumentation—a refinement that blends the reeds to string effects—and that produces when desired a brass tone that is velvety—that makes a resulting volume of sound as mellifluous as the conventional orchestra and a sound that seems just as eloquent in nuance as that that quires from strings and orchestra tones. It has taken all these years to do this—and each year has seemed to add an indefinable something to the melioring and refining process. And yet—here is the best part of it—the refinement now achieved lacks nothing of that vitality that belongs alone to the military band—that adds a sweep of vast power—that moving power that carries one to heights of realization in certain musical effects—like the introduction of titanic themes such as those of many of the Wagner scores.

Pittsburgh Leader
Oct. 14, 1905

CONVENTION DAY AT THE EXPO.

Bridge Superintendents and Knights and Ladies of Honor to Hear Sousa.

It is like old times to hear John Philip Sousa and his band down at the Exposition. With each visit to Pittsburg the popular "march king" seems to grow in favor and the music lovers approach never to tire of his lively airs. He has a number of new pieces in his repertoire this week, which were not heard during his visit here in September. Last night there was a good-sized audience packed into the music hall, and he was more than liberal with his encores, which were demanded time and again. A Sousa program would be incomplete without the "William Tell" overture, and the sextette from "Lucia," both of them being given last night in the introductory program.

Miss Elizabeth Schiller is a new soloist with Sousa, having taken the place of Miss Ada Chambers, who was here in September. It is safe to predict that Miss Schiller will have many admirers before the end of the week. Her voice has a rich tone and she has the vocal power to fill the large music hall. Her singing was one of the features of the program last night. None less popular is Miss Jessie Straus, the violinist who has been with Mr. Sousa for several seasons. Miss Straus has the ability to bring out every tone in the violin, and her solo during the latter part of last night's program, the fantastic "Carmen," was well deserving of the encores it received.

To-night is expected to be one of the biggest of the week at the Exposition. Invitations have been accepted by the Association of Superintendents of Bridges and Buildings and the Knights and Ladies of Honor, both of these bodies being in convention in this city this week. The Knights and Ladies of Honor will make their headquarters at the chamber of commerce exhibit in the main building. There are several hundred of them meeting here and, together with their friends, they will take in the concerts to-night and promenade through the various buildings. The Association of Superintendents of Bridges and Buildings has signified its intention of attending the Exposition to-night in a body. To-night Mr. Sousa has arranged to play several special numbers at the request of the two organizations.

gather with their friends, they will take in the concerts to-night and promenade through the various buildings. The Association of Superintendents of Bridges and Buildings has signified its intention of attending the Exposition to-night in a body. To-night Mr. Sousa has arranged to play several special numbers at the request of the two organizations.

This is the "Day With the Modern European Composers," as Sousa chooses to term it. The past has had its eminent composers; the present has them also, and in the public eye just now are these Europeans: Puccini, Leoncavallo, Elgar, Humperdinck and German. Their works will be played at the afternoon and evening concerts.

It is noticeable, in looking over Sousa's concerts for this week, that for both afternoon and evening until the close Saturday night, the more ponderous numbers have been given first place on the program, while Sousa has left the popular music more for request and encore numbers.

To-morrow will be a day with the "three S's"—Sullivan, Strauss and Sousa.

- To-night's programs follow:
- 7:30.
Prelude, "Hansel und Gretel"..... Humperdinck
Cornet solo, "All Souls Day"..... Lassen
Mr. Herbert L. Clarke.
Scenes from "Cavalleria Rusticana"
Violin solo, Hungarian rhapsody..... Hauser
Miss Jessie Straus.
Danse Macabre..... Saint Saens
Minuet and dance..... Paderewski
9:30.
Scenes from "Andrea Chenier"..... Giordano
Trombone solo, "American Beauties"
..... Zimmerman
Mr. Leo Zimmerman.
Rhapsody, "The Welsh"..... Edward German
Valse for soprano, "Springtime"..... Leo Stern
Miss Elizabeth Schiller.
Polish dances..... Scharwenka
Scenes Neapolitaine, "The Carnival"
..... Massenet

Gazette

OCTOBER 20, 1905
CROWDS AT THE EXPO.

Many Out-of-Town Visitors Patronize the Last Excursions—Tomorrow the Closing Day.

Although the weather was disagreeable last night the Exposition buildings were crowded, among the sightseers being several thousand out-of-town visitors who took advantage of the last excursion day. Sousa and his band scored another hit, and the soloists, Miss Elizabeth Schiller, Jennie Straus and Herbert Clarke, proved as popular as ever. The musical programs for this afternoon and evening are made up from grand and comic opera, Tschairowski's symphony, "Pathetique" being one of the numbers. The work of a local composer, Albert Liefeld, a suite, "In the Spring," was played last night. Tomorrow will be the closing day of this season. This is the program for this afternoon:

- 2 P. M.
Overture "Czar and Zimmermann"..... Lortzing
Duet from "Semiramide"..... Rossini
Messrs. Clarke and Holland.
Valse from "The Queen's Lace Handkerchief"..... Strauss
Aria for soprano, "Traviata"..... Verdi
Miss Elizabeth Schiller.
Finale to first act "Lohengrin"..... Wagner
Airs from "Olivette"..... Audran
4 P. M.
Overture, "Sakuntala"..... Goldmark
Trombone solo "Maroni"..... Zimmerman
Leo Zimmerman.
Night of the Classical Sabbath from "Meistertale"..... Bolto
Violin solo, "Fantasia on Wather's Prize Song"..... Wilhemj
Miss Jessie Straus.
Scenes from "Carmen"..... Wallace
Offenbach

Pittsburg

CLEVELAND PLAIN DEALER.

