

SOUSA'S WELCOME

Lyceum Was Packed and Many Seated on the Stage.

THREE EXCELLENT SOLOISTS

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

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

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

Father" had been strung a wonderful composition—like a burlesque symphony—with minor "swipes" of a pathos to bring tears to the eyes.

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

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

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

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

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

Democrat AND Chronicle

AMUSEMENTS.

Lyceum.....Sousa's Band
 National Theater....."The Show Girl"
 Baker Theater....."The Lady of Lyons"
 Cook Opera House.....Vaudeville
 Corinthian Theater...Al Reeves's "Beauty Show"

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

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

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

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

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

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

THE UNION AND ADVERTISER:

APRIL 3, 1906

Audience Which Packed Lyceum Heard Sousa's Band Concert.

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

Post Express

IN THE THEATERS.

THE LYCEUM.

Sousa.

Sousa once more! It seemed at one time as though he had got to the shady side of his fame and was on the down grade. That was probably because his visits had been too frequent. But, prudent man, he went abroad, made immense successes in Europe, hobnobbed with princes, played the "Wacht am Rhein" on the Seine—a thing which the conquering army of '70 itself did not do, and came back covered with glory. So his return to Rochester eclipsed all his former successes; never was such a house in the Lyceum. Not only was every seat taken, every box, every stall, but there were a couple of hundred people on the stage, in the wings, happy to be accommodated anywhere. Such a thing it is to be Sousa. He and his band repeated their wonted miracles. There is nothing new to be said; for, when he was here before, John Philip seemed to have accomplished the impossible. He has lost none of his appreciation of the value of externals. He is still the same graceful figure, the same teacher of callisthenics doubled with a bandmaster. He flings out his wand as though he were a fisherman making a cast and Lo! he dexterously lands an additional thrill from the trom bones. He bends over, a little as though he were a magician looking into the contents of the enchanted caldron, and the result is an astonishing gurgle from the bassoons. Sometimes he ceases directing altogether, leaving the field free for a few moments to one of his little army of virtuosi. For example there was a wonderful roll for the drum. It began with an almost inaudible whisper, gradually intensified, until the vibrations were great waves of sound that swept through the house, then sank back into silence. This effect was repeated. It is an instrumental miracle, but only in a limited sense of the word music. But there is surely room in the world for one bandmaster with a streak of genius in his composition, to conjure with instruments as best pleases his own gentle fancy.

An element of the public goes to hear music when Sousa plays that would not otherwise go to a concert—no, not for Weingartner, not for Mottl, not for Richter. Sousa surprises and delights them with his showman tricks a la Gilmore, such as bringing the players of particular instruments and making them play in front, while the rest of the band murmurs melodiously in the background. For the sake of this histrionic element the non-musical public allows itself to be lured into hearing music which it would vote a bore, if anybody else played it. Such is the magic of personality. But tricks, callisthenics and histrionism apart, Sousa is master of the most wondrous brass, the grandest array of reeds that ever made up a band. They play the "Oberon" Overture with a softness, a delicacy, a poetic grace that makes it seem impossible that there should be no strings. Then the exuberant vitality of Sousa, the dash and vivacity of the man, conquer everybody. When Sousa plays them his marches have a sparkle and an allure that are absent under any other leadership. Last night he was lavish in his generosity; encores were legion and band and bandmaster had a veritable triumph. Miss Jeannette Powers, violinist, and Miss Elizabeth Schiller, vocalist, were soloists and both were encored. Miss Powers played the Mendelssohn Concerto and made a success with it.

TIMES

APRIL 3, 1906.

THE THEATERS

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

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

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

Encores were plentiful, and the "Stars and Stripes," "Manhattan Beach," "El Capitan" and other famous compositions of the director were greeted with great enthusiasm.

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

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

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

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

TIMES

Sousa's Band Delights

a Large Audience

Sousa and his famous band delighted a large audience at the Smith opera house yesterday afternoon in the inimitable manner in which only this great organization can do. The Sousa band is without question the foremost band of this country and every man in it is an artist in his line. Under the matchless leadership of Mr. Sousa they play in a manner that pleases all classes of people, appealing both to the musical and the musically uncultivated. It is the freedom with which the best in music and the popular is interspersed that makes the band catch the popular favor, though it must be said that it seems as if there was too much of the common and not enough of the best yesterday to do honor to such a band, while some of the very common and ordinary selections, such for instance as "Everybody Works But Father" seemed a prostitution and profanation of the art of music. This abominable song is such in itself and to give it recognition by such a meritorious organization paying it seemed a disgrace. But still greater was the disgrace that the people actually liked it, though this approbation was more in the way of amusement and amazement at the way the theme was arranged and made to rotate through the labyrinth of instruments. Its arrangement showed the work of a master hand, but that fact also gave rise to the thought that the artist might have been in better business.

The program was a varied one, made quite lengthy by the generous response to encores. Sousa's compositions played a conspicuous part, but it must be said that Sousa excels in marches and that his other compositions do not come up to the standard of his marches.

As a composer of march tunes Sousa is without a peer but in other fields he is excelled by many. It is Sousa's strong sense of rhythm that makes him so successful in writing marches, while in no other form of composition

does this rhythmic conspicuousness show to so good an advantage.

Three soloists assisted the band in the program, Herbert Clarke, cornetist, Miss Elizabeth Schiller, soprano, and Miss Jeanette Powers, violinist. All three pleased immensely and were enthusiastically recalled, though the musical honors went without question to Miss Powers, who got a wealth of tone out of her violin and played with warmth of feeling and expression that was a delight. The following is the full program as given, encore numbers being marked with a star.

Program

1. Overture, "Oberon" Weber
*El Capitan.
2. Cornet Solo, "Bride of the Waves" Clarke
Mr. Herbert Clarke.
*Sextette from Lucia.
3. Suite, "At the King's Court (new) Gann
(a) Her Ladyship, the Countess.
(b) Her Grace, the Duchess.
(c) Her Majesty, the Queen.
*Dixie Land.
4. Soprano Solo, "Card Song" from "The Bride-Elect." Schiller
Miss Elizabeth Schiller.
*Love Light of My Heart.
5. Welsh Rhapsody (new) Gann
..... Edward Gann
Intermission.
6. Va'se, "Vienna Darlings" Ziehrer
*Everybody Works But Father.
*I Don't Know Where I'm Going, but I'm on the Way.
*The Mouse and the Clock.
7. (a) Air de Ballet, "The Gipsy (new) Gann
(b) March, "The Diplomat (new) Sousa
*Stars and Stripes.
*Manhattan Beach.
8. Violin Solo, "Caprice Slave" Gann
..... Gann
Miss Jeanette Powers.
*Schubert's Serenade, with piano accompaniment.
9. Ride of the Valkyries, from "Die Walkure" Wagner

ADVERTISER.

SPLENDID ATTRACTIONS.

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

Sousa drew a much better house at the auditorium last evening than either the Pittsburg orchestra or the Kneisel quartet, demonstrating that the people favor the music of the band and also that advertising pays. In addition to the usual "show" ad, Sousa's agents ran a big double column announcement and then, of course, there was that much greater advertisement which was given gratuitously by the ADVERTISER in its annual first of April celebration. Everybody knew Sousa was coming and all who cared to hear his superb band found their way, last evening, to the auditorium. There was no fake about the concert. It was given with metropolitan eclat and everything was encored, indeed several encores were demanded for some of the selections and were accorded with true Germanian appreciation. The encore selections were for the most part revivals of some of Sousa's old familiar and stirring marches which seemed to lift the auditors off their feet and stir up thunders of applause. "El Capitan," "Down in Dixie,"

"Manhattan Beach" and, emphatically, "The Stars and Stripes Forever" were among these, and the audience applauded enthusiastically. "The Diplomat" was also given for an encore. It is the latest of Mr Sousa's creations in the march form and gives most eloquent proof that there is not a sign of waning in his ability to invent good, healthy, original melody, group vigorous harmonies and produce striking orchestral combinations, and send shooting through the whole structure, that flood of rhythm and vibration that appeal so directly to the heart and set it all aglow and quiver. Just now Mr Sousa is completing his eighth comic opera in collaboration with Harry B Smith.

The program opened and closed with more pretentious numbers. The introductory was well chosen in the "Oberon" overture, a most beautifully woven web of charming melody and instrumental combination that suggest most subtly that mysterious world said to be peopled with elves, fays and mermaids. Oberon, the Elfin king, has quarreled with his fairy partner and vows never again to be reconciled to her until he finds two lovers constant through every peril and temptation. The listener observed that Oberon's horn call opens the overture and was fascinated by the impressiveness of the little phrase of only three notes which Weber has given to the mellow voiced French horns. Soon are heard the fairies' dainty tip toeing as expressed by the clairinets, speaking in accents hardly above a whisper. Suddenly a single bold chord is blazoned out by trumpets and horns suggestive of the element of knightly power. But most delightful of all for the ear and heart is the haunting melody that dominates the entire overture; "always exhaling like a subtle perfume which

one breathes with delight.

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

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

Valkyrie flight, while over and above it all is heard a rollicking figure describing the motion of the steeds.

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

After the concert Mr Sousa was escorted to the Gorton Hotel.

A GOOD IDEA!

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

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

N. Y., APRIL 6, 1906,

Allen Van Democrat

Sousa's band delighted a splendid audience at the Lyceum Wednesday afternoon. It was the second appearance here. The program consisted of nine numbers, and Mr. Sousa was gracious enough to respond to an encore after all but the last two, giving two full hours of unrivalled music. Some old and popular airs, including "Bedelia," were given as encores, and appeared to be as thoroughly enjoyed as the classical music. As usual the Sousa marches went with a swing that captivated the audience. The band left here on a special train after the concert, and appeared in Elmira Wednesday evening. The program rendered here will be given in the Hippodrome, in New York, Sunday afternoon.

entirely his own, but he is also about the only band leader whose organization is successful in a financial sense. The "higher musical critics" may deery his method but it is a demonstrated fact that he knows how to cater to the public taste and the result is crowded houses wherever his band appears.

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

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

Messrs. Millhouse, Livingston and Zimmerman, formerly of the Ithaca Band, are playing with Sousa and were warmly greeted by their friends last night.

ITHACA JOURNAL

APRIL 6, 1906

SOUSA SCORES

A BIG SUCCESS

DELIGHTS A SPLENDID AUDIENCE
AT THE LYCEUM.

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

Sousa and his excellent band were
a heartily welcome at
Lyceum last night.

Amira Advertiser

N. Y.

APRIL 5, 1906

SOUSA GAVE RARE MUSICAL TREAT

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

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

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

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

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

SOUSA'S BAND DELIGHTED AS OF OLD; ONLY FAIR-SIZED AUDIENCE

March King's Musicians Gave Varied Program in Lyceum Theater Last Evening With the Usual Profusion of Sousa Numbers—Splendid Work of the Three Soloists—Sousa's Methods of Conducting Undergoing a Change.

John Phillip Sousa, the uncrowned march king of the world, last evening again faced a comparatively small Elmira audience. In other cities the theaters are much too small to hold the people who want to hear his wonderful band, but twice now, in succession, Elmira has failed to respond to the call. There must have been a reason the other time the same as on this occasion—and was not because the band does not give full money's worth of pleasure and enjoyment. Generally speaking Elmira theatergoers are "busted." Ben Hur did too big a business here for any other attraction to prosper in the immediate future. That is the best explanation of the failure of Elmira to fill the Lyceum last evening, for there has never been any dispute with the verdict of other cities regarding Sousa and the splendid work of his fine organization.

The program last evening was a properly varied one, ranging from Weber's Oberon overture and the ride of the Valkyries from Wagner's Die Walkuere to Everybody Works But Father. There was the usual amount of Sousa numbers, the old marches being generally given for encores—and it must be said that they were received with the greatest warmth of all. When you get right down to it and want to have your blood sent tingling through the veins there is nothing like a Sousa march as played by his band to do the trick. One especially pleasing Sousa number was the Looking Upward suite. The new Sousa march, The Diplomat, was given

in the regular list and the card song from The Bride-Elect was the offering of Miss Schiller, the soprano soloist. The bandmaster responded with the usual liberality to demands for encores.

The band this year is up to the usual Sousa standard; a little stronger in the reeds than in years past, but the line of trombonists, led in other years by Arthur Pryor, was missed during the rendition of the Sousa marches. Sousa, himself, has changed somewhat and instead of the quiet, hardly-moving conductor of the old days, he takes his physical culture now in full view of the audience. Those stirring marches are enough to make any conductor do more than mark time, but Sousa will never indulge in Highland flings and buck-and-wing steps while conducting, like some of the other famous leaders. It was a real satisfaction, however, to see the bandmaster get interested. Sousa is everything that is graceful as he wields the baton and his leg-work—if an expression used by the prize-fight reporters may be permitted—was very nimble and all his movements most insinuating. The march king, however, contents himself with valse steps and glides, in contradistinction to the more energetic movements of other conductors.

Herbert L. Clarke's cornet solo was a gem, Miss Schiller gave her solo in a pure high voice that delighted lovers of the vocal, but it was left to Miss Jeanette Powers, the violinist, to arouse real enthusiasm. In response to a strong call for an encore, she gave Schubert's Serenade and the audience would have kept her playing longer if the bandmaster had permitted. All in all, it was a great musical event and the only regrettable fact in connection with it is that more were not able to enjoy the program.

Delightful Concert By Sousa

A Varied Program, a Grist of Encores, and Three Solo Numbers Fur- nished Entertainment Par Excel- lence Last Evening.

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

1. Overture—"Oberon"Weber
Preluding Weber's delicious fairy opera, "Oberon," this masterpiece presents a beautifully woven web of charming melody and instrumental combination that suggest most subtly that mysterious world, said to be peopled with elves, fays and mermaids. Oberon, the Elfin King, has quarreled with his fairy partner and vows never again to be reconciled to her till he finds two lovers constant through every peril and temptation. His trick spirit, "Puck" is sent out in search of such a pair, his chief equipment being a magic horn, whose blasts can summon Oberon at any time, also a cup that fills and empties at pleasure. The constant pair are found eventually and Oberon is once more on terms of congeniality with his helpmate, but not until Puck has undergone every sort of wierd experience.
2. Cornet solo, "Bride of the Waves" Clarke
Mr. Herbert L. Clarke.
3. Suite, "Looking Upward"..... Sousa
4. Soprano Solo, "Card Song" from "The Bride Elect" Sousa
Miss Elizabeth Schiller.
5. Welsh Rhapsody (new) Edward German
(Especially arranged for the Sousa Band by Day Godfrey, Jr.) A magnificent latter-day composition, constructed of harmonies that leave unmistakably their impress of vigor and sturdiness, tinged only here and there with sadness and melancholy. As climax there comes in sonorous, pompous outbursts, that stirring, strong-fisted Welshman's song, "Men of Harlech."
INTERMISSION.
6. Valse, "Vienna Darlings" ... Ziehrer
- 7 (a) Air de Ballet, "The Gypsy" (new) Ganne
(b) March, "The Diplomat" (new)

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

8. Violin Solo, Concerto ... Mendelssohn
(a) Andante
(b) Allegretto. Allegro Vivace.
Miss Jeannette Powers.

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

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

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

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

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

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

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

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

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

BANDMASTER SOUSA DELIGHTS ITHACANS

Splendid Program Rendered
By Well Trained Players

INSPIRING MARCHES MOST POPULAR

Compositions of Leader Faultlessly
Given—"The Big, Red Team"
and "Alma Mater" Also In-
troduced—Herbert L.
Clarke Charms
Audience.

Sousa, "the king of march music" and a peer among bandmasters, drew a large audience to the Lyceum last night and elicited a demonstration that seldom has been equalled in the playhouse. A modest program of nine numbers was stretched into a score of offerings by repeated encores. In fact the program served only as an introduction, many of the best pieces being played in response to a third and even fourth demand for "more."

Sousa's marches, with their vigorous harmonies and irresistible rhythm, such as only he can write, fairly took the audience from its feet. In this the band was superb and stands alone. But in the rendition of the more classic and even lighter music, it can claim no superiority over the Ithaca organization, a fact however which cannot stand as criticism.

Pleasing Program.

The program last night was well selected and varied pleasingly in the contrasting style and character of the music. A majority of the numbers were by the leader himself. The classics were taken from Wagner, which appeared as the only familiar pieces on the program, except the well known marches. Sousa also played some of his latest compositions, principal among which were a suite written on various poems, his new march "The Diplomat" and various selections from his opera "The Bride-Elect."

One of the biggest hits was a travesty on "Everybody Works But Father," which brought down the house by its unique humor. "The Big, Red Team" and "Alma Mater" were also played as a special compliment to the Ithaca patrons.

Three soloists appeared with the band and each won individual honors. Herbert L. Clarke rendered a cornet solo with marvelous execution, obtaining spectacular and tuneful effects, which stamped him as a master player. Miss Elizabeth Schiller, soprano, and Miss Jeannette Powers, violinist, both received enthusiastic encores, the latter being compelled to render a third selection.

Eccentric Methods.

Sousa's eccentric method of leading, his poses and gestures, deserve a thousand words. While he does not reach the limit of body contortion attained by some leaders, his arm movements and general demeanor are worthy of a number on the program, so that they might be thoroughly enjoyed without interfering with the magnificent melody resulting from them.

Jefferson de Angelis in "Fantana" gave an imitation of Sousa. His imitations were perfect and were made for the sole purpose of creating laughter. It was the biggest hit of his entire performance. But no one apparently thought to laugh last night at the original, their minds being in other channels. Some did smile, however, and one unsympathetic gallery god gave a whoop, which started a ripple over the entire audience.

But Sousa is Sousa and Sousa is great whether leading a band or writing music, and his eccentricities are part of him.

TOWANDA

PA.

APRIL 7, 1906.

REVIEW

SOUSA AND HIS BAND DELIGHTED TOWANDIANS.

Splendid Afternoon Concert Given in
Hale's Opera House.

John Phillip Sousa, prince of living bandmasters, and his magnificent organization of musicians gave Towanda two hours of music yesterday afternoon that was thoroughly enjoyed and appreciated by a fair sized audience. A program of nine numbers was given, which was just doubled by encores. Only a musically educated critic could do justice to the subject, and the adjectives have already been overworked in describing Sousa music. The whole matter is summed up in the statement that Sousa and his band please the public—that is the general public—the musically educated and the everyday fellow who loves a "tune."

Yesterday's program covered a wide range of splendid music. For encores Sousa music—"El Capitan," "The Free Lance," "Stars and Stripes Forever," "Manhattan Beach," and other favorites were given with a swing, dash and effectiveness that only Sousa can inspire. Every number was given a splendid reception by the audience, but "Stars and Stripes Forever," with the finale by three fifes, six cornets and five trombones brought a perfect storm of applause, and answering smiles from the great Sousa and his men.

The work of the soloists was superb. Miss Elizabeth Schiller, soprano, has a beautifully clear, powerful voice. Her selection, "Will You Love When the Lillies are Dead," captivated her audience and she responded with "La Serenata." As a special mark of favor Sousa inserted in the program a solo by Leo Zimmerman, one of the foremost trombonists in this country. Miss Jeanette Powers, violinist, merited and received her full share of appreciation. She played that most difficult instrument with a power and a finish that was superb. For an encore she gave Schubert's Serenade with harp accompaniment, and held her audience breathless.