CLEVELAND, SUNDAY MORNING, OCTOBER 15, 1905.

PEOPLE FOND OF SOUSA'S ANTICS

Enthusiastic Crowd Renews
Acquaintance With March
King at Armory.

Applauds His New Music, but,
After All, Like Old
Airs Best.

John Philip Sousa and his band paid their semi-annual visit to Cleveland yesterday and gave two programs at the Grays' Armory. There was a fair audience at the matinee and a big one there last evening that gave the band and the graceful conductor an enthusiastic welcome.

Sousa and his band have been coming to Cleveland for the past dozen years. Once or twice a year they have been appearing here and each time they meet the same enthusiasm and appreciative crowd of people. Long as they have been heard the strains of "El Capitan" and "King Cotton" are as popular as ever and given as encores

in the midst of excellent numbers they are the selections that rouse the audience and bring out the most hearty hearty applause. "Stars and Stripes" wins just as much favor now as the first time it was heard in the city, while "The Diplomat," the new march heard for the first time here yesterday, bids fair to gain an equal amount of public favor.

Cleveland has heard an abundance of band music during the past season. Good bands from the large cities have been here and have given excellent programs; but, however, good their programs are different from Sousa and that difference is the secret of Sousa's success. Others do their work well, but Sousa is unique. He may pose, he may strut about the platform, he may use the most unfamiliar gestures and yet through it all there is grace in every motion, there is a rhythm that is in keeping with the music. And it pleases the people.

Miss Elizabeth Schiller who succeeded Miss Estelle Leibling as soprano soloist, and who is much better looking than her published pictures, sang very pleasantly. Her voice is sweet and pleasing though rather small. Her enunciation is not clear. Miss Jessie Strauss, the violinist, was just as graceful and effective as ever. She has never failed to please when in Cleveland with the band. At the evening performance a xylophone solo by Charles P. Lowe proved one of the popular features. Mr. Lowe who was twice recalled. The audience was enthusiastic and Sousa gave the same generous measure that is always expected from him.

*Pittsburg Times,
Oct. 17, 1905.*

SOUSA AT THE EXPO.

The "March King" Here to Close the
Big Show at the Point—This Af-
ternoon's Programs.

John Philip Sousa and his brass band came back to the Exposition yesterday and gave concerts yesterday afternoon and last night, which brought forth enthusiasm just as hearty and as abundant as if not a note of band music had been heard in Pittsburg during the summer or fall. Miss Elizabeth Schiller, the new soprano with Sousa, proved an artist of exceptional ability. To-night the Knights and Ladies of Honor, who are in convention in Pittsburg, will take possession of the Exposition. To-day is what the "March King" terms a day with the "Modern European Composers," and he will play the music of Puccini, Leoncavallo, Elgar, Humperdinck and German. The afternoon programs follow:

2 p. m.
Scenes from "La Boheme".....Puccini
Xylophone solo, "American Pa-
trol".....Lowe
Charles P. Lowe.
Entr'acte, "Cricket on the Hearth"
.....Goldmark
Violin solo, "Zigeunerweisen".....Sarasate
Miss Jennie Straus.
Two movements from suite, "Peer
Gynt".....Grieg
Military scenes, "Pomp and Circum-
stance".....Elgar
4 p. m.
Suite, "The Nations".....Moszkowski
(a), Spain; (b), Germany (c), Hungary.
Cornet solo, "Air Varie".....Liberati
Ira Holland.
Scenes from "Louise".....Charpentier
Soprano solo, Polonaise from "Mig-
non".....Thomas
Miss Elizabeth Schiller.
Rustic Dance.....Cowen
Scenes from "I Pagliacci".....Leoncavallo

Cleveland Leader.

CLEVELAND, SUNDAY MORNING, OCTOBER 15, 1905.

SOUSA DRAWS ENTHUSIASTIC AUDIENCES AT GRAYS' ARMORY

Afternoon Performance Takes With
the Children—Numbers in the Old
Rousing Style Are Played in the
Evening.

The ever popular Sousa paid his annual visit to Cleveland yesterday, giving a matinee and evening performance at Grays' Armory.

The predominance of children in the afternoon attested the strong hold that Sousa has in the hearts of the young. Sousa always chooses a program that appeals. The numbers at the matinee

that were received with perhaps greatest enthusiasm were Berlioz's "Firedy Minuet," Rokoczy march, "Moonlight," and Miss Jessie Straus' violin solo. Hubay's "Scene de la Czarda." Miss Straus shows much talent.

In the evening "The Gypsy," by Ganne, new to Cleveland; Sousa's "Diplomat," which was played here for the first time and has the marked Sousa stamp, and "The Ride of the Valkyries" were the most enjoyable numbers. For encores, which were demanded after each number, "In Dixie," "The Stars and Stripes Forever," "El Capitan" and the "Manhattan Beach March" were played in the rousing Sousa style. Miss Elizabeth Schiller, the soprano soloist, possesses a sweet voice, but as a band soloist is inadequate to the requirements.

PITTSBURG PRESS.

TUESDAY EVENING, OCTOBER 17, 1905

SOUSA PLEASES AT EXPOSITION

Work of the New Soloists is Also Well Received

It is the old times to hear John Philip Sousa and his band down at the Expo. With each visit to Pittsburgh the popular "March King" seems to grow in favor and the music-lovers appear never to tire of his lively airs. He has a number of new pieces in his repertoire this week, which were not heard during his visit here in September. Last night there was a good-sized audience packed into the music hall, and he was more than liberal with his encores, which were demanded time and again.

Miss Elizabeth Schiller is a new soloist with Sousa, having taken the place of Miss Ada Chambers, who was here in September. It is safe to predict that Miss Schiller will have many admirers before the end of the week. Her voice has a rich tone and she has the vocal power to fill the large music hall. Her singing was one of the features of the program last night.

But none less popular is Miss Jessie Straus, the violinist, who has been with Mr. Sousa for several seasons. Miss Straus has the ability to bring out every tone in the violin, and her solo during the latter part of last night's program, the fantasia, "Carmen," was well deserved of the encores it received.

Tonight is expected to be one of the biggest of the week at the Exposition. Invitations have been accepted by the Association of Superintendents of Bridges and Buildings, and the Knights and Ladies of Honor, both of these bodies being in convention in this city this week. The Knights and Ladies of Honor will make their headquarters at the Chamber of Commerce exhibit in the main building.

This is the "Day with the Modern European Composers," as Sousa chooses to term it. The past has had its eminent composers; the present has them also, and in the public eye just now are these Europeans: Puccini, Leoncavallo, Elgar, Humperdinck and German. Their works will be played at the afternoon and evening concerts.

Tomorrow will be a day with the "Three S's"—Sullivan, Strauss and Sousa.

Tonight's programs follow:

7:30 P. M.
 Prelude, "Hansel and Gretel".....Humperdinck
 Cornet Solo "All Souls Day".....Lassen
 Mr. Herbert L. Clarke.
 Scenes from "Cavaleria Rusticana"..... Mascagni
 Violin Solo, "Hungarian Rhapsody".....Hauer
 Miss Jessie Straus
 Dance Marche.....Sitt
 Minuet and Dance.....Paderewski
 8:30 P. M.
 Scenes from "Andrea Chénier".....Girardot
 Trombone Solo, "American Beauties".....Zimmerman
 Mr. Leo Zimmerman.
 Rhapsody, "The Welsh".....Felix German
 Valse for Soprano, "Springtime".....Lee Stern
 Miss Elizabeth Schiller.
 Polish Dances.....Schurwanka
 Scenes Neapolitaine, "The Carnival".....Mussart

Pittsburg Post.

TUESDAY MORNING, OCTOBER 17, 1905.

KNIGHTS GUESTS TO-NIGHT.

The Visiting Delegates Are to See the Great Show at the Point.

John Philip Sousa and his brass band came back to the Exposition yesterday and gave concerts yesterday afternoon and last night. To-night the "Knights and Ladies of Honor," who are in convention in Pittsburgh, will take possession of the Exposition.

To-day is what the "March King" terms "A day with modern European composers" and he will play the music of Puccini, Leoncavallo, Elgar, Humperdinck and German. The afternoon programs follow:

2 P. M.
 Scenes from "La Bohème".....Puccini
 Xanthine Solo, "American Patrol".....Lowe
 Mr. Charles F. Lowe.
 Cornet Solo, "Crisis on the Heart".....Goldmark
 Violin Solo, "Zigeunerweisen".....Sarasate
 Miss Jessie Straus.
 Two Movements from Suite "Peer Gynt".....Grieg
 Military Scenes, "Pomp and Circumstance".....Elgar
 4 P. M.
 Suite, "The Nations".....Mozakowski
 (a) Spain, (b) Germany, (c) Hungary.
 Cornet Solo, "Air Valse".....Liberati
 Mr. Ira Einfeld.
 Scenes from "Louise".....Carpentier
 Soprano Solo, Polonaise from "Mignon".....Thomas
 Miss Elizabeth Schiller.
 Rustic Dance.....Cowan
 Scenes from "I Puppini".....Leoncavallo

Pittsburg

Dispatch

OCTOBER 17, 1905

SOCIETY AT EXPOSITION

Sousa and His Soloists Attracting Large Audiences.