There was a good attendance of people from surrounding towns, and the house was well filled except in the front of the parquet. It is to the loss and shame of Towanda people that this block of seats was not filled.

THE WILKES-BARRE TIMES

APRIL 7, 1906.

SOUSA'S CONCERT

It's a long step from "Everybody Works but Father," with most ludicrous variations, to "Die Walkuere," but Sousa and his band compassed the distance at the Nesbitt last evening. And of the two, the former met with external evidence that it was the more appreciated, for the audience applauded the song of the music hall vociferously. The concert was thoroughly enjoyable, a fine treat, except perhaps one must concede that band music is a little too boisterous for confinement within the walls of a modest sized building. The "March King" and his musicians were at their best in Sousa's own compositions, and the music, too, is better adapted to band rendition than some of the other selections on his program. The audience was treated to "The Diplomat," "Manhattan Beach," "Stars and Stripes," etc., which have deservedly brought fame to their composer and delighted people the world over. One of the real gems of the concert was the violin rendition of "Schubert's Serenade" by Miss Powers, and quite as acceptable was the "Card Song" from Sousa's opera, "The Bride Elect," sung by Miss Elizabeth Schiller. The audience enjoyed every number of the varied program, which was much prolonged by Sousa's generous response to the applause.

Wilkes Barre PA.

Record

APRIL 7, 1906.

SOUSA AND HIS BAND.

Fine Concert Given at the Nesbitt to Large Audience.

Marvelous Rendition of Varied and Charming Program of Music, Including Some of the More Popular Airs Interspersed Among the More Serious Numbers.

It has been said, and it is pleasure to believe, because we all want to believe it, that John Phillip Sousa and his wonderful band really get closer to the sympathy of the American audience than any other organization of its kind that ever toured. Remembrances of Gilmore are still alive. But that is because Gilmore was the pioneer of military band leaders in this country—that is, military concert bands. Gilmore had dash and spirit—and his band had a ponderous tone body. It was all most impressive because then new. But if that same Gilmore band were to be heard to-day it would be insufficient. Because in the finer points of this kind of music we have gone beyond the best that Gilmore ever did. Creator is a wonder in certain things—for roaring, sweeping climaxes with wild personal gesticulation—and for certain frenetic musical effects Creator is interesting. The various British, German, Canadian and Italian bands have toured here—meeting the favor that is usually called out by novelty. But above them all—in the combination of power, phrase, tone body, ductility, real eloquence, musical feeling, rare cleverness in transcriptions, Sousa is not equaled and I question whether he will be equaled as long as he is spared in vigor. Sousa's personal popularity is wonderful. It is easily explained. It is deserved. He is so catholic in his tastes; so gifted in his scorings; so wide in his sympathy; so tolerant of others; so approachable and delightful; so cultured withal; such a keen observer of men and things; so rightly endowed with rare humor—that it were rather marvelous if he were not an idol of the people. America's pride in him is great, but Europe and Great Britain

acknowledge also his pre-eminence. He has been feted and decorated and made everything of on the other side. He has been honored at home. He has none of the musical crankinesses, none of the intolerance and rabid jealousy that are quite too familiar. He does not affect "airs" or wear his hair in such shape as to decorate his coat collar. He is a manly, healthful, wholesome American, loaded with genius and endowed with the extraordinary power for working without cessation. Work is his delight. He is happy at work, but he knows how to play. He can shoot at live birds with the cracks of the country; he used to play base ball and is an authority on the game. He can outwalk many a man his junior by a decade. He is full of physical and mental energy. He is much more than a gifted musician. He is a writer of music and of books—a historian with

a great store of facts set aside to be called out in intimate conversation. He is at home in the world and therefore a Bohemian—but still in the best sense high minded and a conservative. That he has been so lavishly gifted by Nature has never meant to him excess in enjoyment of life. He is well poised, a quick thinker, ready for a talk on science or religion, politics or literature—at home with the world. All these things have made him not only enormously popular but enormously respected. And with such a man exploiting one of the many fields of large musical effort the world has a right to expect much. It receives much.

His marches mark an era in the music of military flavor. He has been and is the king of the march rhythm,—and there are no immediate predecessors—since Schubert and his March Militaire—and the followers are "post se intervallo."

To such a leader then the large audience at the Nesbitt listened last evening. They recked not particularly then of the wonderful musical mission which has been accomplished by this leader and his men through the past decade and a half. He has given them musical sweets—thrilling marches that make you forgive the man who beats time with his foot; dainty serenatas, romanzas, beguiling rhythms of poetic fancy; engaging and brilliant passage work leading to heights of sound and authority. But all the great of the ancient and the modern school are familiar with this band. Every program has solids and sweets delicately arrayed to educate the taste and whet the appetite all at once.

Those who at the Nesbitt last evening listened to the finest tonality, possibly, that has ever been heard from an instrumentation like this—round, rich blended brass, without the ragged blare that disconcerts and annoys—facile, dactylic brilliance of reed and wood winds. Sonority to repletion of the sense—but delicacy also.

FASCINATING PROGRAM.

The program was fascinating in its scope and variety in the classic, the formal, the stately, the daintily melodious and the strong pulsing beat of the martial—and the trifling. There was the Oberon; the technical trials of the Welsh rhapsody, the color of tropics and the cold north in the Sousa suite, the thrill of the harp string and the dreamy languor of the Ziehrer waltz—with the characteristic Sousa marches, that never failed to wake enthusiasm like a spreading fire among girdled trees. The delicacy and refinement of strings was challenged more than once, but signally in the Vienna waltz. The "Everybody works but father" was an excellent bit of fooling—and the audience was worked into an ecstasy of mirth over the mock heroics of a condensed symphonic poem on the theme of father's inaptitude for manual labor. The oboe snarled it—but snarled it "right sweetly," the tubas grunted it, the tympani bumped it, the triangle tinkled it, the reeds and brass took it up, and it was punctuated throughout by the giggles of the audience. This was followed by, "Ah doan' know where ah'm goin', but ahm on mah way"—and then "The mouse and the clock." The audience was hungry and encores were the rule, with doubles frequent. Altogether a delightful evening. Miss Schiller sang the "Card song" from Sousa's "Bride Elect," and sang it well. She has a velvety soprano of even register, facile technique, good range and true as the frets on a finger board. She gave as an encore a waltz song, delivered with a dainty grace. The new "Diplomat march" brought forth as an encore, "The Stars and Stripes," and in that the lilt of the piccolos, the strong melody of the cornets and the salty counterpoint roused the fervor of the house anew, and the "Mouse and the clock" ran together before the audience was ap-

peased. Miss Powers is another marvel among the young women violinists. She played the last two movements of the Mendelssohn concerto, and was recalled to give the Schubert serenade to harp accompaniment. She played it wonderfully and commanded the audience to a tense silence. The melody was drawn out with large intelligence and eloquence and the effect was impressive to a degree—an artistic performance, worthy of the finesse of the virtuoso. The sextet from Lucia was wonderfully done—it was most welcome. It has not been really played here before and it will be long before it is really played again. "The Valkyrie" brought a rare evening to a close, and the audience was still hungry. The writer has seldom seen a Wilkes-Barre audience roused to such a degree of enthusiasm. The house was completely filled—top gallery, orchestra, balcony and all. Incidentally, it is no doubt true that Herbert Clarke has no peer as a cornetist among the living. He touched an E flat alt last night and his command of the instrument was one thing more to create the wonder of the auditor. It is gratifying that Wilkes-Barre furnished such an enthusiastic throng to listen to the great Sousa and his marvelous aggregation.

APRIL 8, 1906.

SCRANTON REPUBLICAN

SOUSA AND HIS BAND.

Entertained Two Large Audiences at the Lyceum Theater.

John Philip Sousa and his wonderful band played to two large audiences yesterday at the Lyceum theater, two sympathetic audiences that were in harmony with the work of this great artist and which attested their appreciation by frequent and long continued applause.

Mr. Sousa is regarded here as an unaffected, manly, talented American, a man of quick thought and lavishly gifted by nature with the art of producing music that appeals to the multitude. It has long been known that his marches mark an era in the music of military flavor, hence he is no doubt properly called the king of the march rhythm.

The audiences at the Lyceum yesterday were thrilled with programmes fascinating in their scope and variety, with numbers popular, classical, stately and formal, with a musical quality in fact that will linger in the memory and cause those present to remember him with gratitude because of so many good things presented.

APRIL 9, 1906.

THE SCRANTON TRUTH,

SOUSA'S BAND.

At the Lyceum Saturday afternoon and night concerts were given by Sousa's band. The programmes were varied and were greatly enjoyed.

A large number of Sousa's own compositions were given.

MOTION PICTURES OF THE WAR.

One of the most talked of young men that left America for the seat of war during the late trouble between Russia and Japan, was the daring war correspondent of Collier's Weekly. This irrepressible young journalist and camera fiend was mentioned in many dispatches from the front.

R. I. Dunn, the gentleman in question, will be seen in an entertainment provided by him, and entitled, "How Russia Lost." The subject will be forcibly and logically demonstrated by a series of photographs and moving pictures that were actually taken by Mr. Dunn on the battlefield, and while on the firing line. At the Lyceum theater tonight, "How Russia Lost" and will be entertainingly told and explained.

SCRANTON TIMES.

APRIL 9, 1906.

SCRANTON TRIBUNE

APRIL 9, 1906.

SOUSA'S BAND AT LYCEUM.

Finest band in this country and one of the finest in the wide, wide world, heard before two large audiences at the Lyceum theater on Saturday. It was John Philip Sousa's splendid organization of musicians and the magnetic Sousa who wielded the baton. The ensemble playing and the marvelous manner in which the band responded almost to the conductor's unexpressed thoughts have already been widely commented upon.

There was the usual assistance of a number of march encores. Mr. Millhouse was formerly a member of Bauer's band.

Sousa and His Band.

Sousa and his great band played at the Lyceum on Saturday. Two big audiences heard them. It was the same delightful Sousa that wielded the baton and brought forth music that has made the band a world famous organization. Every individual member is an artist. The ensembles were great and magnificent. The program was a varied one and appealed to the enthusiasm of the audiences which manifested its pleasure in vigorous outbursts. The popular Sousa marches were warmly received and the band was compelled to respond with numerous encores.

THE EVENING SUN,

MUSIC AND MUSICIANS

MR. SOUSA FINDS HIS NATIONAL THEATRE AT LAST.

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

If John Philip Sousa had ever hitched up with John Alexander Dowie in the palmy days, there'd be no mutterings of wrath upon Zion City this week, no human Vesuvius hiring special trains for Chicago. Sousa came home to New York last night after fourteen years as American bandmaster extraordinary, if not minister plenipotentiary to the musical ends of the earth. There's more of Sousa at the waistline now, and less at the baton; less mannerism, and more man. But he never drew single-handed such a crowd as jammed the Hippodrome to its 5,126 capacity, and he never took such care with a Sunday concert bill-of-fare before.

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

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

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

Himself the son of a Spanish trombonist in Washington's Marine Corps Band, and its leader from 1880 to 1892, Sousa remembers the old band by dedicating "Semper Fidelis" to it as an official march-past. He will personally celebrate his golden jubilee next Nov. 6, and in the eventful half century he has been a prodigy conductor at 17 years old, has played a first violin under Offenbach at one-and-twenty, and has composed at least one "symphonic poem."

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

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

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

American

APRIL 9, 1906.

SOUSA'S BIG WELCOME AT THE HIPPODROME

Great Audience Calls for Many Encores at Sunday Concert.

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

The full orchestra in response to an encore played "Everybody Works But Father." Sousa's "Songs of Grace and Songs of Glory," a combination of hymn tunes, aroused great enthusiasm, as did also his trumpet march "Semper Fidelis," and his dramatic overture "Robespierre," or, "Last Days of the Reign of Terror."

John Philip Sousa hat die Reihe seiner Bühnenwerke um eines vermehrt. „The Free Lance“, wie sich das neue Opus betitelt, wird am Montag, den 16. April, im New Amsterdam in Szene gehen. Diesmal ist der Marschführer nicht sein eigener Librettoschreiber, der Text stammt von Harry V. Smith. Das Sujet ist dem Militärleben entnommen.

TRIBUNE.

APRIL 9, 1906

SOUSA'S BAND.

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

Press

APRIL 9, 1906.

SOUSA AIRS IN HIPPODROME.

Old Favorites and New Tunes Stir the Enthusiasm of Hearers.

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

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

THE MUSICAL NEWS

NEW YORK CITY NOTES.

By CLIFFORD E. RIDGLEY.

Sousa's Band was in town week of April 9th, resting from an arduous trip through the South and West.

News

APRIL 9, 1906.

SOUSA FILLED THE HIPPODROME

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

But it seldom happens that the programme numbers are considered otherwise than appetizers at the Sousa concerts. Litoff and others who wrote the music of the program numbers were good musicians no doubt and the audience of last night knew the fact, but it wanted to hear his marches only, and stood all this fact very plainly understood about the evening. There were about a dozen numbers advertised by well-known composers, but there were three times as many numbers from the pen of the talented band-master.

The numbers that created the greatest enthusiasm were the great presentation, with a humorous variation of "Everybody Works but Father" and the "Semper Parvulus" march, in which the band was forced by a number of buglers and drummers.

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

GLOBE COMMERCIAL ADVERTISER,

APRIL 9, 1906.

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

HERALD

APRIL 9, 1906.

Sousa's Band at the Hippodrome.

By far the largest audience ever seen in the Hippodrome at a Sunday concert attended the one given last night by Mr. Sousa and his band. The eternal feminine predominated and the scene made by the new spring millinery and the bright colored costumes was a charming one. The band as well as the leader was in splendid form and all of the numbers on the long programme got at least two encores.

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

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

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

Telegram

NEW YORK

APRIL 9, 1906.

Amusement Jottings.

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

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

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

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

EVENING SUN.

APRIL 16, 1906.

One of the biggest audiences that ever crowded into the Hippodrome gathered there last night to hear Sousa and his band. One of the biggest hits in the programme was scored by a variation of "Everybody Works but Father." Miss Elizabeth Schiller and Miss Jeanette Powers were the soloists.

TIMES.

16, 1906.

NEW SOUSA MARCH.

"The Free Lance" a Feature of the Hippodrome Concert.

It was essentially a Sousa night at the Hippodrome last night, when John Philip Sousa and his band gave another of a series of concerts to an audience that filled every seat in the house. The March King played several of his own compositions, starting with "Semper Fidelis," a march of his old Marine Band days, and ending with "The Free Lance," something new to which New York is to be introduced more elaborately by Joseph Cawthorn and company to-night. "The Free Lance" has the Sousa swing and dash, and was received with approval.

The programme last night included Leutner's "Festival," the descriptive musical incident of "Sheridan's Ride"; Gottschalk's "Dying Poet," and the introduction to the third act of "Lohengrin." The band gave, by way of encore, a strikingly inventive interpretation of "Everybody Works but Father," which developed unexpected possibilities in that simple song.

Miss Elizabeth Schiller was Prof. Sousa's soprano soloist, singing "Spring," by Stern. Miss Jeanette Powers, violinist, played Saint-Saëns's "Rondo Capriccioso," demonstrating unusual technique.

NEW YORK HERALD

APRIL 16, 1906.

DAILY NEWS

April 16, 1906.

SOUSA DRAWS IMMENSE CROWD AT HIPPODROME

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

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

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

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

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

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

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

Five Thousand Hear Sousa's Band.

All records for his concert audiences at the Hippodrome were surpassed last night, when more than five thousand persons crowded the big theatre to hear Sousa's Band. It was a typical Easter holiday audience, and the house was a great mass of color, with the new spring gowns and hats worn for the first time.

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

The "Free Lance," a march from Messrs. Sousa and Harry B. Smith's new military opera of the same name, was played for the first time on a concert programme and received much applause.

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

TELEGRAM APRIL 16, 1906

Sousa's Band Heard Again at the Hippodrome

MR. SOUSA is evidently very fond of his "historical scenes" called "Sheridan's Ride," for he repeated it at his second concert at the Hippodrome last night. The other works of his own composing played at the same time included a sextet from "The Bride Elect" and the march from "The Free Lance."

Miss Elizabeth Schiller, soprano, and Miss Jeannette Powers, violinist, were again the soloists. A group of male singers were also heard, and all were encored with enthusiasm that, while it may have been somewhat indiscriminate, was undoubtedly genuine.

The programme included Leutner, "Festival Overture," Gottschalk's "Meditation," a group of "American character sketches" by Kroeger, Saint-Saens' "Rondo Capriccioso" for violin, and the introduction to the third act of "Lohengrin."

The big auditorium of the Hippodrome was well filled and there wasn't the slight-

est suggestion of the tank motive throughout.

Sousa at His Best; Crowd Happy.

Blaring brass, piping piccolos, rattling volleys of applause—these were the outward signs and flourishes of John Phillip Sousa's concert in the Hippodrome last night. An enormous audience celebrated Easter Sunday night by listening to two and a half hours of Sousa music, and when the last number went out in another such crash of brassy sound as this band leader's devotees most admire they had enough enthusiasm to spare to make one believe they would like to hear the programme all over again. Not that it was made up entirely of Sousa music, for it included Leutner's "Festival" overture, Gottschalk's "Dying Poet," Kroeger's "American Character Sketches," Ghys's "Amaryllis," the overture to the third act of "Lohengrin," Leo Stern's "Spring" waltz, sung by Miss Elizabeth Schiller, and Saint-Saens's "Rondo Capriccioso," played by Miss Jeanette Powers.

But these names are simply names to these audiences. What they want is Sousa; and they had him—in the regular programme and in too many encores to count. He had them wildly enthusiastic with his "Sheridan's Ride"; his sextet from "The Bride-Elect" and his new march from "The Free Lance"; he made them laugh with his arrangement of that classic "Everybody Works But Father," and showed them he was the same old Sousa when he led the band through "El Capitan," in which his old trick of aiming an underhand ball at the bass drum stuck to him. The concert was a joyous occasion, as befitted a joyous day. And every one got his money's worth of Sousa.

Six Thousand Hear Sousa's Easter Concert at the Hippodrome.

The Easter concert given by Sousa's Band at the Hippodrome last night broke all house records so far as concerts are concerned. After more than 6,000 persons had passed through the doors the orders were given to sell no more "standee" tickets, and hundreds were turned away.

The programme was diversified. The bandmaster provided three numbers by himself, one by Wagner and others by Leutner, Kroeger, Ghys and Saint-Saens. The encores, as usual, were Sousa marches. "The Free Lance," from the new Sousa-Smith opera to be produced for the first time to-morrow night, was given as a programme number and brought out tremendous applause.

The soloists were Elizabeth Schiller, soprano, who was heard in a Stern waltz song, and Jeanette Powers, violinist, who was down for one selection.

GLOBE AND COMMERCIAL

ADVERTISER,

APRIL 16, 1906.