A society audience attended the Exposition last night and heard Sousa and his band and two soloists, Miss Elizabeth Schiller and Miss Jessie Straus, the violinist. It is necessary to cite the talent of either the march king and his famous band or the two women. Sousa and Miss Straus were at the Point show earlier in the season, and although it is the first appearance here of Miss Schiller she has already sung her way into the hearts of Pittsburgers and is quite a favorite. Yesterday the Association of Superintendents of Bridges, in convention here, were guests of the Expo management. The program for this afternoon is as follows:

2 P. M.
 Overture, "Die Fledermaus".....Strauss
 Cornet solo, "La Veta".....Clarke
 (Herbert L. Clarke.)
 Suite, "The Three Madmen".....Sousa
 (a) The Coquette.
 (b) The Summer Girl.
 (c) The Dancing Girl.
 Soprano solo, "Here's a Pack".....Sousa
 (Miss Elizabeth Schiller.)
 Airs from various comic operas of Sullivan
 March, "Stars and Stripes Forever".....Sousa
 4 P. M.
 Airs from "The Mikado".....Sullivan
 Suite, "Looking Upward".....Sousa
 (a) By the Light of the Polar Star.
 (b) Under the Southern Cross.
 (c) Mars and Venus.
 Violin solo, "Nymphs".....Sousa
 (Miss Jessie Straus.)
 Valse, "Morning Journals".....Strauss
 March from "Isabelle".....Sullivan

Canton (Ohio) Reporter -
Tory, Oct. 14, 1905

TRIUMPH OF MARCH KING

Notable Opening Of Y. M. C.
A. People's Lecture Course.

BY THE SOUSA BAND.

A Varied Program Applaud-
ed To The Echo By An
Appreciative Audience
—Nothing To Mar.

John Philip Sousa, the march king, the distinctive American band leader, scored another in his long series of triumphs on his appearance in the first number of the People's lecture course Friday night at the Auditorium. Minutes before Sousa came upon the stage nearly every seat in the huge edifice was filled. On his appearance the large audience broke into rapturous applause. It can be but seldom that a lecture course anywhere is opened with an entertainment so successful.

A Varied Program.

The program rendered was music for the people, and ranged from the classical Wagnerian production, played with all the dash of the great master, to the ever-popular Bedelia. A more appreciative audience could not well be found to listen to a musical concert of the kind, chiefly interested in the personality of the leader, strikingly manifested in his famous patriotic air, "The Stars and Stripes Forever."

Impressive Funeral March.

Intense quiet prevailed during the rendition of "Nearer My God to Thee," played as an encore. The score played was arranged by Sousa, when director of the Marine band of Washington, for the occasion of the funeral of James A. Garfield at Cleveland. It opens softly with bell chimes resembling those of Trinity church, New York, and gradually reaches a fitting climax. The picture of McKinley, above the band, added sublimity.

First Piece Twice Encored.

The concert opened with "Pictures From a Dream," a quiet, pure tone piece in which the reed section of the band plays a predominating part.

The desired effect was obtained, and with the encore "El Capitan," march, Sousa fired the hearts of the audience. For a second encore Harrison's Ramona was rendered.

A Canton Musician.

Leo Zimmerman, a former Cantonian, serving his third year as trombone soloist with the band, rendered "American Beauties," by Zimmerman. He received a hearty welcome and responded to the encore with "Just My Style." Mr. Sousa regards Mr. Zimmerman as a trombone artist of exceptional ability, and critics give him a place in the first rank.

Aged Father Pleased.

Mr. Zimmerman was a member of the Grand Army band until about nine years ago. He has always played trombone and has succeeded in thoroughly mastering the difficult instrument. He executes the most difficult runs with ease, and is capable of producing three different tones, a perfect chord, at the same time, a feat, accomplished by only one other. Pryor, former trombone soloist with Sousa, but now director of Pryor's band.

Mr. Zimmerman's father, Casper Zimmerman, residing at 623 North Dewalt street, was in the audience. He is 82 years of age and was deeply interested in his son's performance. After the concert many of Mr. Zimmerman's friends met and congratulated him.

Musical Pictures of Royalty.

The third number, a suite, entitled, "At the King's Court," was inspired by Mr. Sousa's experiences with royalty while on his different European tours. The first division, "Her Ladyship, the Countess," is intended by the author to fittingly represent the light, dainty, Lady Warwick; the second division, "Her Grace, the Duchess," the braver and more dashing Duchess of Manchester; the third division, "Her Majesty, the Queen," forms the climax, and all the instruments are called upon to tell in full volume the qualities of England's queen, Alexandria.

Soprano Soloist's Success.

Miss Elizabeth Schiller, the soprano soloist, pleased. She showed high quality of voice, of extended range and remarkable flexibility, in her first number the "Card Song," from "The Bride Elect." In response she gave as an encore, "Spring Time Waltz," the rendition of which afforded an exposition of beautiful vocalization.

Rhapsody For Band.

"Welsh Rhapsody," the late musical sensation of Europe, in the opinion of Sousa was the greatest production of the program to bring out the instrumentation of the band. In this production was recognized the great Welsh song, "Men of Harlech."

The "Stars and Stripes Forever" as rendered by the band seemed to impart into the audience the same patriotic ardor that prompted its composition and earned for Sousa the title of "The March King."

"Hungarian Rhapsody," solo for violin, by Miss Jessie Straus, showed the performer to be a violinist with the confidence of a master and with a superior touch of delicacy. The "Hungarian Dance," played as an encore, exhibited admirable technique and purest intonation. Miss Straus received an unusually enthu-

siastic reception.

Wagner Drew the Curtain.

The "Ride of the Valkyries" from Wagner's "Die Walkure" was the closing number. The effect intended by the great master is vividly depicted.

An Audience of Patriots.

With the band and audience on their feet the concert was brought to a conclusion with a rendition of "The Star Spangled Banner," amid great

"Pictures in a Dream" Lumbye Solo, "American Beauties" Zimmerman
Leo Zimmerman.
Suite, "At the King's Court" (new)

..... Sousa
a—Her Ladyship, the Countess
b—Her Grace, the Duchess
c—Her Majesty, the Queen
Solo, Card Song from "The Bride-
Elect" Sousa
Miss Elizabeth Schiller.

Welsh Rhapsody (new) ..Ed. German
(Especially arranged for Sousa's Band
by Dan Godfrey, Jr., from the original
orchestral score.)

INTERMISSION.

Valse, "Vienna Darlings" Ziehrer
a—Idyl, "The Gypsy" (new) ..Ganne
b—March, "The Diplomat" (new)
..... Sousa
Solo, Hungarian RhapsodyHauser
Miss Jessie Straus.
Ride of the Valkyries from "Die
Walkure" Wagner

A "Magnificent Structure."

When asked his opinion of the Auditorium, Mr. Sousa said: "Canton can well feel proud of this magnificent structure. I have played in few better from any standpoint. The acoustic properties are nearly perfect and surely the seating arrangement is the best I have ever seen." Mr. Sousa was very much pleased with the reception accorded the band and the soloists.

Leave for Cleveland.

From Canton the band goes to Cleveland for engagements Saturday. The players arrived in Canton Friday evening at 6:30 o'clock on a special train of three cars over the Pennsylvania from Canal Dover where they played a matinee performance Friday. Thursday night the band was in Columbus.

(FULL LEASED WIRE PRESS AND CABLE REPORTS.)

CANTON, OHIO, SATURDAY MORNING, OCTOBER 14, 1905.

A CANTON SOLOIST

RENDERED ONE OF THE SPECIAL NUMBERS AT SOUSA'S CONCERT.

The Famous Band Opens the Y. M. C. A. Lecture Course at the Auditorium With an Immense Gathering.

To an audience of 4,000 people, John Phillip Sousa and his band, which has won a world-wide reputation, gave a concert which was received with storms of applause, in the Auditorium.

The concert Friday evening was the first number of the Y. M. C. A. lecture course.

A vacant seat was not to be had, and it was decided early Friday that no general admission tickets would be sold. The first number rendered was, "Pictures in a Dream," by Lumbye, to which he responded to an encore, playing "Romanzo."

The second number of the program, unusually worthy and popular, was a trombone solo by Leo Zimmerman, who was a former Canton boy. Mr. Zimmerman played in the old City Band 25 years ago, and since has played with the greatest musical organizations of the country. In Sousa's recent European tour he played solo work and made a big hit, causing great comment from Europe's greatest musical critics. His solo rendered Friday evening was "American Beauties," by Lumbye. The expression was wonderful and the execution of the very best. A fine climax was introduced into the solo, which gave perfect satisfaction to local music lovers. In playing trombone he is capable of producing three different tones at the same time, forming a perfect chord, a feat which no other man is known to be capable of performing. For nine years he has had headquarters in New York city, and for the past two and a half years has been playing with Sousa's band. Mr. Sousa, upon being interviewed, expressed great admiration for his soloist. His mother is dead. His father, Casper Zimmerman, was in the audience Friday night, and for many years he has been a resident of this city. The soloist was met after the concert by his many friends, who expressed their appreciation of his playing in this city.

The third number, "At the King's Court," Sousa's own composition, was of a high order, showing to good advantage his ability as a writer. Miss Elizabeth Schiller of Chicago, soprano soloist, possesses the rich qualities of voice, singing with ease and clearness.

A "Welsh Rhapsody," based upon the national song of the Welsh, and which is at present very popular in Europe, was rendered satisfactorily. Miss Jessie Strauss of Cincinnati, an accomplished violinist, played the Hungarian Rhapsody, producing notes with thrilling expressiveness, and the audience was greatly moved by her masterful rendition. She responded to an encore, playing the "Hungarian Dance."

"The Ride of the Valkyries," from "Die Walkure," by Wagner, the last number of the program, was rendered in perfect descriptive style. Among the encores were "Stars and Stripes Forever," "Dixie Land," "That's Just My Style" and "Nearer, My God, to Thee." The latter was arranged by Sousa when directing the Washington band at the time of Garfield's death.