Musical Notes.

EASTER music was not limited to the churches yesterday. There was plenty of it to be heard elsewhere, with Sousa's Band at the Hippodrome, Victor Herbert's orchestra at the Harlem Opera House, and the Feis Ceoil Agus Seanachas—which means "Festival of Irish Music"—of the Gaelic Society at Carnegie Hall.

Mr. Sousa had a new march for his admirers, "The Free Lance," from his opera of that name, which is to be produced by Joseph Cawthorn at the New Amsterdam to-night. At Mr. Herbert's concert the singing of Miss Blanche Duffield gave particular pleasure, and nothing was more appreciated at the festival of the Gaelic Society than the stirring performance of John Cheshire's band of harps.

NEW-YORK AMERICAN

APRIL 16, 1906.

SOUSA CONCERT TAXES HIPPODROME CAPACITY

Selections Appropriate to the Day. Herbert Orchestra Is Heard in Harlem.

John Phillip Sousa, assisted by a trio of soloists, proved a magnet for an audience which taxed the Hippodrome to its seating capacity last night. Appropriate to the day, the concert consisted of the festival overture by Leutner, Gottschalk's "Dying Poet" and, among other special numbers, an inspiring Sousa march, "The Free Lance."

The solo numbers were the famous Sousa sextet from "The Bride Elect," Leo Stern's "Spring Waltz," by Elizabeth Schiller, soprano; and Saint-Saens's "Rondo Capriccioso," by Miss Jeanette Powers, violinist.

Another special Easter concert was rendered by Victor Herbert at the Harlem Opera House last night. This was the first appearance of the Herbert Orchestra in Harlem, and the reception was such as promises an early repetition of the experiment.

"FREE LANCE" IS REAL COMIC OPERA

Tuneful and Humorous, Without the
Slapstick Methods Too Familiar
to Broadway.

MARCH KING AT HIS BEST

Mr. Smith's Book Clever; Mr. Cawthorne,
as the Star, Is Droll—A New
Amsterdam Success.

That Mr. John Philip Sousa has not lost his knack of writing stirring tunes, that Mr. Harry B. Smith's humor has not lessened, and that there is virtue still in the older ideals of comic opera making were three things, among others, demonstrated in the New Amsterdam Theatre last night at the successful premiere there of the "March Maker's" and the "Libretto Manufacturer's" latest comic opera, "The Free Lance." A better thing of the kind Mr. Sousa has not done—always excepting "El Capitán"—indeed, the freshness of much of the music seemed to prove that he has been wise recently to rest on the laurels of earlier successes. And Mr. Smith's share of the evening's work was commendable, too, in an age when comic opera librettos are prone to be classed as the eighth deadly sin of the stage.

Last night's audience, despite the effectiveness of the opening number, clearly found the first quarter of an hour somewhat tame, for Mr. Harry B. Smith's book developed its interest and humor gradually. Happily there was a goodly supply of both to come, and that on the "legitimate" lines of comic opera's earlier days, the persons and the plot of the piece producing their own humor naturally, without the aid of modern "slapstick" methods.

Mr. Sousa's appearance in the orchestra to conduct the first act closing number, a typically rousing march, "On to Victory," marked the climax of the night and paved the way for a big demonstration to the composer, who responded in an extended speech.



Photo
by
Hatten

Joseph Cawthorne
in "The Free Lance" at
the New Amsterdam

With Mr. Joseph Cawthorne as the star and Miss Jeannette Lowrie as his comedy helpmeet there was plenty of wholesome fun. Mr. Cawthorne as Siegmund Lump, a brigand chief, had ample scope for his dialect and his quaintnesses of mannerism and sang one or two capital songs. Miss Lowrie made very amusing the rôle of Griselda, a goose girl, her opening number scoring an emphatic hit.

Miss Nella Bergen sang very well and embodied charmingly the rôle of the Princess Yolande.

The chorus was a well trained and effective one, and the costumes and scenic effects charming.

In the audience were Mr. and Mrs. Allen D. Loney, Mr. and Mrs. E. Ritzema De Grove, Mr. and Mrs. Henry Selligman, Mr. and Mrs. E. S. Jaffray McVickar, Mrs. Howard King, Judge and Mrs. Henry Dugro, Miss Dugro, Dr. Homer Gibney, Messrs. Stanford White, Thomas B. Clarke, Herbert Harriman, Richard Peters and De Courcy Forbes.

Morning

SOUSA WIELDS 'THE FREE LANCE'

March King's New Comic Opera
Achieves a Great Success at
the New Amsterdam.

FULL OF FUN AND GOOD MUSIC

First Act Especially Pleases Large
Audience—Composer Himself
Conducts the Orchestra.

NEW AMSTERDAM THEATRE—"The Free
Lance," a comic opera. Music by John
Philip Sousa. Libretto by Harry B.
Smith.

THE CAST.

Siegmund Lump	Joseph Cawthra
Duke of Graftiana	Albert Hart
Emperor of Braggadocia ..	Harry Maedonough
Partinax	Sim Pulen
Prince Florian	George Tallman
Dagonet	Louis Haines
Herold	Charles Santra
Princess Yolande	Nella Bergen
Griselda	Jeanette Lowrie
Mopsa	Julia Allen
Leander	Geraldine Malone
Silvandre	Monte Elmo
Jacqueline	Estelle Thebaud
Diane	Dorothy Southwick

By ALGERNON ST. JOHN-BRENON.

"The Free Lance" was a distinct success last night at the New Amsterdam.

Neither in the composition of the music nor in the humor and general outline of the book have Mr. Sousa and Mr. Harry B. Smith deviated to any considerable extent from well-established and satisfactory models.

Yet "The Free Lance" has a plot which its author keeps consistent in mind and the plot has an amount of coherence and consistency not as a rule characteristic of works of the kind.

The Emperor of Braggadocia (Felix Hancy) is in financial difficulties. He has a beautiful daughter named Yolande (Miss Nella Bergen). She is his only

The Duke of Graftiana (Albert Hart) is equally hard pressed. His only asset is his tenor-voiced son, Prince Florian (George Tallman). Mr. Sousa evidently does not believe very much in the tenor of comic opera commerce and so far as poetical lyric singing is concerned, the tenor is in this opera kept under strict restraint.

Both of the monarchs, one of course elongated and the other abbreviated, intend at the wedding to borrow money from the other.

Daughter and son both object to be turned into merchandise in this way. So they "disguise" themselves and flee.

Plotting for a Marriage.

But the potentates are determined on a marriage, and concealing the facts from each other resort to tactics. Braggadocia prevails upon Griselda "the goose girl" (Miss Jeanette Lowrie), to impersonate the princess. Graftiana threatens death to the goose girl's husband, Siegmund Lump (Joseph Cawthorn), unless he will impersonate his son, the recreant Florian.

Thus the wedding proceeds and Siegmund finds to his bitter agony and distress that he is to be married to his son's wife.

"I come out for dinner," says Siegmund, dolefully, "and I get the same dish as at home."

This line caused and will always cause convulsions.

When both monarchs find that neither has a million ducats to lend the other, the goose girl and Siegmund Lump are torn apart and war is immediately declared.

The second act deals with the unweaving of these complications.

Mr. Sousa has lavished the best of himself on the first act of his comic opera. The opening chorale, "Hail, Lovely Art, We Worship at Thy Shrine" was a really beautiful piece of musical writing. In fact, had Mr. Sousa kept the whole opera on the plane of its first number, he would have written a work of enduring value. It evoked some of the most genuine and prolonged applause of the evening.

Two other numbers of considerable grace and eloquence were sung by Miss Nella Bergen. It should at once be said that rarely is there heard upon the operetta stage so beautiful, even if light a voice, and such tasteful and accomplishing singing.

Telegraph



NELLA BERGEN IN "THE FREE LANCE" AT THE NEW AMSTERDAM

The romance and the sentiment of "The Free Lance" were left almost entirely to Miss Bergen, and they could not have been entrusted to any one more able or more responsive.

In the last act she sings a pretty lyric called "The Carrier Pigeon." She had with her a carrier pigeon, who was so fascinated by the easy melodiousness of well-trained singing, that it, too, joined in. It was quite unnecessary for an over-zealous supernumerary to have departed the enchanted bird.

A Clever Climax.

The finale, "On to Victory," was a climax that was very cleverly worked up to. Needless to say, the finale in question was one of Mr. Sousa's own marches, reinforced with general chorus. Brazen instruments blaring away on the stage added to the Sousa-ness of it all.

An hour of sparkling humor and delightful music was thus brought to an appropriate end. The march had to be repeated again and again.

The comedy of the piece falls to Miss Jeanette Lowrie and Mr. Joseph Cawthorn. Miss Jeanette Lowrie wore a flaxen-colored wig and the stolid expression of a doll. She was as amusing in song and dialogue as she was quaint in appearance.

Cawthorn had a German dialect and reduced his long words to the anarchy and confusion which is so familiar and so well worn a feature of the vocabulary of your German dialectician. He had the pun dramatic, tremendous, epic in its cruel intensity. "She hung her hair on the back of a chair," monologized Mr. Cawthorn, "so that her husband, who was old and rich, did not know which was switch." And even the Wagnerian critic, Henry Finck, was forced to laugh in his ecstatic pain.

Miss Lowrie and Mr. Cawthorn, between them, kept the house in a roar.

Pertinax, court censor of Braggadocia, has a small part, but it was played effectively, and all the more effectively because quietly and oleagiously, by Sir Pulen. His description of the duties of a court censor would have delighted Mr. Brady, "I am a censor and a critic," said he. "I am not an intelligence office."

"The Free Lance" was a decided success. It is long since the first act of any opera so bristled with thickset laughs and close following bursts of sincere applause.

The "On to Victory" march was led by Sousa himself, and its termination gave the gathering an opportunity to shower its congratulations upon the popular composer, who once again has shown his remarkable capacity for scoring a bull's-eye on the target of wholesome, if average, public taste.

Smith and Sousa's "Free Lance" at New Amsterdam.

THE two kings who were so prominent in a recent popular comic opera have set the fashion in similar compositions, which explains the presence of the Duke of Graftiana and the Emperor of Bragadocia in "The Free Lance," the new comic opera by Sousa and Harry B. Smith, which was produced for the first time in this city last night at the New Amsterdam Theatre.

The story is more closely knit than has been the fashion of late years in stage productions of this sort. It is prettily staged, well sung and well acted. Of the eighteen numbers, the march at the end of the first act, "On to Victory," is likely to be the most popular. Last night when performed under the baton of the composer it was enthusiastically encored.

The cast includes Mr. Joseph Cawthorn, Miss Nella Bergen, Miss Jeannette Lowrie, Mr. Albert Hart and Mr. Felix Haney, who are supplemented by an effective chorus.

Mr. Harry B. Smith has written a num-

ber of excellent lyrics in his Gilbertian manner. One of the best is the Emperor's entrance song, in the following rollicking measures:—

I grant that there are people who have talents rather various,
Quite capable and clever
In some fields of endeavor,
But I opine my genius is as much more multifarious.

My general proficience
Is the next thing to omniscience.
Of course there may be others with a little stray ability,

But I'm the sole monopolist of wholesale versatility.

There's not an art or science of which any one may tell

In which I do not perfectly excel.

But I do it all by proxy;

I hire a clever chap to represent me,
don't you see.

I think it's rather foxy—

Another fellow does the work, the credit comes to me.

GLOBE AND COMMERCIAL ADVERTISER, APRIL 17, 1906.

"THE FREE LANCE."

AFTER the first act of "The Free Lance" last evening John Phillip Sousa came before the curtain and made a quiet, amusing little speech in a gentle little voice and without a single gesture.

It was as unlike the madly conducting bandmaster as one could possibly conceive. The opera had something of the same gentleness and serenity, with its sweet and tuneful snatches, its dreamy as well as martial choruses, and its one really exquisite number, "The Carrier Pigeon." It was Sousa without the brass—vivacious, audacious, brimming over with life, but with poetry and fantasy as well as gayety and vim.

Joseph Cawthorne was featured as Sig-munde Lump, a goatherd, who takes the place of a runaway prince who will not marry the traditional princess of comic operas and Zenda stories since romance began. He is already married to a goose girl who is induced to play the part of the princess—who, of course, has also taken to flight. A war gives the composer a chance to introduce some thundering numbers for the male voices and affords a chance to display colorful costumes on the curved and prancing soldiers.

The lines are really funny. Harry B. Smith has not written so good a book in years, if ever, and the foolery of Cawthorne will make many merry for many moons to come. Nella Bergen was picturesque and sweet-voiced, and her "Carrier Pigeon" song will soon be out-selling the famous Dolores serenade of "Florodora." Jeannette Lowrie as the goose girl was blond and saucy, a sort of comic opera Audrey in sabots. Afterward she dons red tights and quite fulfils Mr. Sousa's first-act promise to his bald-headed friends that they would "soon have the treat of their lives."

NEW YORK DRAMATIC MIRROR

4/7.

PHILADELPHIA.

Bertha Kalich's Success—The Walls of Jericho—The Free Lance—The Street Singer.

(Special to The Mirror.)

PHILADELPHIA, April 2.

Bertha Kalich is meeting with distinguished honor and success at the new Lyric Theatre, this being her second and final week. Monna Vanna is presented for three nights. For the closing performances a special translation of Theresa Raquin will be presented, offering the actress splendid opportunities to display her versatile emotions. The new star is already a great favorite, a valuable addition to the American stage, and it is only a question of time when she will be heralded as the greatest of tragediennes. Arnold Daly in Arms and the Man follow on April 9. Henry E. Dixey with the Man on the Box comes on April 16.

Sousa's new military opera, The Free Lance, with book and lyrics by Harry B. Smith, inaugurated a two weeks' engagement this evening at the Chestnut Street Opera House. Sousa's new march, "On to Victory," is full of life and spirit, and received much applause, in fact, the entire score is of a high order. The story is told in two acts, with scenes laid in two imaginary countries—the Empire of Bragadocia and the border line between this country and Republic of Graftiana. Joseph Cawthorn and Nellie Bergen enact the principal roles.

"FREE LANCE," IN SPOTS, IS BOTH CLEVER AND AMUSING

By J. J. LYONS.

The "Free Lance," a new comic opera, by John Philip Sousa and Harry B. Smith, was given last evening, at the New Amsterdam Theater.

The cast was headed by Joseph Cawthorn, who, as Siegmund Lump, was supposed at one time to have been a brigand chief, but having lost his hair and with it his prowess, he appeared at the opening of the story as a goat-herder. Developments compels him to assume the role of a prince, and his wife (Jeanette Lowrie, as a goose girl) is also called upon to impersonate a princess. Rival monarchs, both impecunious, have arranged a marriage between their son and daughter and, as both refuse to marry unknown individuals, they each run away from their homes and their places are filled in the royal families by the goat herder and goose girl.

Of course, the royal couple meet in the open country and learn to love each other.

The comicalities, improbabilities and impossibilities of the libretto were all brought in evidence by the author, and many eccentric perversions of the English language were introduced by Mr. Cawthorn in his usual manner, much to the delight of his admirers.

Miss Lowrie, as the goose girl, made a decided hit. Her vivacity and grotesque manner made her part quite important. She was generally applauded.

If the music of the entire opera had been on the same scale of excellence as that which told the first of the three love stories sung by Miss Nella Bergen soon after her entrance, the opera would have been the event of the season. The shade of Sullivan was then perceptible, and it was hoped that it would be present all evening, but alas! it was not so. There were stirring marches and pretty melodies, as few can write like the "March King," but this one melody was a gem that promised more than was given or accomplished later.

Here are some of the witticisms:

"My credit is so bad I cannot even trust myself."

"There are no robbers nowadays—they are all financiers."

"I can commit any crime from robbing an orphan asylum to running a society paper."

"A man's typewriter should have the same colored hair as his wife—accidents happen."

"Uneasy is the tooth that wears the crown."

"If Romeo had married Juliet they might still be housekeeping in a flat."

Mr. Sousa came from a proscenium box at the conclusion of the first act, and, taking the baton from the orchestra conductor, led the finale and the march, "On to Victory," which was given by the principals and chorus with the accompaniment of brass instruments on the stage.

At its conclusion Mr. Sousa made a characteristic speech, but many of his witticisms were lost, as he spoke very quietly and could not be heard, except by those in very close proximity to the stage.

The scenery and costumes were handsome, and the male chorus more in evidence than is usual in the comic operas of to-day, no doubt to give force and character to the march music.

The house was crowded.

"THE FREE LANCE" WINS AT THE NEW AMSTERDAM

Sousa-Smith Combination Results in Old-Fashioned Comic Opera with Modern Trimmings—"On to Victory" as Stirring as Any of Composer's Past Military Marches—Many New Plays and Revivals Start Last Night.

It was a large night at the Liberty. The audience, the orchestral effects, the cast and the management were of the grandiose size. Even the librettist, Harry B. Smith, belongs in the category, if we are to include the volume of his repertory of comic opera books. And why, by the way, should Mr. Smith's name be programmed in smaller-sized type in connection with the first local performance of "The Free Lance," composed by Sousa, than the firm of Klaw & Erlanger, Mr. Joseph Cawthorn, the leading comedian, or even Herbert Gresham, the stage manager? Surely things have come to a pretty pass if the author falls into smaller type than does the worthy who drills the principals and chorus.

However, "The Free Lance" brings back to us upon the light opera stage Mr. John Philip Sousa, who shares with David Warfield and Bernhardt the distinction of being referred to in the small ads. or elsewhere merely by the last name. It represents the March King—you can't avoid the designation—at his best. Of course, there was THE big march upon which all Sousa operas are pitchforked; and "On to Victory," which marks the climax of the first act, has all the triumphant brazen vigor of "Il Capitain," and a plenty of originality.

But "On to Victory" is not the only effective number Sousa has introduced in this work. He displays a versatility in composition not noticed in any of his previous outputs. "All Lovely Art, We Worship at Thy Shrine," rendered by a chorus of mixed voices at the opening of the first act, is sensuously charming. "The Goose Girl" is a pretty conceit; the Emperor's war song is grotesquely dashing, and "The Song of the Free Lance" has abundant verve. The gem of the opera, however, is "The Carrier Pigeon," a sentimental solo, exquisitely sung by Miss Nella Bergen, whose voice is perhaps the best trained, most accurate and sympathetic soprano to be heard

to-day in light opera. She sustained the romantic portion of the plot single-handed with capital skill.

The libretto is a rather ingenious re-fashioning of threadbare comic opera devices and episodes. The impoverished monarch has done duty from "The Mascot" through many an operetta before he struck "The Free Lance." The alternating of a princess and a peasant for purposes of guile and humor is scarcely epoch-making. But in elaborating his material Mr. Smith has been quite successful. Instead of one we have two bankrupt rulers—one with a son, the other with a daughter. The wedding of the young people is planned to rectify matters, each parent conjecturing that the other is affluent. The eventual discovery of the error leads to opera bouffe war.