Sousa's graceful directing was admired by the audience. He ranks among the foremost as a march writer, evidence of which was given in the rendition of "The Diplomat," his own composition. His band will give two concerts in Cleveland Saturday, at the Gray's Armory. His band closes the Pittsburg exposition by playing a week of daily concerts. The "Star-Spangled Banner" was the concluding number, during which time the audience paid due respect by rising to its feet.

*Pittsburg Clipper
Oct. 17, 1905*

March King Begins Closing Week With Popular Program.

Sousa and his band opened the closing week of the Exposition yesterday. The afternoon and evening programs were of the usual Sousa sort and were full of variety. Miss Elizabeth Schiller, the new soprano with Sousa, has a voice of rare sweetness and a charming stage presence. Miss Jessie Strauss, who was with the march king on his last engagement at the Point show, captivated the audiences at all four performances with her violin selections. The program for this afternoon is as follows:

- 2 P. M.
- Scenes from "La Boheme".....Puccini
 - Xylophone solo, "American Patrol".....Lowe
 - Mr. Charles P. Lowe.
 - Entr'acte "Cricket on the Hearth".....Goldmark
 - Violin solo, "Zigeunerweisen".....Sarasate
 - Miss Jessie Strauss.
 - Two movements from suite "Peer Gynt".....Grieg
 - Military scenes, "Pomp and Circumstance".....Elgar
- 4 P. M.
- Suite "The Nations".....Maszkowski
 - (a) Spain, (b) Germany, (c) Hungary.
 - Cornet solo, "Air Varié".....Liberati
 - Mr. Ira Holland.
 - Scenes from "Louise".....Charpentier
 - Soprano solo, Polonaise from "Mignon".....Thomas
 - Miss Elizabeth Schiller.
 - Rustic Dance.....Cowen
 - Scenes from "I Pagliacci".....Leoncavallo

*Pittsburg Gazette
Oct. 18, 1905*

A DAY WITH THE THREE S'S.

Sousa at Exposition Will Give Program from Works of Sullivan, Strauss and Sousa.

There was another good turnout of people at the Exposition yesterday, Sousa and his band being the principal attraction.

Yesterday the Association of Superintendents of Bridges and Buildings, and the Knights and Ladies of Honor, were guests of the Exposition society. These two bodies are meeting in convention here this week and accepted a special invitation to visit the Point show and bring their friends with them. Judging from the crowds which surrounded the chamber of commerce exhibit, the headquarters of the convention, not one of the members of their organization missed the opportunity of taking in the "only permanent exposition in the country."

Today at the Exposition is what Sousa terms a day with the "Three S's"—Sullivan, Strauss and Sousa—and during the evening music from these three eminent composers will form the major part of the programs. This afternoon's programs follow.

- 2 P. M.
- Overture, "Die Fledermaus".....Strauss
 - Cornet Solo, "La Veta".....Clarke
 - Mr. Herbert L. Clarke.
 - Suite, "The Three Maidens".....Sousa
 - (a) The Coquette.
 - (b) The Summer Girl.
 - (c) The Dancing Girl.
 - Soprano Solo, "Here's a Pack".....Sousa
 - Miss Elizabeth Schiller.
 - Airs from various Comic Operas of ..Sullivan
 - March, "The Stars and Stripes Forever".....Sousa
- 4 P. M.
- Airs from "The Mikado".....Sullivan
 - Suite, "Looking Upward".....Sousa
 - (a) By the Light of the Polar Star.
 - (b) Under the Southern Cross.
 - (c) Mars and Venus.
 - Violin Solo, "Nymphalin".....Sousa
 - Miss Jessie Strauss.
 - Valse "Morning Journals".....Strauss
 - March from "Iolanthe".....Sullivan

TUSCARAWAS HERALD.

CANAL DOVER, OHIO, WEDNESDAY, OCT. 18, 1905.

AUDIENCE WAS LARGE.

Sousa's Band Concert Friday Afternoon was Good and Well Attended.

Sousa and his band made their first appearance in Canal Dover last Friday afternoon. Sousa lived up to his reputation as a drawing power on this occasion, as the Hardesty Theatre was crowded to its very doors, there being few empty seats in the house.

The concert was good and no doubt much enjoyed. Unless a person understood something about music, however, the selections rendered were hard to appreciate and didn't sound much better to nine-tenths of the audience than had the Hobo band played as many popular pieces. It is not likely that more than fifty persons in the audience knew what they were listening to, just because the music furnished by Sousa was so much beyond what the average Canal Dover person is educated up to in the musical line that the layman couldn't make head nor tail out of it. But that makes Sousa all the greater, the greatest of them all, in fact.

The band selections were interspersed with a soprano solo by Miss Elizabeth Schiller, of Chicago, and a violin solo by Miss Jessie Strauss, of Cincinnati. Both young ladies are accomplished in their lines and their numbers were delightful.