Meanwhile the son and daughter, who have never met, have disappeared their separate ways, and a goose girl (Jeannette Lowrie) and a goat herder (Joseph Cawthorn) are substituted for the marriage. The fact that they are already man and wife, it may be added, is known only to themselves and the omniscient Harry B. Smith. Out of these conditions Mr. Smith springs scenes and situations fairly funny, and if his second act lived up to the promise of the first he might be said to be Smith at his best. His lyrics, as usual, are neatly turned and pithy; and "Friendship's Friendly Touch," "Hair," "The Mystery of History" and "Conun-drums"—a souvenir of Joe Miller's joke book in "The Isle of Champagne"—have qualities that make for laughs.

Alfred Hart and Felix Haney, as the rival monarchs, play up to Mr. Cawthorn and Miss Lowrie with admirable restraint. Klaw & Erlanger have mounted the comic opera sumptuously—the two scenes, the garden of the Emperor's palace and the border line between the two empires being equally picturesque, and the large chorus is handsomely costumed and carefully drilled.

There is not the slightest doubt that to the tempo of Sousa's new and splendid "On to Victory" "The Free Lance" will reach that much-to-be-desired goal.
FREDERIC EDWARD MCKAY.

THIS "FREE LANCE" HITS COMIC OPERA BULLSEYE

Smith-Sousa Work Is Both Merry
and Melodious.

"MARCH KING" IS AT HIS BEST

Cawthorn Heads Remarkable Company
in New Amsterdam and Jeanette
Lowrie Makes Unusual Success.

Merry and melodious is the new Sousa opera, "The Free Lance," which made a sure-fire hit at its first performance in the New Amsterdam Theatre last evening. There was no mistaking the proportions of that success, for a more enthusiastic audience than that which filled "the house beautiful" to the limit of its generous capacity seldom has been seen in this or any other city. Never since he became a contributor to stage entertainment has America's "March King" made a more thoroughly worthy offering from a musical viewpoint than "The Free Lance," the melodious measures of which frequently reminded one of the delicious nature of some of Offenbach's strains. Though the new comic opera naturally contains its quota of soul-stirring quicksteps and martial airs that set one's toes tapping and fingers thrumming, there are many melodic numbers that are less Sousaesque in tempo and voluminous theme, though possessing an equal popular appeal.

Sousa covered himself with glory. He led the orchestra in the last number of the first act, a rousing battle hymn, entitled "On to Victory," and a few moments afterward, in response to the thunderous demand for him, he appeared on the stage and made one of the most witty curtain speeches of the season. Harry B. Smith, who, in his handling of the story, probably has come nearer than ever before to the attainment of his ambition to write a real comic opera, could not be found, and Sousa and Joseph Cawthorn, the "star," graciously divided the honors of the tremendous reception.

The company, which contains the best aggregation of singing talent heard outside of a grand opera organization in years, is particularly noteworthy for its high class chorus work, those numbers, in which fifty mixed voices were employed, being interpreted in truly masterful manner. One of the biggest surprises of the night was the performance of Jeanette Lowrie, who immediately leaped into the front rank of comedienness by her delightfully unctuous interpretation of Griselda, a goose girl, in which she shared the comedy honors with the "star," Albert Hart as the Duke of Graftiana, Felix Haney as the Emperor of Braggadocia, George Tallman as a tenor Prince Chap, and Nella Bergen as the Princess Yolande, daughter of the Braggadocian monarch, won high favor in their respective characters.

Although Miss Bergen had suffered for several days from an attack of laryngitis she acquitted herself with rare distinction in the solos assigned to her, particularly in the "Carrier Pigeon" song in the last act, which won repeated encores. In fact, every one of the sixteen musical numbers received deserved recognition, and at least half of them are certain to become popular.

There is much that is reminiscent in the plot of "The Free Lance," just as there has been in most comic operas for decades, yet there also is much that is new and ingenious. We have the Emperor of Braggadocia (Felix Haney) and the Duke of Graftiana (Albert Hart), both bankrupt and seeking to retrieve their fortunes by a marriage between the Princess Yolande (Nella Bergen) of the Braggadocia dynasty to Prince Florian (George Tallman) of the Graftiana house. These young persons rebel at the bargain, never having met, and promptly exchange apparel with the goose girl (Jeanette Lowrie) and the goatherd and flee only to meet and fall in love. Meantime the monarchs, in their dilemma, induce the yokel pair, who really are man and wife, to impersonate the missing ones. They agree, and it is only after the ceremony that each monarch learns the other is penniless.

War is declared, and it appears that Sigmund Lump, the goatherd (Joseph Cawthorn), really is a famous brigand whose band deserted him when, like Samson, he lost his hair. He is sought by each camp to direct its campaign, hires out to both, and by methods that are laughable brings peace and happiness to all. Each of the two scenes was mounted beautifully and the costuming was colorful and lavish.

NEW SOUSA OPERA.

March Music With a Male Chorus One of the Features of the Piece.

"The Free Lance," the new opera by John Philip Sousa, had its first production here at the New Amsterdam Theatre last night. The house was crowded and the audience, which was most friendly, was enthusiastic in its reception of the players, recalling many of them several times and insisting upon a speech by the composer himself. There is much in the music that reminds of Sousa's earlier work. Some of the airs ring familiar, and marches that have always been so characteristic of this author are given with great liberality and move with their old time spirit and dash.

The chorus is large and their numbers are some of the most striking features of the production. The aim has evidently been to strengthen the male contingent in order to give the military songs with the greatest force and power. "On to Victory," the finale of the first act, and the Emperor's war song in the last were, perhaps, best received of the ensemble numbers.

The book is by Harry B. Smith and the story is laid in the land of the comic opera, the kingdoms of two hardup monarchs, Braggadocia and Graftiana. There is the time worn plot of the princess who would not marry a prince whom she had not seen, and who comes in disguise to woo her. Two substitutes are found for the wedding, one the goose girl, *Griselda*, the other the brigand chief, *Siegmund Lump*. The discovery that both the monarchs had arranged the wedding with the intention of making a loan and that both are poverty stricken leads to a war and many other complications.

Mr. Cawthorne was amusing as the brigand chief who had been shorn of his power and followers by the loss of his hair and who afterward becomes the marriage substitute of *Prince Flavian*. His song "Hair" was one of the pleasing solos of the opera.

Miss Jeanette Lowrie played as though she really got a great deal of fun out of the part of the goose girl. Her laughter and good humor carried the first act over several weak spots. "The Goose Girl," her solo in the first act, was the hit of the piece.

Miss Nella Bergen as *Princess Golande* looked and sang with equal charm. "The Carrier Pigeon," her most ambitious effort, was almost upset by the pigeons themselves. Their timely removal from the stage was all that saved it.

Albert Hart was the *Duke of Graftiana* and Felix Haney the *Emperor of Braggadocia*.

THE WORLD: TUESDAY, APRIL 17, 1906.

NEW SOUSA OPERA PROVES AMUSING.

Principal Music of "The Free
Lance," Sung at the New
Amsterdam, Is a March.

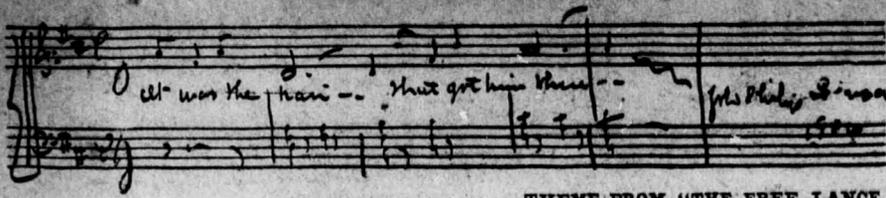
Sousa's comic opera, "The Free Lance," had its New York production at the New Amsterdam Theatre last night. The book, by Harry B. Smith, was frankly old-fashioned, peppered with jokes and puns, some broad and some excessively local. But the audience laughed at all manner of absurdities and principally at Joseph Cawthorne who spoke in dialect. Most of Cawthorne's lines were nonsense and his manner of delivering them was still more nonsensical. He and they delighted the audience very much.

In addition there were two comedians in Albert Hart and Felix Haney. They with the gymnastic assistance of the comical henchmen Sim Puleo and Louis Haines, upheld the tradition of the knock-about comedians who fell upstairs only to fall down again.

Nella Bergen was a princess who had a regal voice, and it seemed a pity that the composer, Sousa, had not written her principal number with sympathetic lenity. But she was good to look upon, as was Jeanette Lowrie—especially in the second act. Miss Lowrie took pains to enunciate her words and left nothing to others, but she furnished a fair share of the fun.

Sousa's music is principally the march at the close of the first act, which the composer conducted with a customary regard for climaxes. This was the climax of the evening, too, and after it Sousa made a speech that proved him to be a graduate of the after-dinner-club.

The "Free Lance" is an amusing opera, well mounted and carefully rehearsed. Its title is whimsical and the work is much lacking in daintiness; but it is an evening's good and funny entertainment.



First Nighters Out in Force

THEME FROM "THE FREE LANCE."

THE DRAMA.

Sousa's "The Free Lance" Wins Out.

"The Free Lance," Sousa's new opera, was given its first New York presentation at the New Amsterdam Theatre last night before an audience that filled every inch of space in the house and encored nearly every musical number.

In his very happy curtain speech between acts, Mr. Sousa said that, on his return to the city last Saturday night, he dropped into two or three of his clubs, at all of which he was questioned about his new opera. The first had a contingent of military men, who asked if the piece abounded in marches; at the second, a quasi-literary circle told him his marches would go for naught unless his collaborator, Smith, had furnished his usual quota of bright lines; at the third the baldheads queried: "Has it any tights in it?"

As the play unfolded all three queries were answered affirmatively. The marches were Sousa at his best—the "On to Victory" finale being led by the composer—the bright lines were plainly in evidence—as were the tights—Miss Nella Bergen in sinuous brown, Miss Jeannette Lowrie in plump white, and a whole army of Amazons in slim blue.

But there was more in the piece than this triumvirate of comic opera virtues. The first act is one of the nearest approaches to real opera we have had this season, and the second is full of genuine fun. That first chorus, "All Lovely Art, We Worship at Thy Shrine," displayed a stageful of singers that it was a delight to hear, sopranos as clear as bells, good, strong tenors, rich altos, and deep, solid basses that held the harmony full and strong.

More elaborate stage effects have been seen and more tricks to catch the eye have been attempted, but no better body of sound has been wafted over the footlights this long time.

The story is not startlingly new—two rival powers hope to recoup their individual losses by marrying the daughter of the house of one to the son of the other. Both son and daughter disappear, and two substitutes are palmed off on the unsuspecting papas. In the meanwhile the real prince and princess meet, disguised, and fall in love with each other, little thinking that fate had brought them to the very papas which they had hoped to escape.

It happens that the two substitutes were the goatherd and goosegirl over the hill—already man and wife. Each is made to think that the other is the real heir to the throne, disguised—a deception possible, of course, only in comic opera.

The really funny side of the rival armies was not brought out as it might have been. The idea of two warring hosts, encamped side by side, with but a separating hedge between them and each too cowardly to attack the other, is a delicious

Old Favorites Still Popular

better advantage. The cleverest point made is the duplex relief corps that arrives upon the scene of battle in time to quell riots in both camps.

The brigand chief is secured by each chieftain in turn to lead his army against that of his rival. At the crucial moment he appears at the head of an awe-inspiring brigade dressed in the uniform of the Emperor of Braggadocia and no sooner lands his men in the emperor's camp than he returns at the head of a similar command clad in the red uniform of his rival, the Duke of Graftiana. As the soldiers face front the mystery is explained—they are dressed in parti-colored armor—one-half of their bodies, their faces and their very beards belong to one camp, the other side to the other.

A truce is declared, the war proclaimed a draw, and the Free Lance is crowned king of both factions.

There is much more to enjoy in the first act than in the second. It abounds in good music, comic situations, witty lines—and again good music. Joseph Cawthorn, in the role of the brigand chief shorn of his Samson locks and Samson power, made an amusing center-piece about which the wit of the opera revolved, and Miss Bergen and Miss Lowrie were delightful coadjutors in the general amusement scheme.

But it was the choruses that held and charmed the audience and it will be the choruses that make the real success of "The Free Lance."

'THE FREE LANCE' PUT ON AT THE NEW AMSTERDAM

Sousa Supplied the Music, Harry
B. Smith the Words.

BOTH TUNEFUL AND BRIGHT

Pretty Girls Aplenty and Enough of a
Plot to Serve Comic Opera Ends
Made First Night a Success.

Siegmund Lump.....Joseph Cawthorn
Duke of Graftiana.....Albert Hart
Emperor of Braggadocia.....Felix Haney
Pertinax.....Sim Pulen
Prince Florian.....George Tallman
Dagonet.....Louis Haines
Herald.....Charles Santra
Princess Yolande.....Nella Bergen
Griselda.....Jeanette Lowrie
Mopsa.....Junia Allen
Leandre.....Geraldine Malone
Eliandre.....Monte Elmo
Jacqueline.....Estelle Thebaud
Diane.....Dorothy Southwick

At the New Amsterdam Theatre last night the Easter offering was "The Free Lance," a new comic opera by John Phillip Sousa and Harry B. Smith which has not been heard until now in New York. The authors are said to have meant the piece as a return to genuine old-fashioned comic opera, in which fun and music are wedded, and not merely flirting with each other.

In this particular case both contracting parties come to the ceremony in high spirits and make a jolly evening's work of it. There is an emperor of somewhere or other who thinks he can do anything from writing grand opera to running a continent. He does it all by proxy. His taste is so exquisite that he can not bear the idea of a standing army of men, so he has regiments of beautiful Amazons that he can take some pleasure in reviewing.

Over against the Emperor's land of Braggadocia is the Dukedom of Graftiana. The Duke is a fire-eating, swash-buckling son of thunder who chews nails and maintains an army of handsome young giants.

By grace of the plot the Duke has a son, Prince Florian, who is to marry the Emperor's daughter, the Princess Yolande. The young people have not met. Rather than marry a man she has never seen the Princess runs away and changes places with a goose girl, Griselda. Prince Florian runs away, too, rather than marry a girl he does not know, and changes clothes with a goatherd, Siegmund Lump.

The Duke and the Emperor make the best of a bad business and try to fool each other with a goose-girl Princess and a goat-keeping Prince. Meanwhile, of course, the real Prince and Princess fall happily in love in the fields.

Griselda and Siegmund happen to be married anyway, so everything balances beautifully. But when Siegmund finds that his promised royal bride is just plain Griselda he has a moment of natural disappointment. "Every time I'm invited out to dinner," he sighs, "I always get just what I have at home."

The Duke and the Emperor try to borrow money of each other. Neither has any, which brings on war. At the border line between the two kingdoms the man-army faces the lady-army across a pretty green hedge. The man-army threatens to surrender. Each ruler makes Siegmund his proxy for the fight. Siegmund, finding himself fighting on both sides with nobody else in sight, winds up the war, and everybody falls into couples for the final curtain.

A large audience spared no effort to show its approval of the piece. Upon Joseph Cawthorn, as the brigand goatherd, fell most of the funmaking responsibilities, and his songs, "Hair," "The Mystery of History," and "Conundrums" were tirelessly encored. Nella Bergen as the Princess won hearty applause by her songs, notably "Three Love Stories" and "The Carrier Pigeon."

The most decided hit of the evening was Jeanette Lowrie in the rôle of the flaxen-haired goose girl. Her song, "The Goose Girl," proved one of the best in the piece.

Albert Hart as the Duke, Felix Haney as the Emperor, and George Tallman as Prince Florian won their share of approval.

The lines of "The Free Lance" are full of chuckles, the costumes are pretty, the music has the characteristic Sousa touch and go—and something more.

At the end of the first act there is a march, "On to Victory," sung by the whole cast. Last night Mr. Sousa conducted this number himself. The audience gave him six curtain calls for his pains, and insisted on a speech. The composer refused to tell anything more serious than a joke or two.

New Amsterdam Theater.

Die Sousa'sche Operette "The Free Lance" ist so erfolgreich im New Amsterdam Theater, daß die Herren Klaw & Erlanger John Philip Sousa beauftragt haben, alljährlich einen neuen Operettentext von Georg B. Smith zu vertonen. Die Operetten sollen immer am Ostermontag herausgebracht werden.

halten.

New Amsterdam Theater.

Im New Amsterdam Theater fand die Erstaufführung in New York von Sousa's neuer Operette "The Free Lance" statt. Keine Mühe ist gespart worden, um der neuen Oper einen Erfolg zu sichern. Namentlich wurde große Sorgfalt auf die Auswahl der Chöre gelegt, die 50 männliche und 30 weibliche Stimmen enthalten.

SOUSA LEADS IN NEW OPERA.

"The Free Lance" Meets Warm Reception at the New Amsterdam Theatre.

With a vim that almost brought the applauding audience to its feet, orchestra and singers, under the leadership of John Phillip Sousa, who led both, at the close of the first act in the New Amsterdam Theatre, last night, played and sang his new march, "On to Victory."

It was the feature of the initial performance by the Sousa Opera Company of a merry war of nonsense and singing, entitled "The Free Lance." Sousa, who had walked down the side aisle, climbed over the orchestra railing and taken the leader's baton just at the moment the principals and chorus were ready to sing, fairly shouted encouragement to them, as he led them. Called to the stage after his march had been sung four times, he expressed his gratification to Klaw & Erlanger for the presentation of his opera.

There was plenty of snap in the sixteen songs presented. Joseph Cawthorne and Jeannette Lowry were the chief funmakers, and Nella Bergen and George Tallman the principal singers. Felix Haney's song, "I Do It All by Proxy," Nella Bergen's "The Carrier Pigeon" and Jeannette Lowry's "The Goose Girl," were all well received.

Half of each costume in the last act represented the opposing armies of Graftiana and Braggadocia, their leader, Siegmund Lump (Joe Cawthorn) having agreed, for a consideration, to fight on both sides. It was one of the hits of the evening.

New-Yorker Staats-Beitung, 17. April 1906.

"The Free Lance".

Herr Sousa hatte nach längerer Pause einmal wieder Zeit und Lust gefunden, eine Operette zu schreiben. Harry B. Smith hat ihm das Libretto geliefert, das sich "The Free Lance" nennt und gestern Abend wurde das Opus dem New Yorker Publikum im New Amsterdam Theater bekannt gegeben.

Natürlich war ein zahlreiches Publikum anwesend, und desgleichen wurde viel und mit Vehemenz applaudirt; aber ob dieses neueste Erzeugnis von Sousa's theatrialischem Komponiertrieb einen ähnlich dauernden Erfolg haben wird, wie einstmal's "El Captan", ist doch zu bezweifeln.

Es sind dem Marschkomponisten „par excellence“ auch dieses Mal eine genügende Anzahl solcher Melodien zur Hand gewesen, die in's Ohr fallen und dort eine Weile hängen bleiben, aber fast überall, selbst bei den lustigsten Situationen, spürt man eine zu schwere Hand.

Unstreitig hat Sousa sich bemüht, nicht so leichtsinnig wie manche Vielschreiber zu arbeiten, sondern durch eine gewisse Gebiegenheit den Werth des Ganzen zu heben. Aber es kostet ihm sicherlich allemal erst eine Anstrengung, wenn er nach dieser Gebiegenheit trachtet, und daher die gelegentliche Schwerfälligkeit und Stillsichtigkeit.