An interesting feature of the concert was to watch Sousa himself. His manners in his position in front of the band are pleasing and perfectly correct, his baton waving is exceedingly graceful and his responses to calls for encores were altogether generous. It didn't take much of an ear to tell that the combined efforts of the fifty musicians created the sweetest harmony, that the proper instruments pealed forth at just the correct moment and with the proper volume. The last selection of the band was one of Wagner's pieces. It is said that Sousa's rendition of it is one of the greatest successes in the musical world. But it was too much for the local audience. As one well known business man expressed it, he didn't know if it was "beginning or ending," whether it was "coming or going." But he claims to have enjoyed the concert very much. This is the sentiment of a majority of the crowd who heard it.

THE PITTSBURG DISPATCH,

SATURDAY, OCTOBER 21, 1905

LAST DAY OF EXPO; SEASON A SUCCESS

Twenty Thousand Visitors Expected This Afternoon—Last Year's Attendance Record Beaten.

After the last note of Sousa's musical program dies away to-night and after the last visitor passes through the gates to the street and while employes are "locking up" officials of the Exposition will gather in their office and vote the season just closed—the seventeenth—the greatest by nearly every standard of comparison that the society has ever held. Great not only by reason of the splendid music that has characterized every week of the big show, but because the opening of this season found greater preparation, a complete "making over" of facilities for exhibits at a cost exceeding \$200,000 and because a new interest on the part of the public in the success of the undertaking seemed manifest. Attendance this year exceeded that of last year and it is believed may exceed that of any other year.

Twenty thousand persons are expected to attend the Exposition this afternoon and a record-breaking crowd is also expected to-night.

Sousa's farewell concerts this afternoon and evening will mark the finishing touches to the March King's most successful week. For the windup he has combined the most beautiful of all "master thoughts of many minds."

The Pittsburg Academy cadets were guests of the Exposition last night, and their grey uniforms were in evidence in every part of Music Hall and in the promenades.

The Pennsylvania Lines West will today run a special excursion train to the Expo and several thousand out-of-town visitors are expected in the city.

A gold watch was given yesterday to the employe of the Exposition holding the winning number on the ticket distributed earlier in the week. Miss Josephine Damburn at the "Red Raven" booth was awarded the watch, the time piece being a valuable gold one.

This afternoon's program follows:

2 P. M.
Overture, "Zampa".....Herold
Sextet from "Lucia".....Donizetti
Messrs. Clarke, Zimmerman, Higgins, Holland, Williams and Perfetto.
Suite, "Sylvia".....Debussy
Violin solo, "Allegro from Concerto".....Mendelssohn
Miss Jessie Straus.
Idyl, "La Lettre de Manon".....Gillet
Kaiser March.....Wagner

CORRECTION



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

Pittsburgh Gazette.

WEDNESDAY MORNING, OCTOBER 18, 1905.

Pittsburgh

SOUSA AT EXPOSITION.

Bandmaster Here for Return Engagement
Bringing With Him Violin
and Soprano Soloists.

John Philip Sousa and his band came back to the Exposition yesterday and gave concerts during afternoon and last night. The four programs were the customary Sousa sort, well varied, and interspersed with two or three characteristic Sousa encores. The programs for the afternoon and evening were what Sousa terms "A Day with the Immortal Sextet of Operatic Composers," these composers being Rossini, Meyerbeer, Donizetti, Verdi, Wagner and Gounod.

Miss Elizabeth Schiller, the new soprano with Sousa, proved an artist of exceptional ability. This is Miss Schiller's first appearance here. Miss Jessie Straus, the violin soloist, who has been with Sousa for several seasons, and who was here in September, won many new friends by her captivating playing on the violin. Tonight the Knights and Ladies of Honor, who are in convention in Pittsburgh, will take possession of the Exposition. The Association of Superintendents of Bridges and Buildings is also in convention in this city this week, and an invitation was extended to the association to attend the exposition tonight in a body. Today the "March King" will play the music of Puccini, Leoncavallo, Elgar, Humperdinck and German. The afternoon programs follow:

2 P. M.

Scenes from "La Boheme".....Puccini
Xylophone solo, "American Patrol".....Lowe
Mr. Charles P. Lowe.

Entr'acte "Cricket on the Hearth".....Goldmark
Violin solo, "Zigeunerweisen".....Sarasate
Miss Jessie Straus.

Two movements from suite "Peer Gynt".....Grieg
Military scenes "Pomp and Circumstance" Elgar

4 P. M.

Suite, "The Nations".....Moszkowski
(a) Spain, (b) Germany, (c) Hungary.
Cornet solo, "Air Varie".....Liberati
Mr. Ira Holland.

Scenes from "Louise".....Charpentier
Soprano solo, Polonaise from "Mignon" Thomas
Miss Elizabeth Schiller.

Rustic dance.....Coven
Scenes from "I Pagliacci".....Leoncavallo

Pittsburgh Chronicle.
Oct. 19, 1905.

EXPOSITION NEARING CLOSE

Two Visiting Organizations Will Be
at the Big Show at the
Point Tonight.