Manchmal kommt er wirklich dem englischen Oratorenstil nahe, was dann den musikalischen Zuhörer um so kurioser berührt, weil gleich darauf wieder die gellenden Piccoloflöten den verwegensten Marschrhythmus martiren. Und beim ersten Finale, bei dem Hauptmarsch der Operette,

läßt er den Chor durch eine auf der Bühne hoch postirte Blechbande förmlich todtblasen. Aber wie gesagt, es sind genug "catchy times", in dem neuen Opus, um dem populären Geschmack Freude zu bereiten.

Mit dem Text hat Henry B. Smith es sich nicht besonders schwer gemacht. Es handelt sich um lauter Situationen, die man schon aus unzähligen anderen Operetten kannte: ein fabelhafter Kaiser, dieses Mal von Braggadocia, eines Herzog von Graftiana, beide Erzgauner und Bankrotteure, eine Verwechslung von Prinzen- und Hirtenpärchen, wahrhaftig, es wäre sträflicher Luxus, die „Handlung“ oder deren nicht Vorhandensein genauer zu erörtern. Glücklicher Weise hat der Librettist eine erkleckliche Anzahl drastischer Witzworte in den Dialog gestimmt.

Gegeben wurde die Operette mit erheblichem Schwung. Cawthorn war der Hauptkomiker und trug den Haupterfolg davon. Er scheint bei de Angelis und bei Francis Wilson in die Schule gegangen zu sein, Eigenes that er nur in sehr bescheidenem Maßstabe hinzu. Seine tommische Partnerin, Jeannette Lowrie, gefiel als forzierte Unschuld vom Lande ganz ungemein. Albert Hart, der in Gestalt und in Komik eine zweite, verminderte Ausgabe von De Wolf Hopper ist, gab sich viele Mühe. Nella Bergen steuerte vor Allem Gesangliches bei, und darin war Herr Tallman ihr Partner. Ausgestattet ist die Operette mit geziemender Pracht.

Von den Novitäten stand wohl Sousa's "The Free Lance" im Vordergrund des Interesses, welches die Operette jedoch nicht ganz befriedigen konnte. Immerhin hatte das Werk am Montag im New Amsterdam Theater einen starken Erfolg, dank vieler leichtsinniger Melodien und zahlreicher Banalitäts. Auch war die Ausstattung eine prächtige und wirkungsvolle. Das Stück geht auch in kommenden Wochen über die

"The Free Lance."

Klav & Erlanger present the Sousa Opera Company with Joseph Cawthorn in 'The Free Lance.' Book by Harry B. Smith. Staged by Herbert Gresham." Thus we read on the programme distributed last night at the New Amsterdam Theatre. A synopsis is also given of the seventeen musical numbers, but nothing is said as to their composer. Presumably Mr. Sousa wrote them, though most of them are so commonplace that almost any one might have shaken them out of his sleeves. Triteness, noisiness, rhythmic vigor, skilful adaptation to the taste of the semi-musical masses, are their main characteristics. A few rise to a higher level, among them the first chorus, "All Lovely Art," and the quartet, "Come, My Dear," which is refined and charming.

The march which ends the first act was conducted by Mr. Sousa himself, who kindly walked down an aisle (so that everybody could see the great man near by) and climbed the balustrade to get to the desk. He went back the same way, and then hurried to get on the stage, where he made a speech distinguished by the painful modesty and humility that characterize all truly great men. Some of his remarks were funny, and he was as frantically applauded as most of the music sung by the Sousa Company—an admirably drilled company, it must be added. It is seldom that a chorus sings so well; yet there is too much of it; and when it is reinforced by brass bands, pandemonium reigns.

It is some time since Mr. Harry B. Smith has turned out so amusing a book as that of "The Free Lance." To be sure, the material is mostly shopworn, but clever use is made of it, and the deservedly popular Mr. Cawthorn has probably added a good deal of fun of his own invention. Some of his remarks were beyond the guessing of the audience, as when he said that his form had been compared to the Apollinaris of Bella Donna; but when he said: "Remember that he who laughs the latest giggles yet besides," he was fully understood. This may not be a high form of humor, but it is on the level of the music supplied for this production.

Albert Hart represented the Duke of Graftiana and Felix Haney the Emperor of Braggadocia, two impecunious monarchs, each of whom supposes the other to be wealthy, and therefore seeks a matrimonial alliance between their children. The princess refuses to marry a man she has never seen and runs away. She meets and falls in love with the prince, who had done the same thing. Their places, in the matrimonial scheme, are taken by a boisterous goose girl and a goatherd, formerly brigand chief. When the monarchs discover that neither has money, war is declared, but no one is hurt and all ends well. Nella Bergen as the princess, and Jeannette Lowrie as the goose girl were much applauded for their singing.

New Amsterdam Theatre (Klaw & Erlanger, managers). — The combination of John Philip Sousa and Harry B. Smith proved an irresistible one in their new two act comic opera, "The Free Lance," which New Yorkers saw for the first time evening of April 16, and Sousa's high class, stirring music came in for no warmer praise than did Mr. Smith's meritorious book. This work, which was originally produced on March 26 last, at the Court Square, Springfield, Mass., comes nearer being a return to happy, spirited and real musical compositions of the genuine comic opera class than most of the attempts made at that sort of entertainment in some time. Mr. Sousa has composed almost a score of musical numbers that for quality would put to blush many of the compositions that have been introduced in this city recently, and not one of its songs falls to anything approaching mediocrity, while Mr. Smith has contributed a briskly moving, interesting book, some bright lyrics and some funny lines. Small wonder, then, that a big audience on the opening night remained until a rather late final curtain to enjoy every minute of the entertainment, and the calls for Mr. Sousa at length brought him into view, his speech being one of the best features of the evening. The opening scene of the opera is in the garden of the emperor's palace, Braggodocia. Pertinax, the emperor's court censor, having just returned from a visit to Graftiana, the adjoining kingdom, gives a florid description of its wealth. His Highness, being weak, financially, hits upon the plan of uniting the two realms by the marriage of his daughter, Princess Yolande, to Prince Florian, son of the duke of Graftiana, neither of whom have ever met. The match is satisfactorily arranged, but it does not suit the young people to be so disposed of. Therefore each steals away. The princess exchanges raiment with Griselda, a Goose girl. Griselda is then found and taken before the emperor, who is greatly annoyed by his daughter's disappearance, but not wishing to lose the duke's fortune he prevails upon the Goose girl to impersonate Princess Yolande. The mantle of Florian has fallen upon one Siegmund Lump, an ex-brigand chief and goat tender, who, rather than dangle at the end of a rope, passes himself off as the duke's offspring. When the nuptials are about to take place, Siegmund and Griselda, who are really man and wife, are greatly surprised at the turn affairs have taken. They consent to continue the deception and are again made one. Both rulers soon make the startling discovery that neither has any money, and war is at once declared. Siegmund is

chosen leader of the Duke's army, and Griselda of the Emperor's Amazons. The second act finds both forces drawn up on the border line ready for the fray. The masquerading is discovered, and Lump ordered to be hung. He longs for his old strength, but, like Samson of old, the loss of his hair was his downfall. However, Mopsa, a sorceress, restores his hair, and with it his mighty power. He at once takes to the war path, opens negotiations with both the duke and the emperor to carry on the war. After a fearful struggle with himself, for he is on both sides, he declares it a draw, and demands his ransom. As they fail to meet their obligations, he confiscates the two kingdoms and declares himself Siegmund I. The true prince and princess meet as people of the lower station, love and marry, and all ends happily. Joseph Cawthorne, who is featured in this production, was very humorous, and kept the audience in almost constant laughter by his tangled English and his several excellent songs. Jeanette Lowrie, one of the cleverest of our comedienne, just romped through her role, and her good humored manner was so infectious that she scored the hit of the evening. She sang cleverly, too, and many in the audience plainly wished that she had been given more to do. Albert Hart, deep-voiced as ever, was commendable as the Duke, and Felix Haney made a funny Emperor. Nella Bergen, whose voice is as fine as ever, was encored again and again for the rendering of her songs, and George Tallman was also greatly liked for his singing. The cast: Siegmund Lump, Joseph Cawthorne; Duke of Graftiana, Albert Hart; Emperor of Braggodocia, Felix Haney; Pertinax, Slim Pulen; Prince Florian, George Tallman; Dagonet, Louis Haines; Herald, Charles Sautra; Princess Yolande, Nella Bergen; Griselda, Jeanette Lowrie; Mopsa, Junia Allen; Leandre, Geraldine Malone; Silvandre, Monte Elmo; Jacqueline, Estelle Thebaud; Diane, Dorothy Southwick.

JOHN PHILIP SOUSA

In a Talk with His Collaborator



Harry B. Smith, Tells How Comic Operas Are Written and Explains the **HARMEFULNESS OF ENCORES**

W

HERE were you on Monday evening, after the first act of our 'The Free Lance,' at the New Amsterdam Theatre?" asked Mr. John Philip Sousa, severely, as Mr.

Harry B. Smith entered the library of the former's Madison avenue home.

"Mr. Sousa," replied Mr. Smith, with a judicious combination of humility and dignity, "I am not here to be cross-examined as a librettist, but to interview you about marches and comic operas. However, as man to man, I don't mind telling you that at the first call for the authors of 'The Free Lance' I hid in the elevator shaft."

"I could say some things about being a deserter and a recreant," said the "March King," reproachfully, "but, since you are not here as a collaborator but as a representative of the press, I shall avoid recriminations. You wish, I presume, to ask me how comic operas are written and all that sort of thing?"

Some men radiate optimism, and John Philip Sousa is one of these happy individuals. This is the secret of what people

call his magnetism. To be thoroughly contented with life one must believe in himself, and in Mr. Sousa's case the public is never tired of telling him that his self-confidence is well founded.

"Last week," said Mr. Smith, "I read two books written by Mr. Sousa. One was a novelette with a subject occult and psychological, written in the manner of de Maupassant, the other a study of life on the Potomac in the days of reconstruction. Sousa has put his own boy life into the latter book and Sandy is a most graphic portrayal of the human boy, first cousin to Tom Sawyer and of that other Tom in Mr. Aldrich's famous 'Story of a Bad Boy.'

SOMETHING ALWAYS DOING.

"On Sunday night Sousa led his band at a concert before an audience of five thousand people, who demanded three times as many numbers as the programme promised. Most of the music played was



Joseph Cawthorn and Jeannette Lowrie in Sousa and Smith's New Comic Opera, "The Free Lance," in the New Amsterdam Theatre Photo by Hollen

Sousa's own; not marches only, but varied compositions, ranging from the dramatic tone poem 'Sheridan's Ride' to the humorous, 'The Patient Egg' and 'The Mouse and the Clock.'

"On Monday morning Mr. Sousa came to 'The Free Lance' rehearsal. He was in riding costume and had been on horseback for three hours. In the evening he sat in a box and seemed to enjoy his opera. When the cue for the finale was given he sauntered down the aisle, climbed the orchestra rail and led the march 'On to Victory.' After several encores for his march he went on the stage and, without the slightest trace of embarrassment, entertained the audience with an unconventional speech and told three or four stories not in Senator Depew's repertoire.

"At twelve the same evening, Mr. Sousa was taking a train for the road with his band. Some one has said—or was it some one else—that the ideal happy man is he who does what he enjoys and gets well paid for it. If this be so, the March King seems to have attained 'the summit of human felicity.

"Are you nervous?" Mr. Smith asked him before the performance on Monday evening.

"Not a bit," he answered, "I am going to have a good time. You must not take comic opera seriously."

"It is the only thing I do take seriously. It may be a failure."

"Nonsense! It is sure to be a success," answered Sousa; and this is his attitude toward life.

"Where do you get that temperament?"

LIFE A JOKE.

"Inherited," he replied. "My father's theory was that life is a joke. He used to say, 'The day is made for rest and the night for sleep.'"

"It is said in certain quarters that comic opera is dead. What is your opinion?"

"Comic opera is all right," replied Sousa. "It is no more 'dead' than musical comedy, farce or any other form of entertainment. As long as the human race cares

for fun and melody, comic opera will be popular. All the public asks of any stage performance is that it should be what is called 'a good show.' This means that it should be entertaining—good of its kind. The trouble with comic operas is that people who write them fall into old fashioned methods and conventionalities. As a matter of fact, comic opera has just as much scope for originality as any other form of entertainment."

"Musical comedy also has its conventionalities," commented Mr. Smith.

"I should say it had. No fewer than three of them this season have scenes in millinery shops. I understand that two managers are going to law about this startlingly original idea, which has been in constant use for a hundred years. From an artistic point of view, comic opera is infinitely superior to musical comedy. Where is the musical comedy parallel of 'The Mikado' or 'La Grande Duchesse' or 'Fatinitza'? In America during the last

fifteen years amateurs have been evolving musical comedies which have lasted from a week to a season. They have passed away, but comic operas like Mr. Herbert's 'Serenade,' Mr. De Koven's 'Robin Hood' and my own 'El Capitan' remain and have a definite artistic value."

GETTING TOGETHER.

"When I have been interviewed about comic opera," Mr. Smith ventured, "I am always asked which is written first, the words or the music."

"On that point I have very decided ideas," said Mr. Sousa. "I should answer that question with one word—neither. There should be the closest collaboration between composer and author. The evolution of an opera, grand and comic, should be, as I may say, 'orchestral.' I mean that the opera, musically and dramatically, should take form spontaneously. The composer should see the opera 'in his mind's eye, Horatio.' The librettist should hear the music, should be able to think the play out musically. I mean that the composer should be something of a playwright and the librettist should be—if not a musician—at least the possessor of a musician's imagination. That is the secret of your success, if you will allow me to say so."

Mr. Smith allowed him.

"You are a near musician," said Mr. Sousa.

"And you," said Mr. Smith, "are an almost dramatist."

Both bowed profoundly.

"Of course," continued the composer, "the ideal operatic creator is the one who can write his own librettos."

"Object!" interposed the librettist.

WAGNER'S PULL.

"That is where the late 'Dicky' Wagner had such a tremendous pull. Drama and music took form in his mind together. But then he was a prodigy. I doubt if any two men could have produced 'Die Meistersinger.' I don't believe much in the composer taking a finished book and setting it to music. It is apt to lead to results that are conventional and mechanical.

"Take for example the ensemble in the middle of the second act of 'The Free Lance.' It is really the most important dramatic scene in the act. It is crowded with incidents. The impostor Prince is sentenced to execution, the real Prince reveals himself; the false Princess reproaches the impostor for deceiving her. While she is reproaching him, the real Princess reveals herself and denounces the impostress. The false Prince then 'roasts' the false Princess, and so on. There is enough material in this ensemble for a one act operetta, and it is full of laughs. Well, the point I am making is that this could not have been put together without the closest collaboration before a line was written. And this sort of thing is what I mean by real comic opera, that is, the music as well as the words should develop the story."

"But it does not get an encore."

"Of course it doesn't get an encore. You wouldn't expect the same scene to get an encore if it were played in dialogue. It is not a song calling for an encore; it is a musical scene. It interests and amuses just as a dialogue in a comedy is supposed to do.

DISLIKES ENCORES.

"And, speaking of encores, I love them in concerts, but do not covet them in opera. I suppose they are a test of the favor with which an opera is received. As such they are gratifying. The musical part of 'The Free Lance' is generally performed twice in an evening owing to encores. This is pleasant, of course. It is agreeable to feel that an audience likes a number well enough to wish to have it again. At the same time I cannot help feeling that too

many encores destroy the continuity of the play, which, after all, is the thing. For example, Mr. Cawthorn might just as well take ten encores as three for his song 'It Was the Hair.' He could take as many as you could write verses. The same thing may be said of the second act duet, 'The Mystery of History,' for Mr. Cawthorn and Miss Lowery. But some of the audience would grow restless, and after a long series of encores it always seems to me as if the actors said:—"But get back to the story—where were we?"

"What, in your opinion, is the chief element in obtaining success with a comic opera?"

"I shall have to answer by using that word so much abused by art critics—atmosphere. There isn't any other word for it. You must create an illusion in the minds of the audience before you go any further. You must get them out of their everyday life and surroundings and appeal to their imagination. This is what so many musical comedies—and comic operas too—do not do. If you cannot get the minds of your audience away from themselves and into a far country, so to speak, nothing will appeal to them. An illustration:—When the curtain rises on the 'Mikado' there is at once atmosphere, illusion. We are in Japan. The action is like the pictures on a fan. The audience, taken out of its everyday life, are like children in fairyland. Their interest is captured. Then it is for the skill of the authors to hold the attention and for the actors to realize the authors' ideas of character.

THE COMEDY PROBLEM.

"Atmosphere is so important to success that if, having once established it, you get out of the picture you are lost. We had an illustration of this on Monday night. There was just one place in 'The Free Lance,' where we entirely forgot our old world romantic atmosphere. That was in the trio for the comedians near the end of the opera."

"They laughed at it."

"Yes, some people did, but to others it was a false note. Up-to-date 'gags' and slang are all right in what is called a 'Tenderloin' show, but you will notice that the opera goes better since that trio has been cut. You know that is one of the greatest difficulties in the path of comic opera—the problem of how to keep comedy properly balanced.

"Many worthy comic operas fail because they are not funny. Others fail because they are not tuneful. And yet if you get your libretto too farcical they say it isn't opera and if you don't make the public laugh they won't patronize you. If the composer writes light popular music the censors say he is trashy and if he writes for the musicians the public will find his music too heavy. Look at the Gilbert and Sullivan operas. They are all beautiful works of their kind, yet half of them, including some of the best of them, were failures in America because the music was too refined, as in 'Princess Ida,' or because the comedy was too subtle."

"What do you think of the arrangement to write a comic opera every year for production by Messrs. Klaw & Erlanger?"

"Naturally I am pleased that the managers should think well enough of my work to wish to make such an arrangement. I have never written 'to order,' as I do not think I could get good results that way; but one opera a year does not seem an overwhelming task and I look forward to it with pleasure."

"You yourself have written librettos. How do you find that kind of work as compared to the composition of the music?"

HARDER THAN PLAY WRITING.

"The writing of a libretto seems to me one of the most difficult things in the world. It is far more difficult than writing a play. Many clever playwrights fail when they attempt a libretto, Mr. Pinero, for example. His only libretto, 'The Beauty Stone,' was a failure, even though he had a collaborator to write the lyrics. Mr. Sydney Grundy also—with 'Haddon Hall.' You see one must not only be able to construct a play, but one must be able to take it to pieces for the sake of the musical numbers. A librettist must also think out his play musically and must be able to write lyrics. He must also write funny dialogue. As to the last feature, the librettist often receives unfair treatment. He is expected to have a joke in every speech. Now, every joke in the world is a 'chestnut' to some one; yet if the librettist happens to have one old joke out of the hundred or more that compose a comic opera he is charged with 'Joe Millerism' and some critic will pick out this one joke as a sample of the humor of the piece."

"How about charging the composer with 'reminiscence'?"

"Personally, I have kept pretty free from that charge; but it is often made unjustly. Every composer of any reputation tries to make his music as original as he can. One can find resemblances in themes in the works of the old masters, but of course they were accidental."

"What are your plans for future work?"

"I shall finish my season with the band—the most prosperous, by the way, that I have ever had. Then I shall go to Europe to complete arrangements for 'The Free Lance' in London. I expect to begin work on one new opera this summer, as the managers will expect to have it ready for production by the first of next year."

SOUSA'S LATEST OPERA PRODUCED

"The Free Lance" Is an Elaborate and Extensive Musical Comedy Creation.

NOTABLE CAST PRESENTS IT

COURT SQUARE THEATRE, SPRINGFIELD, Mass.—"The Free Lance," a comic opera; by John Phillip Sousa.

THE CAST.

Siegmond Lump.....	Joseph Cawthorn
Duke of Graftiana.....	Albert Hart
Emperor of Braggadocia.....	Felix Haney
Fertinax.....	Wm. H. MacDonald
Prince Florian.....	George Tollman
Dagonet.....	Louis Haines
Herald.....	Sim Pulen
Princess Yolande.....	Nella Bergen
Griselda.....	Jeanette Lowrie
Mopsa.....	Junia Allen
Leandre.....	Geraldine Malone
Silvandre.....	Monte Elmo
Jacqueline.....	Estelle Thebaud
Diane.....	Dorothy Southwick

(Special Dispatch to The Morning Telegraph.)

SPRINGFIELD, Mass., March 26.

"The Free Lance," John Philip Sousa's new comic opera, was given its first presentation on any stage at Court Square Theatre to-night, and scored an instant success. It was difficult to realize that it was a "first night," so smoothly did it run. The march king has devoted the last two years to the score, and the music not only has a swing and dash, but frequently is brilliant.

Harry B. Smith has done well with the book and lyrics, and has told a story which is consistent. "On to Victory," the march which closes the first act, will undoubtedly prove as great a success as any of Sousa's past efforts. Encore after encore was demanded.

Joseph Cawthorn has a comedy role with great opportunities and Jeanette Lowrie seconds him finely in the fun-making. Nella Bergen never sang in better voice than she did to-night and was given a warm welcome, as she is a favorite here.

Among those in the audience were A. L. Erlanger, Marc Klaw, Frank McKee, W. M. Bates, Harry B. Smith, Sam Harris and William Slark, Klaw & Erlanger's London representative. Mr. Sousa was unable to be present.

FIVE THOUSAND HEAR SOUSA AND HIS BAND

TREMENDOUS OUTPOURING FILLS
NEW YORK HIPPODROME TO
HEAR ORGANIZATION.

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

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

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

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

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

Sousa's Latest at Opera House

"The Free Lance," a "military" opera in two acts, book and lyrics by Harry B. Smith, music by John Philip Sousa; first time in this city at the Chestnut Street Opera House last night. The cast:

Siegmund Lump Joseph Cawthorn
 Duke of Graffiana Albert Hart
 Emperor of Braggadocia Felix Haney
 Pertinax, Court Censor Sim Puleo
 Prince Florian George Tallman
 Dagonet Louis Halnes
 Princess Yolande Nella Bergen
 Griselda Jeanette Lowrie
 Mopsa Julia Allen
 Act I.—Garden of Emperor's Palace, Braggadocia.
 Act II.—Border line dividing Braggadocia and Graffiana.

There is a certain amount of magic in the name of Sousa—it brings to memory several entrancing marches which have been hummed in the boudoir, murdered in the parlor and mutilated badly by the street organ-grinder. Therefore, it is not strange that a large audience witnessed the premier of "The Free Lance" at the Opera House last night. It was an audience which was prepared to accept almost anything that had the semblance of melody to it; consequently almost every number was encored until the musical director indicated that he was tired of the repetitions. Yet, after cold and sober thought, one marvels that there was so much enthusiasm. There was really nothing new in Sousa's music. There was a march finale at the end of the first act which was reminiscent of about all the marches he has composed previously. Of course, it was inspiring—a Sousa march is always to be relied upon for that—but there were few passages that were really new. "On to Victory" was the title of it, and it went well. One of the best numbers was "Let Us Greet With Joy Pretended," in the first act, which was among the most pretentious compositions of the whole opera. There were, of course, the usual array of sentimental bits, with their catchy melody, but they were of but fleeting moment.

The book, by Harry B. Smith, was not remarkable for its brilliancy. The story of two impecunious rulers plotting to sacrifice their offsprings for the sake of replenishing their depleted treasuries, some mistaken identities and a lot of strained imagination, is not wholly new. But it was served in an entertaining manner, even though some of the "wit" was of uncertain vintage. For instance, "There are no robbers here—they are all financiers," provoked a huge laugh. And other cute mutterings of equally bright calibre created ripples of laughter of the kind that is over in a moment in expectation of something just a little better. In his lyrics Mr. Smith excels. It is doubtful if he has ever evolved more really bright and snappy rhymes.

Of the production nothing but favorable criticism can be said. Messrs. Klaw and Erlanger seem to go into a venture of this kind with marked enthusiasm, the result always being the same—a gorgeous affair, pleasing to the eye at all times. This applies to the costumes and the scenery alike. Neither detail has been stinted in the least. And it might be added that the chorus, while not a display of Easter blooms, is nevertheless attractive—speaking for the feminine contingent. The men

one couldn't average with anything like accuracy because they all wore disguises, or, rather, whiskers, which prevented all possibility of judgment. The voices were excellent and the ensembles were resonant and inspiring.

The burden of the opera fell on the shoulders of Joe Cawthorn—this is his second starring appearance here—and Miss Jeanette Lowrie, who has been seen in other musical productions. Mr. Cawthorn had in Miss Lowrie a clever foil, and it is difficult to decide which of the two won first honors, so close was the contest. Miss Nella Bergen displayed a voice of much sweetness and acted vivaciously as the Princess who had run away to escape marrying a man whom she had never seen. Albert Hart, as the ruler of Graffiana, and Felix Haney, as the Emperor of Braggadocia, were mildly amusing. The other roles were pleasantly portrayed.

PLATTSBURGH, N. Y.

PRESS

APRIL 18, 1906.

RHYTHM, HARMONY, MELODY.

Sousa With All These Held Sway Over His Audience.

It would seem almost superfluous to make lengthy comment on the band concert given yesterday afternoon by Sousa's company of instrumentalists, sixty strong, and every man of them with his foot upon the top rung of his professional ladder; superfluous because mere adjectives and adverbs are rather weak means of expressing the pleasure given by the band under Mr. Sousa's wonderful directorship, and also superfluous because apparently nearly everybody was there and knew for themselves how very good it all was far better than they could be told. Plattsburgh and surrounding territory paid Mr. Sousa and his band the compliment of buying out the house and filling it to the roof, and not the least of the pleasant features of the concert was the smiling and generous response to encores by the leader. Nearly every number on the program was enthusiastically encored, and not once did Mr. Sousa decline. The opening number was Rossini's exquisitely melodious "William Tell" overture. This is an overture which is always pleasing to the trained and untrained ear alike, and it was not surprising that a storm of applause followed the band's beautiful rendering of it. A catchy rag-time, "In Dixie Land," followed as an encore.

Mr. Herbert Clarke's cornet solo, "Bride of the Waves," was proof that this gentleman's fame as one of the few great cornetists of the country is well merited. Every note was brought out clear and sweet, and it requires but a slight understanding of the instrument to appreciate Mr. Clarke's great ability in getting perfect effects. Miss Elizabeth Schiller, the soprano soloist, delighted the audience with the "Card Song" from the "Bride Elect," a selection which gave her voice an

opportunity to show its great flexibility and wide range. Songs of Grace and Songs of Glory was perhaps the great favorite of the entire well arranged program. It was a beautiful weaving together by Sousa of such well known favorites as "Rock of Ages," "Beulah Land," "Mary and Martha," "Nearer My God to Thee" and "Lead Kindly Light." Among the Sousa marches played were "The Free Lance," "Semper Fidelis," "Stars and Stripes Forever" and "Manhattan Beach," every one proving just as popular as ever. Miss Jennette Powers, the violiniste, completely captivated her audience, and after her first solo was forced to respond to an encore, which she did by giving a most skillful rendering of Schubert's "Serenade."

The concert concluded with "The Star Spangled Banner," which of course brought everybody to their feet. The whole program was a treat and so selected as to please the musical taste of all, and we hope when Mr. Sousa's 79th annual concert rolls around that it will bring him here again.

APRIL 18, 1906.**SOUSA AND HIS BAND.**

John Phillip Sousa, the "march king," and his famous band came to Burlington last evening and packed The Strong Theatre with an audience which showed its pleasure by encoring every number on the programme at least once. Sousa was evidently prepared for just such a reception, the encores coming without delay, while a man connected with the organization put up a large card, telling the name of the selection, by the time the second note had been reached. The programme was an excellent one, being arranged to suit all tastes, and the encores were certainly of the popular kind of music, including the familiar Sousa marches written some years ago, and even extending to that touching ballad "Everybody Works But Father." This had evidently been arranged by Sousa for his band and showed some of the possibilities that lie in the simplest of melodies when worked over by a master hand. The soloists included H. L. Clarke, an artist on the cornet, Miss Elizabeth Schiller, a pleasing soprano, and Miss Jeannette Powers, violiniste, who played Mendelssohn's Concerto in a particularly spirited manner. For an encore she gave an exceedingly dainty rendition of Schubert's Serenade. The band is made up of about 60 musicians, who, under Sousa's guiding genius, have come to play as one man.

APRIL 19, 1906**CROWDS HEARD SOUSA'S BAND**

Enthusiastic Reception Given to the Band Master and Composer.

The immense gathering at the Arena last night, when John Phillip Sousa gave his second entertainment, was by all odds the most remarkable of its kind that Montreal has yet turned out in connection with any such event. It is estimated that there were 4,500 people present; and enthusiasm of the most marked order greeted every number on the programme—as diverse as Sousa could make it. Encores were frequent and in every case the famous composer and bandmaster graciously bowed his acceptance of the request, and the band was again put to work.

Sousa's old style was more marked than ever, but if it were not it would not be Sousa, and the marked individuality of the man being lost, would mean a distinct disappointment to those who have been enjoying his performances for so many years.

In many respects, the Welsh Rhapsody was the most marked favorite of the evening, particularly when it got to "The Men of Harlech." During the playing of this, there was a movement on the part of the audience that looked for a moment as though it were going to rise to its feet and cheer, but the enthusiasm did not go quite that far.

Sousa introduced his own compositions generally, as encores, and as usual he went in for a bit of fun, taking this time the foolish, but nevertheless merry, work, "Everybody Works But Father." In the serious part of the programme, Wagner's "Ride of the Valkyries," was by all odds the most pretentious and enjoyable.

With Sousa is Miss Jeannette Powers, a violiniste of unquestionable ability, and Miss Elizabeth Schiller, a soprano, who sang the "Card Song" from "The Bride Elect," by Sousa, in a most pleasing manner, an encore being in order.

Taking it all around, both afternoon and evening concerts were remarkably successful, and already there is talk of a return visit.

Gazette

CROWDED TO SOUSA

March King Retains Popularity in Montreal and Pleased Big Audience.

SPACIOUS ARENA FILLED.

Fine Body of Musicians Played Two Light Programmes of Pleasing Numbers.

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

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

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

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

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

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

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

The "Siegfried" fantasia and the Rakoczy march from Berlioz's "The Damnation of Faust," were features of the afternoon programme and were magnificently played. The stirring march was given with life and vigor and in it the great brasses of the band had full sway. In lighter vein was the Toredor at Andalous from Rubenstein's "Bel Costume," which was played with

a pleasant swing and without loss of coloring, despite the lack of strings. It was so well done that it seemed a pity that the other portions of the suite had not been included. A new Irish rhapsody by Stanford was not an impressive composition. There was generous applause after each number and Sousa was no less generous in encores, and of these the humorous interpretations of that lazy classic "Everybody works but Father" brought down the house.

Sousa's Band Packs Arena

Sousa's Band, perfect of its kind, the sublimation of snappy rhythm and crisp, keen, incisive tune, but brittle as a filigree work and incapable of bearing the slightest weight of emotional intensity, played at the Arena yesterday to two enormous houses—the evening audience packed every available seat, stood all over the promenades and compelled the bringing of scores of extra chairs up to the front of the floor.

No band but an American one could do what Sousa's does. No other nation could bend such an enormous technical proficiency and such an incalculable force of discipline to such purely mechanical ends. Here is the organization of a Pittsburg steel plant turned into music, with all the acute nervous energy, the incessant watchfulness, the absolute science—and the absolute soullessness of the steel plant. It is not without its emotional effect; there is a thrill about the production even of a steel ingot, if it be big enough and perfect enough. Something of the identical feeling with which one watches the operations of the "almost human" machinery in a locomotive works comes over one at the sight of the ineffable exactitude of those gestures of the great conductor and the perfection of the invisible relation between himself and the extraordinarily delicate and responsive machine which he is operating. But it is not music, any more than a steel ingot is architecture.

Music, which means simply melody to the Italian races, and at present seems to mean little but sound-color to the Teutonic, to a vast proportion of the population of this continent means nothing on earth but rhythm. Hence the popularity of the Sousa marches, whose melodic element is essentially commonplace when taken apart from the great rhythm-producing machine by which they are introduced. The conducting of Sousa himself is the art of a dancing master, an act of balanced rhythms and sway and swing. Of its kind it is perfect, but alas! for the "Ride of the Valkyries" when it falls under his sway. Last

night the wind in that stupendous scene (we refer to the section of the score which indicates wind; but which in the orchestral partition is taken by strings and in the band arrangement by instruments of the oboe family) positively bumped at each beat of the pounding brass theme—a proceeding which, added to a quality of tone resembling that of a frightened rabbit, by no means realized the Wagnerian ideal. But the Ride was interesting only as showing the band's limitations. More pleasing were the pompous sections of Edward German's new Welsh rhapsody, though the band did not shine at giving the poignant letter melancholy that underlies it. The Sousa marches and the new and very fascinating little suite, "At the King's Court," also by the conductor, were the real triumphs of the evening, next to Mr. Herbert L. Clarke's brilliant manipulation of a gorgeous-toned cornet. Miss Schiller, the vocalist, and Miss Jeannette Powers, the violinist, both showed the effect of the predom-

inant spirit of crispness and mechanical perfection. Extras—it would be absurd to call them encores—were innumerable; and who could have played that "real" coon song, "I don't where I'm going, but I'm on my way," better than Sousa's men?

NEWPORT VT. FRIDAY, APRIL 20, 1906.

Express

APRIL 28, 1906

CLAREMONT, N. H.

Caule

Sousa.

When Sousa comes the crowds turn out. This has become proverbial and certainly proves true in this town, as a full, though not crowded house testified on Thursday afternoon. Sousa and his band of musician have not lost one whit of their old-time vim, and if it were possible for one to judge, have improved since their last visit. The selections might have something to do with this, as all were pleasing, and from the most gifted musicians including Sousa himself. The side artists and their selections were also of a high order.

Mr. Herbert Clark in his cornet solo; Miss Elizabeth Schiller in her soprano solo, and Miss Jeannette Powers in her violin solo, won the applause of the large audience and all were recalled. We can do no better than to say that the whole concert was a weaving together of sweet melodies, exquisite measures and vigorous harmonies that appealed to the heart as well as the ear and set the nerves a-tingle with feelings of delight.

Sousa and His Band.

The opera house was filled with an enthusiastic audience last week Friday afternoon, when the famous Sousa and his band appeared for the second time in this place. The program was a choice one and included selections for the band, soprano solos by Elizabeth Schiller, cornet solos by Mr. Herbert L. Clarke, and violin solos by Miss Jeannette Powers.

It would require columns to publish all the good things said of this concert by those who were present, but to the writer, no grander music was ever produced than that rendered by the band in their 6th number, "Songs of Grace and Songs of Glory."

Miss Schiller possesses a voice of rare sweetness, and her stage presence is most charming. She was repeatedly called before the curtain and finally responded with a second number.

Miss Powers also came in for a large share of the honors for her work with the violin, and she, too, had to play the second selection before the audience was satisfied.

A cornet solo by Mr. Clarke was a revelation and a rare treat, and his handling of this much-abused instrument proved that he had mastered every detail.

The Band came to Claremont from St. Johnsbury, Vt., and went to Concord by special, playing in that city Friday evening.

A return engagement is promised Manager Eaton at no distant date, when we predict every seat and even standing room in the opera house will be filled.

JOHNSBURY CALEDONIAN, APRIL 25, 1906

Sousa's Concert.

Music Hall was filled Thursday evening to hear the grand music of Sousa's Band. People came from all the surrounding towns satisfied in advance of their delight, and went away not disappointed. The selections were among the choicest, including "Songs of Grace and Songs of Glory," and by special request, the "Sextette from Lucia," both winning great applause. Too much praise cannot be given Herbert Clark in his cornet solo; Miss Elizabeth Schiller in her soprano solo, and Miss Jeanette Powers in her violin work, all won the applause of the large audience and all responded to encores. Considerable amusement was afforded by the variations on "Everybody Works but Father," and "I Don't Know Where I'm Going, but I'm on The Way," novelties. The concert was one of the finest ever given here and Sousa will be sure to have a crowded house when he comes again.

THE POPULAR SOUSA

And His Peerless Band Scores Another Big Hit.

The famous March-King, John Phillip Sousa, and his band appeared before a large audience at the opera house last evening and those who were fortunate enough to be present went away well satisfied for there was not a dull moment during the entire concert. From the minute that the dapper, dignified March-King made his appearance until the final series of salutes it was one generous wave of warm applause. The entire program was not only well rendered but he nearly doubled the number of selections that was printed on the program. The card song from the "Bride Elect" was finely rendered by Miss Elizabeth Schiller, and she was accorded a well merited encore, but to which she failed to respond. The cornet solo, "Bride of the Waves," by Herbert L. Clark, was a gem and his artistic work was highly appreciated. The violin solo by Miss Jeannette Powers was a rare treat and she was given a well merited encore. Sousa's new march, "The Free Lance," was a very popular number on the program. Considerable amusement was afforded by the variations on "Everybody Works But Father," and the "I Don't Know Where I Am Going But I Am on the Way." The religious medley including "Steal Away," "Lead Kindly Light" and "Rook of Ages" was superbly played. Each of the numbers on the program was a rare treat. The concert was one of the best ever given here and should the famous band master see fit to play a return date here next season the capacity of the house would surely be tested.

Claremont, New Hampshire

Advocate

April 28, 1906.

The Sousa Concert.

The great and only Sousa and his magnificent band of skilled musicians every one an artist, gave a most delightful concert at the opera house last Friday afternoon. The audience was appreciative and every number on the program was encored.