Tonight is expected to be one of the biggest of the week at the Exposition. Invitations have been accepted by the Association of Superintendents of Bridges and Buildings, and the Knights and Ladies of Honor, both of these bodies being in convention in this city this week. The Knights and Ladies of Honor will make their headquarters at the Chamber of Commerce exhibit in the main building. There are several hundred of them meeting here, and together with their friends they will take in the concerts tonight, and promenade through the various buildings. The Association of Superintendents of Bridges and Buildings has signified its intention of attending the Expo tonight in a body. Tonight Mr. Sousa has arranged to play several special numbers at the request of the two organizations.

This is the "Day With the Modern European Composers," as Sousa chooses to term it. The past has had its eminent composers; the present has them also, and in the public eye just now are these Europeans: Puccini, Leoncavallo, Elgar, Humperdinck and German. Their works will be played at the afternoon and evening concerts.

It is noticeable, in looking over Sousa's concerts for this week, that for both afternoon and evening until the close Saturday night, the more ponderous numbers have been given first place on the program, while Sousa has left the popular music more for request and encore numbers.

Tonight's programs follow:

7:30 P. M.

Prelude "Hansel und Gretel".....Humperdinck
Cornet Solo, "All Souls' Day".....Lassen
Herbert L. Clarke.

Scenes from "Cavaleria Rusticana".....Mascagni
Violin Solo, "Hungarian Rhapsody".....Hauser
Miss Jessie Straus.

Danse Macabre.....Saint Saens
Minuet and Dance.....Paderewski

9:30 P. M.

Scenes from "Andrea Chenier".....Giordano
Trombone Solo, "American Beauties".....Zimmerman
Leo Zimmerman.

Rhapsody, "The Welsh".....Edward German
Valse for Soprano, "Springtime".....Leo Stern
Miss Elizabeth Schiller.

Polish Dance.....Scharwenka
Scenes Neopoltaine, "The Carnival".....Massenet

Post.

OCTOBER 21, 1905.

EXPO CLOSES TO-NIGHT.

Record-Breaking Crowds Expected.
Sousa Promises Fine
Program.

To-night closes the Exposition, Sousa bringing the eight weeks of the seventeenth season to an end at 10:30 o'clock. The attendance during the past two months has far exceeded the expectations.

To-night it is expected that record-breaking crowds will register at the turnstiles. Sousa holds the record as the biggest drawing card at the Point in past years, and his popularity, combined with the fact that to-night is the last, is expected to bring a mighty crowd to the Expo. This afternoon's programs follow:

Saturday afternoon, master thoughts of many minds.

2 P. M.

Overture "Zampa".....Herold
Sextet from "Lucia".....Donizetti
Messrs. Clarke, Zimmerman, Higgins,
Holland, Williams and Perfetto.

Suite "Sylvia".....Delibes
Violin solo "Allegro from Concerto".....Mendelssohn
Miss Jessie Straus.

Idyl "La Lettre de Manon".....Gillet
Kaiser march.....Wagner

4 P. M.

Symphonic poem "Les Preludes".....Liszt
Xylophone solo "Grand Popular Fantasia".....Lowe
Mr. Charles P. Lowe.

Idyl "The Forge in the Forest".....Michaelis
Aria for soprano "Carmen".....Bizet
Miss Elizabeth Schiller.

(a) "The Angelus".....Massenet
(b) valse "Immortellen".....Gungl
Dream Pictures.....Lumbye

**TODAY WILL END EXPO'S
SEVENTEENTH SEASON**

Sousa Has Programs of Special Interest for Both Afternoon and Evening.

The 17th season of the Western Pennsylvania Exposition winds up this evening and will pass into the annals of the society which has managed Pittsburgh's show at the Point, as one of the best of the years.

The closing day is always a big one and with the special Sousa program it is believed that this afternoon and evening will not prove exceptions to the rule. The figures for the total attendance are not as yet made up completely, but it is stated that 500,000 in round numbers is approximately correct.

Last night the Pittsburgh Academy cadets were the Expo guests, and their gray uniforms were in evidence in every part of music hall and in the promenades. The boys made a handsome appearance as they strutted about among the exhibits, and attracted no end of attention.

Today the Pennsylvania lines west are running a special excursion to the Exposition, and several thousand out-of-town visitors are expected in the city.

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2 P. M.

Overture, "Zampa".....Herold
Sextet from "Lucia".....Donizetti
Messrs. Clarke, Zimmerman, Higgins, Holland, Williams and Perfetto.
Suite "Sylvia".....Delibes
Violin Solo, "Allegro from Concerto".....Mendelssohn
Miss Jessie Straus.
Idyl, "La Lettre de Manon".....Gillet
Kaiser March.....Wagner

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Xylophone Solo, "Grand Popular Fantasie".....Lowe
Mr. Charles P. Lowe.
Idyl, "The Forge in the Forest".....Michaelis
Aria for Soprano, "Carmen".....Bizet
Miss Elizabeth Schiller.
(a) "The Angelus".....Massenet
(b) Valse, "Immortellen".....Gungl
Dream Pictures.....Lumbye