The program given was an especially pleasing one. The cornet soloist, Mr. Herbert Clarke, gave a fine exhibition of his talent, showing his perfect mastery of the instrument. Miss Elizabeth Schiller, the soprano soloist, gave great satisfaction, her tones were sweet and clear, and her voice showed careful cultivation. Miss Jeannette Powers, the violin soloist, was in the same class with the other artists, and her rendering of Schubert's Serenade, which she gave as an encore was beautifully executed. The whole program was of such excellence as to leave nothing to be desired.

**JOHN PHILIP SOUSA AND HIS BAND
GIVE CONCERT.**

White's Opera House Crowded with Admirers of the March King — Hearty Applause Brought Forth by "Stars and Stripes Forever" and Other Famous Compositions.

John Philip Sousa and his peerless band arrived in town late Friday afternoon and in the evening gave one of the finest concerts heard here in years. The opera house was filled with a most enthusiastic crowd of music lovers and admirers of the march king. The original programme was as follows:

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

The encore numbers of the band were as follows: El Capitan march, sextette from "Lucia," "Dixie Land," "Everybody Works but Father," "I Don't Know Where I'm Going, but I'm on My Way," "Stars and Stripes Forever," Manhattan Beach March.

Miss Elizabeth Schiller, the soprano soloist, was very warmly greeted, and in response to the hearty applause she sang "Love Light of My Heart." Miss Jeannette Powers, the violiniste, was likewise in hearty favor with the audience and her encore number was Schubert's Serenade.

The concert was certainly the musical event of Concord's season and will be long treasured in memory by those who were fortunate enough to be of the large audience. There is inspiration in watching such a director and such a trained musical organization and in listening to their music that adds greatly to the pleasure of such an occasion.

The band goes from here to Franklin and Manchester. Later in the month it swings around to Keene and

FRANKLIN, N. H.

Journal

APRIL 26, 1906

Opera House Was Crowded.

Sousa the March King and his brilliant band delighted a large and enthusiastic audience at the Franklin opera house Saturday afternoon. The concert was the finest heard in this city since the previous visit of the great band master and was a musical event which was not only patronized by Franklin people but by large numbers from all the surrounding towns. Sousa was just as liberal as ever with his encores and every number called for one or more. The original program has already been published. Some of the encores included El Capitan march, sextette from Lucia, Dixie Land, Everybody Works but Father, which by the way made one of the hits of the afternoon, I Don't Know Where I'm Going but I'm on My Way, Stars and Stripes Forever. Each of the soloists, Herbert Clarke the cornetist, Miss Elizabeth Schiller, the soprano, and Miss Jeanette Powers, the violinist, responded to encores. Miss Schiller sang Lovelight of my Heart as her second number; Miss Powers' encore number was Schubert's Serenade. The latter selection which was given exquisitely was one of the best on the program. One of the big features was the Free Lance march from Sousa's new opera which had its first performance last week Monday night at the New Amsterdam theatre in New York city. It was greeted with great enthusiasm. Like the Stars and Stripes Forever, and in fact like all of Sousa's marches, it is full of characteristic measures of the blood tingling type. A Sousa composition played by Sousa's band and under his direction never fails to thrill his

The musicians arrived in town on the noon train from Concord and at that time Sousa and his company walked across to Franklin Falls the March King saying he preferred walking to riding on a perfect day like Saturday.

audience and Saturday was no exception. The great director pleased the crowd gathered outside the opera house after the concert for a close range glimpse of him by refusing a conveyance in the rubber tired hack awaiting him and walking the mile to the Franklin depot. Miss Schiller and Miss Powers also strolled along to Franklin and the hack conveyed their dress suit cases.

MANCHESTER

N. H., MONDAY MORNING, APRIL

AMUSEMENTS.

Sousa's Band.

It was a contented audience that left the opera house Saturday night, and only pleasant things were said of the concert given by Sousa's band. The entertainment, first rate in itself, had the further advantage of being given in a city where good music, on a big scale, is seldom heard now, and where hundreds of music lovers have hungry ears, so that fifty good musicians, and a skilfully arranged and widely varied program could not but find a warm welcome, and the fullest appreciation. Whatever the highly cultivated ear may miss in an entertainment like that of Saturday night, this much is certain, that Sousa and his band give a vigorous, masculine, effective concert, perfectly satisfying to the average musical taste, and supplying a want which is becoming more and more keenly felt here. So Sousa is sure of a welcome whenever he sees it in his way to come again.

The program opened with the familiar and ever-welcome overture from "Oberon" by Weber, and it is needless to say that the introductory effort put entertainers and entertained on a perfectly pleasurable footing at once. The encore was inevitable, and the audience was as pleased with "El Capitan" as if it had been new. A Sousa composition played by Sousa's band, under Sousa's direction, is something different from anything else in music. And right here it may be mentioned that for every encore piece, and every number on the program was encored, a large card was displayed in the orchestra, giving its title. A simple and satisfactory arrangement it is, too.

Herbert L. Clarke had the second number, a cornet solo, "Bride of the Waves." Seldom is so pure and sweet a note heard from the cornet as Mr. Clarke's. The encore piece was the altogether delightful sextet from "Lucia," with three cornets, two trombones and a baritone. Nothing in the whole program was done better, and probably this bit of music, just as music, was as satisfactory as anything played.

Then came Sousa's new suite, "At the King's Court," a composition which portrays, according to the program, "Her Ladyship, the Countess," "Her Grace, the Duchess," "Her Majesty, the Queen." Sousa's countess is a lovable little body, capricious as a May day; pretty, doubtless, and altogether sweet. The duchess is another sort of a woman. One might think the author's intention was to give the first glimpse of her as she is in the chapel, for the opening strains of the part dedicated to her have a devotional flavor; but she soon is in the social and political whirl, commanding at will the attention and actions of men and women. One could easily believe that the

duchess, get her down to her estate, would enjoy a day riding to the hounds. She is a grand, effective woman. Then the bugles announce the approach of her majesty, and in one of the best things Sousa ever wrote, you follow the queen through the admiring, gaping crowds that line Rotten Row to see her pass; you see her in the palace; you see her before the army while bearskins and helmets, the bonnets of the Highlanders and the funny little monkey caps of the Tommy Atkinses from all England and tossed high in air; and still higher and nobler go the strains until one feels that the whole big British empire stands quiet and almost devout before Alexandra. It is a fine production.

The encore piece was a happy foil for lofty tribute to the queen, a bit of a sunny South melody, "Dixie Land," made out of "Dixie" and "Old Black Joe" material.

Elizabeth Schiller, a soprano singer with a sweet voice, and a rare vigor and confidence in the higher notes, sang the "Card Song" from Sousa's "Bride Elect," and followed with "Lovelight of My Heart."

The next number was a Welsh rhapsody, by Edward German, arranged for Sousa's band by Dan Godfrey, Jr. It is built up around an old Welsh air that gathers up into itself the traditions of wild Wales from the Knights of the Round Table down; the patriotic fire of the old bards, the long agony from the landing of the Saxons down to the last fights with Edward I; and the religious fervor of the race. It is a fine stirring composition, worked out so that the old air is made to echo and re-echo among the hills and valleys from Snowdon to the sea. For the lovers of the picturesque, this was the piece of the evening.

Its encore number was a remarkable rendering of "Nearer, My God, to Thee," first with reeds and harp, then with reeds and small brass instruments, and then in full band, with the church bell calling to evening prayer.

Still the audience wanted more, and got just the cleverest bit of rag time heard here in many a day, "I Don't Know Where I'm Goin', But I'm On My Way."

After the brief intermission, a delightful waltz, "Vienna Darlings" with whistling parts, captivated everybody. Then came the hit of the evening in "Everybody Works But Father," a curious adaptation in which every instrument in the band put it up to the old man in its own peculiar voice, so that the scolding wife, the overgrown lubber of a boy, the pretty girl who wants a new hat, and the baby in the cradle, repeated the tale. The dog barks it, the cat screeches it, the goat in the back yard bleats it, and even the cow in the barn bellows it. It was funny.

UNION

23, 1906.

LYNN, MASS. DAILY ITEM

APRIL 23, 1906.

And the remainder of the program was equally good. "The Gipsy," an air de ballet by Ganne, Spanish in every note, and full of the wildness of the free people, was fine, and the next number, Sousa's new "The Diplomat," showed that as a writer of march music the composer is far from all in yet. The encore was the old "Stars and Stripes Forever," and, as the audience evidenced a liking for more of the same kind, "Manhattan Beach" was served up in full Sousa style.

Miss Jeannette Powers then rendered "Caprice Slave" on the violin, and when recalled gave Schubert's "Serenade." Her playing was delightful. She did not indulge in the tricks so dear to the heart of some violin players, the curious stunts that show what can be done on the instrument, but played her selections with feeling and a sure touch. The "Serenade" was with harp accompaniment, and was one of the very best things on the program. While she would not play again, she had to appear before the insistent audience.

The closing number was "The Ride of the Valkyries" from Wagner's "Die Walkuere" and was a fitting close to a fine program.

Lynn - Mass

MIRROR AND AMERICAN.

APRIL 23, 1906.

SOUSA'S BAND CONCERT.

A large and gratified audience listened to Sousa's band concert at the opera house Saturday evening. The program was varied and embraced some of the best compositions of Sousa and other noted authors, the sentiments ranging from "Dixie," "Everybody Works but Father," and "The Diplomat" to "Nearer, My God, to Thee." Sousa's inimitable style of conducting, combining great grace and originality, as usual interested the audience very much. Vocal and violin solos agreeably assisted the band's work, which was enthusiastically received, many encores being demanded and granted.

Sousa's Concert.

That never failing human fount of musical dash and rhythm that sets the toes tapping and the head swaying and makes the red blood leap, John Philip Sousa, king of the march, delighted a large audience at Lynn Theatre, Sunday afternoon, when the famous leader and his admirable band gave one of the concerts that have made composer and organization famous.

The excellence of his reed choir and the admirable qualities of his brasses and the fine shades of which the percussion section is capable afford real pleasure. What Sousa audiences want is Sousa. Sunday afternoon the Lynn patrons got it in good measure and applauded until encores followed every number except the last. Sousa introduces several new gyrations in the course of his directing and in his marches beat with his old-time both arm swing. The Rossini "William Tell Overture," the new suite, "Looking Upward," with a very fine bit of drum virtuosity displayed in the third part that was encored right then and there, the Sousa "Songs of Grace and Songs of Glory," a religious music medley, in which "Lead, Kindly Light," "Rock of Ages," "The Palms," "Mary and Martha," and other familiar hymns were introduced, Ziehrer's value, "Vienna Darlings," in which a whistling effect was offered, a caprice that was daintily done and the Wagner "Ride of the Valkyries" were the band numbers programmed in addition to the new Sousa march, "The Free Lance," full of the characteristic Sousa coloring and typical in abandon that won double encore.

The extra numbers included the "Lucia Sextette" for brasses. "Everybody Works But Father," done in variations in delightful humor, "I Don't Know Where I'm Going, but I'm on My Way," a novel coon chant treatment, and such well-known Sousa Successes as "Stars and Stripes," "El Capitan," "Manhattan Beach" and "Dixie Land."

Herbert Clarke delighted with his cornet solo, "Bride of the Waves," his own composition, in which technical skill was displayed, as well as a pure, sustained singing tone. Miss Elizabeth Schiller, the soprano, suffered from a cold, but she pleased very much with the "Card Song," from Sousa's "Bride Elect" and graciously added bravely and with musicianly charm the new Sousa song, "Will You Love When the Lilies Are Dead." Miss Jeanette Powers, violinist, played Gelose's caprice, "Slave," with ample technique and musicianly style, and for an encore played Schubert's "Serenade," to harp accompaniment, excellently.

It was a great concert and the success of the evening was in fact...

Boston Daily Globe

APRIL 23, 1906

MARCH-KING SOUSA.

Concert of Stirring Military Music
and Popular Scores at Boston The-
atre—The New "Free Lance"
March Presented.

It was Sousa night at the capacious Boston, which was, of course, filled with auditors and enthusiasm. People came there satisfied in advance of their delight, and went away undisappointed. From the minute the dapper and dignified composer-conductor-author appeared to the final series of salutes, it was one generously warm wave of applause, in giving which, the enthusiasts could hardly wait for the proper intervals. But that made no difference. Sousa is used to it. He good naturedly provides all the old favorites and several new ones for just such occasions. The program is always doubled back on itself until more than twice the number of selections are given than are printed. It has grown to be a question whether a Boston audience would let him escape unless he did so, and he acts as if he did not wish to.

Particular enthusiasm greeted his newest march, "The Free Lance," full of characteristic measures of the blood-tingling type, and fresh from the undeniable operatic triumph of last week in New York.

Several of the finest band pieces by other composers were given, though not on the program, like the sextet from "Lucia," and the "extras" willingly accorded included the Sousa favorites, "Manhattan Beach," "Stars and Stripes Forever," "King Cotton," "The Mouse and the Clock," "Dixie," "The Diplomat," and "El Capitán."

Considerable amusement was afforded by the variations on "Everybody Works But Father," and the "I Don't Know Where I'm Going, But I'm On the Way" novelties; and by way of studied contrast to these, the religious medley, including "Mary and Martha," "Steal Away," "Lead Kindly Light," and "Rock of Ages," was superbly played.

Miss Elizabeth Schiller, though suffering from a cold, bravely and successfully gave Sousa's new song "When the Lillies Are Dead," and the card song from the "Bride Elect."

Miss Jeanette Powers, who was heard last year in Symphony hall, played a Mendelssohn concerto for violin, and for encore gave Schubert's "Serenade" exquisitely. Messrs Herbert L. Clarke and Ross Millhouse were also soloists.

A "repent" and request concert, with entirely new program was announced to be given in Boston theatre by Sousa next Sunday night. Last night "standing room only" signs were put out a half hour before the concert began. Several hundred stood through the whole long program, and over a thousand people were turned away.

BOSTON EVENING TRANSCRIPT.

APRIL 23, 1906

Sousa Again

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

April 23, 1906.**APRIL 23, 1906.****SOUSA'S BAND AT
BOSTON THEATRE.**

SOUSA and his great band turned 'em away by the hundreds at the Boston Theatre last evening, which is something of a feat for any Sunday evening entertainment to accomplish, considering the size of the playhouse.

Every seat in the theatre was taken and scores stood back of the rail. So great was the success of this first concert and so keen was the disappointment of those unable to hear it a return engagement will be played by Sousa next Sunday evening.

The Sousa band demonstrated beyond the shadow of a doubt last evening that it retains all its old power of compelling applause. The numbers were strictly popular in character and pleased immensely.

Mr. Sousa's two young women soloists this year are good to hear and good to look at. Elizabeth Schiller, the soprano, is a brilliant blonde with a no less brilliant voice, and Jeannette Powers, the violiniste, is a very pretty little blonde with a great big mastery of the violin. When she closed her eyes last night and played Schubert's serenade to harp accompaniment she presented a very pleasing picture and lulled the vast audience as easily as a mother stills her babe. The concert was given under the auspices of the C. B. S.

**SOUSA PLAYS FOR
LARGE AUDIENCE**

John Philip Sousa's concert band, with Miss Elizabeth Schiller, soprano, and Miss Jeannette Powers, violinist, played last evening to a very large audience in the Boston Theater. It was Sousa's first appearance in Boston for many months as a result of which a vast throng gathered long before the hour for the opening. There were nine numbers on the card, four of which were Sousa's own compositions and encore after encore were graciously responded to. Both Miss Schiller, the vocalist, and Miss Powers, violinist, made hits.

BOSTON EVENING RECORD.**APRIL 23, 1906****SOUSA'S CONCERT.**

Sousa's band with the renowned band-master directing and a programme chiefly of Sousa music never fails to draw a full house. It was much the usual varied programme with Sousa marches a plenty for encores. The new march, "Free Lance," has all of the snap and catchiness which have marked every quick-step of the prolific "March-King." His clever arrangement of "Everybody Works but Father" caught the house like a whirlwind.

SOUSA'S GREAT BAND.

Largest Audience He Ever Hda
Here Gathered Yesterday.

Sousa always satisfies.

And he satisfied a very large audience at City Hall yesterday afternoon. It was the largest audience that has ever gathered in the hall to listen to this popular band, and it seemed as if the people had been waiting for him to come with his incomparable organization and entertain them, for he has not been in this city for seven years.

Of course the concert was Sousaesque. That is it was framed so as to suit the varying tastes of the people. The selections were not so classical that people could not appreciate them, and when an encore was given, and there were many of them through the generosity of Mr. Sousa, they were of the popular march order or some familiar melody, which would appeal to the admixture of a great audience.

The opening selection was the overture from "William Tell," which is probably one of the most popular for the average audience that could be played. Then followed a collection of music that found great appreciation by the auditors, made up of all classes of music lovers. When an encore was asked for there was always a gracious response, and the audience were given some of the quickening Sousa marches, such as "Stars and Stripes Forever," "Manhattan Beach," or something of that style. Once the audience was favored with a comedy arrangement of "Everybody Works but Father," which evoked much merriment. Father was not in the band, for everybody worked in this piece, even the bass drum playing a solo. When this piece met the appreciation of the audience there was a response with the jolly ragtime, "I don't know where I'm going, but I'm on my way."

Of course the classical music lover will curl his lip a bit at selections like this, but, to paraphrase an old saying, "A little nonsense now and then is relished by the best of"—musicians.

Perhaps one of the popular selections on the program was "the Songs of Grace and Glory," which has already been described by the News, where Sousa has interwoven with splendid effect some of the popular religious songs of the American people. It won instant commendation and touched many people.

The soloists for the concert were Herbert Clarke, cornetist, one of the leading instrumentalists of the country, Miss Elizabeth Schiller, soprano, and Miss Jeannette Powers, violinist, all of whom won the hearts of the great audience. Miss Powers gave Schubert's "Serenade," with harp accompaniment for an encore and the audience would gladly have listened to her for many more numbers.

The concert was another of those musical events which Newburyport has had to its credit in recent years, of which it cannot have too many. It was a credit to the managers, who had the enterprise to bring such a band here, and it is gratifying to know that the event has been of pecuniary advantage to Messrs. Noyes & Bryan.

It was a credit to the band, for it always adds to its reputation by each succeeding visit, and it was a credit to the city that it should bestow such a patronage upon so fine an attraction.

From this city the band went to Portsmouth, and this afternoon is at Haverhill.

PORTSMOUTH TIMES

APRIL 24, 1906

SOUSA'S BAND.

Large Audience Greeted March King
at Music Hall.

John Philip Sousa and his band appeared before a crowded house in Music hall last evening. The band gave a concert equal to that of any band ever heard in this city.

The audience showed their appreciation of every number on the program by hearty applause. Every number was encored and the march king threw in a lot of extras.

The band was assisted by Herbert Clark, cornetist; Elizabeth Schiller, soprano, and Jeanette Powers, violinist.

PORTSMOUTH, N. H.

APRIL 24, 1906

An Enraptured Audience

AT MUSIC HALL

Hears Sousa

REMARKABLY FINE CONCERT

WAS GIVEN

John Philip Sousa Greatest Of Living

Bandmasters

THE ARTIST PRE-EMINENT AMONG THE

MUSICALLY EDUCATED

It was an enraptured audience which sat in Music Hall on Monday evening and listened to the remarkable concert given under the direction of John Philip Sousa.

That the man who led the splendid band which filled the local playhouse with melody is the greatest of living bandmasters no one had the slightest doubt after the concert was over.

Portsmouth knows most of the great band leaders, including that eccentric genius, Creatore, and its verdict is, therefore, worthy of consideration. Without taking from one of them anything that is their due, they must all make way for Sousa. He is the artist preeminent, the idol alike of the musically educated and those who enjoy without attempting to be critical.

Sousa's program was one which few band leaders would attempt. It was notable in itself. Beginning with the overture of Wagner's "Tannhauser" and ending with "The Ride of the Valkyries," from the same composer's "Die Walkure," every one of the nine numbers was in its way a masterpiece. By no means the least worthy of note were Sousa's own new compositions. In truth, these undoubtedly pleased the bulk of the audience more than all the other selections.

The suite, "Looking Upward" and the soprano solo from "The Bride Elect" have been heard before but it was a privilege to hear them rendered under Sousa's own direction.

is one of the best that the "March King" has written, while the "Songs of Grace and Glory" have all the charm and stirring melody that we have learned to expect from the man who has delighted the whole civilized world.

Better soloists than those with Sousa are seldom heard anywhere. Like the man with whom they are associated, they are artists of real genius.

Herbert Clarke's cornet selection, "Bride of the Waves," written by himself, was a revelation in music for this instrument. The manner of its rendition gave to it an added charm which brought forth applause wildly enthusiastic.

Miss Elizabeth Schiller, who sang the solo from "The Bride Elect," has a wonderful voice, actually entrancing in its sweetness of tone and yet deep and powerful.

Miss Jeannette Powers is the most accomplished violinist heard here in years. She is an absolute master of the instrument to which so many of the world's greatest musicians have devoted themselves. Her solo brought forth a storm of applause.

Great is Sousa; great not only in his own unusual talents, but in his ability, as well, to gather around him men and women of the highest rank in their profession.

The encores accorded the selections were thunderous, and Mr. Sousa was generous in the matter, more than doubling the original program.

The encores were in the main from his own marches.

A double encore was accorded on the famous "Stars and Stripes Forever," which fairly brought down the house.

HAVERHILL

MASS.

GAZETTE

APRIL 25, 1906.

ACADEMY OF MUSIC.

Sousa, the march king, was at the Academy of Music yesterday afternoon, delighting Haverhill music lovers who would have been present, to keep a second engagement for the same day at Dover, N. H., whither the band went at 5:00 o'clock. There was a good house, for a matinee of such a feature, and it was entirely different from the ordinary ones, being strictly musical in taste, and the applause which greeted the popular numbers of the programme evidenced their pleasure. Miss Jennette Powers, violinist, was with the band and her individual numbers were keenly appreciated. The new march, "Free Lance," was heard here for the first time and it aroused as much enthusiasm as was possible, the encore being a repeat of several of the great leader's former successes.

Miss Elizabeth Schiller, soloist, rendered the "Card" song from the "Bride Elect," and it was a big hit. Herbert Clarke, cornetist, also found favor in his solo work, and the work of the band is too well known to need telling. It was a fine concert and one for which Haverhill people have waited a long time, but there was some comment that the concert could not have been arranged as an evening one that all who cared to might attend.

In the evening, however, there was another popular bill, Digby Bell in Charles Dana Gibson's speaking portraits in the "Education of Mr. Pipp," the best series of the artist's work, with the exception of "The Weaker Sex." The company was an elected one for just such a play as the Augustus Thomas plays are known to require and the show was a big hit, attracting a good house and an appreciative one. It was given for the benefit of Street Railway Relief association and proved an acceptable selection. Mr. Bell found immediate favor as the inimitable Mr. Pipp, whose education needed such close attention from the rest of the family, played in fine order by Misses Tracy as Mrs. Pipp and Beecher and Duehrman, the cultured daughters. Poor Mr. Pipp was the butt of all the education acquired and the play, so well founded on the realistic pictures which have become far famed, was just what was wanted.

The Maud Hillman company resume their engagement at the Academy of Music tonight, presenting for the first time in this city a thrilling melodrama, "A Buffalo Tragedy." A complete scenic production is promised and a change of programme by the vaudeville contingent. Tomorrow afternoon they present "After the Ball," and tomorrow night William Dillon's sensational story of the west, "Cowboys and Indians." Seats are selling for the entire engagement.

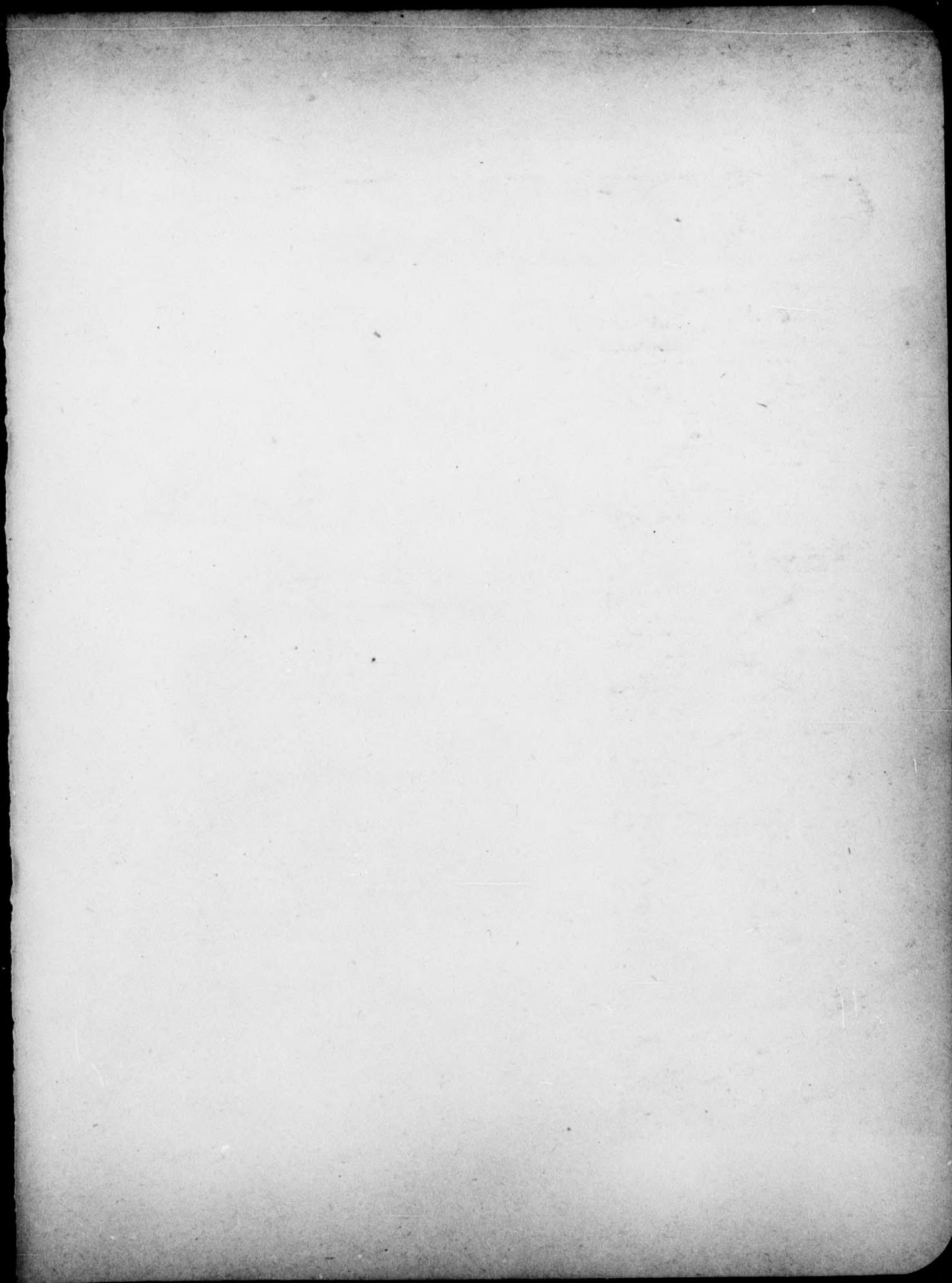
BIDDEFORD DAILY JOURNAL,

APRIL 25, 1906

SOUSA'S GREAT BAND

Gave Splendid Concert in This City
This Afternoon.

John Phillip Sousa and his wonderful band appeared at the city opera house this afternoon. There was a good house and the famous band delighted everybody. The programme was particularly well selected and the leader was exceedingly generous in his encores. The selections were received with great enthusiasm and the visit of such a musical organization in Biddeford was of much more than ordinary significance. It was a rare treat which was thoroughly appreciated by everybody in the audience.



Argus

PORTLAND DAILY PRESS.

APRIL 26, 1906.

MUSIC AND DRAMA.

SOUSA'S BAND.

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

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

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

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

for he deserves 'em all!

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

AMUSEMENTS.

THE SOUSA CONCERT.

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

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

Besides the marches Mr. Sousa was represented on the programme by a suite "Looking Upward" the most startling effect in which was the clever manipulation of the drum solos, rising from pianissimo through crescendo to fortissimo and dying away again to faintest whisper, a bit of stage effect that brought down the house. In "Songs of Grace and Songs of Glory" Mr. Sousa has interwoven several patriotic and religious airs with deft skill,

including among them "Maryland," "The Palms" and "Nearer My God," the last first with reeds and harp, then with reeds and small brass and finally the full band, with the church bell calling to evening prayer. The deep bass accompaniment was a notably effective arrangement.

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

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

DAILY EASTERN ARGUS,

APRIL 28, 1906.

Portland Fund Growing Steadily
Toward \$20,000 Mark.

John Philip Sousa, 217.81

APRIL 26, 1906.

SARATOGA SPRINGS, N. Y.,

Eagle

APRIL 28, 1906.

JOHN PHILIP SOUSA and his famous concert band will be the attraction at the Town Hall Theatre on Friday afternoon, May 4. This fact will cheer the hearts of all lovers of Sousa music and brilliant band music. The band has recently returned from a tour of Europe where Sousa surprised his audiences with the artistic side of his concerts and the same characteristics that won such warm praise for the organization abroad will distinguish the offerings here. The press of Europe pronounce Sousa's band the best in existence. Surely there is no band in America that stands so close to people, nor is there one like it for great musical achievement and those Saratogians who have never heard Sousa will be given an opportunity now to do so.

SOUSA'S CONCERT.

Large Audience Hears Famous Band at the Columbia.

John Phillip Sousa and his celebrated band arrived on the noon train from Portland. Mr. Sousa and the soloists of the organization registered at the Shannon House. The most of the members roamed about town, taking in the sights, and dined at the restaurants. There are fifty-three members of the band and they are an attractive appearing body of men in their nobby uniforms of blue.

There was a large audience present at Columbia Theatre this afternoon, including many theatre parties from along the Knox & Lincoln and from Brunswick. The programme as published was received with enthusiastic applause and the encores were freely given. The encores were mainly from his famous march list. Notwithstanding the band was to leave immediately after the concert for Rockland where they play this evening, the programme was not cut in the least and was the same as if they were to remain in the city over night. The members made a hustle though after the concert to catch the special boat.

Last night in Portland a percentage of the receipts was donated by Mr. Sousa and Manager Garrity of the Jefferson Theatre for the San Francisco fund and \$271.31 was realized.

Rockland Star

APRIL 27 1906.

and exhibiting the same perfect control over his splendid band. The band was better than ever last night. The training of a long experience playing together shows in the smoothness and finish of its team work and in its wonderful unity and power. The massed bass effects are magnificent. Volume, force and splendid tone color are there, yet not deafening nor getting beyond the compass and estimation of the ear.

Last night's music was of the popular sort that appeals to the average musical taste with instant effect. The Tannhauser overture, the best known of Wagner's compositions, was the opening number and it was played in fine style. The reed passages with which it is so thickly studded were delivered with beautiful smoothness and fluency. Following his custom his march music was reserved for the encores interrupted through the program pieces and many of the old favorites were in evidence last night.

Besides the marches Sousa was represented on the program by a suite "Looking Upward," the most startling effect in which was the clear manipulation of the drums solos, rising from pianissimo through crescendo to fortissimo and dying away again to faintest whisper a big stage effect that brought down the house. In "Songs of Grace and Songs of Glory," Sousa has interwoven several patriotic and religious airs with great skill, including among them "Maryland," "The Palms" and "Nearer My God to Thee."

After the brief intermission came a charming Valse of Ziehrer, "Vienna Darlings," with whistling parts and "The Gypsy," an Air de Ballet by Ganne of a graceful and free style. The concert ended with a stirring rendition of "The Ride of the Valkyries," Wagner's powerful and wildly melodious composition, "Die Valkuere."

The special feature of the evening was the trombone solo given by request by Leo Zimmerman. The solo was of Mr. Zimmerman's own composition and showed fine execution, and technique on the part of the performer, combined with well nigh perfect command of his instrument. Zimmerman is well known here and was formerly a member of Phinney's U. S. band.

The cornet solo, "Bride of the Waves," of Herbert Clarke, was a splendid exhibition of cornet tone and technique. Miss Elizabeth Schiller is a soprano soloist, whose voice though not powerful is of beautiful quality, purity and flexibility and of very high range and whose method is admirable. She sang the "Card Song" from the "Bride Elect." The last soloist, Miss Jeanette Powers, violinist, played the allegro movement of the Mendelssohn concerto with tripping daintiness and finish.

Journal

Sousa and His Band.

John Philip Sousa, three solo artistes of unusual merit, and the incomparable band appeared at the Opera house Friday afternoon and a large and enthusiastic audience enjoyed a long and very nicely arranged program. Mr. Sousa needs no introduction to Augustans for he has delighted large audiences on several previous occasions. The program presented yesterday was quite a long one, and every number was thoroughly enjoyed. The first was the overture from the opera "William Tell" by Rossini, a very familiar and widely popular selection. Sousa's band—perfectly balanced and well under the direction of the conductor-composer, gave a magnificent rendition of this long and beautiful selection. For an encore, one of the old Sousa marches was given, "El Capitan," and it was received very enthusiastically.

The cornet soloist with the organization this season is Herbert L. Clarke, who was with Mr. Sousa several years ago and who resigned two years ago to assume the directorship of the famous Reeves' American Band of Providence. Mr. Clarke gave one of his own compositions, "The Bride of the Waves," and for an encore played Ethelbert Nevens' beautiful "Rosary" and received sincere and prolonged applause.

The second concert number was a "Suite" arranged by Mr. Sousa consisting of three parts, "By the Light of the Polar Star," "Under the Southern Star" and "Mars and Venus." Sousa is wonderful in his power of description and an adequate idea of this selection may be gained by a vagrant lyric which accompanies it:

"Above the slim minaret
Two stars of twilight glow,
The lute and bright castanet
Sound in the dusk below:
Look from thy lattice,
Gulnare, Gulnare.

"Stars of twilight glow,
Now through the nearing night
Four stars in glory rise
Two the pale heavens light,
Two are thy shining eyes."

Heralded as a "colorature soprano," Miss Elizabeth Schiller did not disappoint. The young artiste has a very sweet and peculiarly expressive voice, not over-strong, but of great range and seeming elasticity. Her selection was well chosen, too. The first was from Sousa's "Bride Elect"—the "Card Song" and for an encore Miss Schiller sang a little love song of unusual merit.

The other soloist with the organization was Miss Jeanette Powers, violinist. Miss Powers displayed rare skill. Her technique was heightened in its effect by the appearance of careful study, the natural ease of the gifted artiste being noticeable. She is probably the best virtuoso that has ever appeared before an Augusta audience and she was accordingly appreciated. Her selection was Geleso's "Caprice Slave," in which the performer was accompanied by the full band, and for an encore, Miss Powers gave "Schubert's Serenade" with harp accompaniment.

The balance of the program, given by the full band, was as follows:

"Songs of Grace and Songs of Glory,"	Sousa
Air de Ballet—"The Gipsy,"	Game
"The Free Lance,"	Sousa
"Ride of the Valkyries,"	Wagner

Several of the old marches which brought Sousa into fame were rendered and were very warmly applauded.

MUSICAL AMERICA April 28, 1906

SOUSA'S "CLIMAX" CONCERT.

Great Tour to End in New York Hippodrome on May 6.

As triumphant finale to his twenty-eighth semi-annual tour, John Philip Sousa will give a "Climax Concert" at the Hippodrome on Sunday evening, May 6. The tour just closing has taken the Sousa organization of fifty players and four soloists into 186 cities of thirty-one different states, in the period covered by the months of January, February, March and April. The number of concerts given was 231; the number of miles travelled, 16,000.

The programme for next Sunday evening is a "special" one, and one sure to prove interesting and delightful. It is titled "Programme of the Nations" and will present masterpieces from England, Germany, Italy, France, Russia, Hungary, Norway, Austria, Bohemia and America.

Sousa in Montreal.

MONTREAL, April 21.—John Philip Sousa, "The March King," and his band filled the Arena to overflowing both afternoon and evening last Wednesday, between 4,000 and 5,000 people attending each performance.

LEWISTON

MAINE.

DAILY SUN

APRIL 28, 1906

SOUSA AND HIS GREAT BAND

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

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

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

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

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

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

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

The soloists were Herbert Clark, cornet, Miss Elizabeth Schiller soprano and Miss Jeanette Powers violinist. Mr. Clark played "The Bride of the Waves" a composition of his own, with beautiful tone and masterly technique. Miss Schiller has a light soprano of beautiful quality and very high range, and sang with

excellent taste and method. Miss Powers played one of the Mendelssohn concertos very daintily and with great clearness of tone and brilliancy of execution.

SOUSA'S CONCERT.

He came, played, and won is the summary of the appearance of Sousa, the "March King" in the concert given by his band at the Empire theatre last evening. The great conductor and his band, with the solo artists, not only won the hearts and applause of the great audience, they swept everything before them, so far the people's admiration and delight were concerned, by the beauty and power of the music rendered to those who had heard the famous conductor and his band before it was a delightful repetition of an artistic and superb musical entertainment, while to those who listened for the first time it was a revelation of wonderful harmony, melody and skillful technique.

Sousa conducted with his old time natural grace and the band played with the accuracy and sweetness of talented musicians under the guidance of a great master. The program was a well selected one, arranged to bring out the full power and skill of all the instruments and players and gives a pleasing variety of selections. There was a liberal sprinkling of Sousa's own compositions while his ever popular marches figured numerous as delightful encores, the whole program bringing into excellent comparison the genius of Sousa the conductor and Sousa the composer.

While Sousa and his band was the "star" feature of the concert, as was naturally to be expected, the soloists were a most enjoyable and important part of the program, the performances of each one being of a character wholly equal to the company they were in. They, like the selections by the band, were received with spontaneous and hearty applause and compelled to respond to encores.

The playing of Mr. Herbert Clarke, the cornet soloist was simply magnificent and received the quick recognition and enthusiastic applause which it merited. It would be difficult to imagine more perfect mastery of an instrument and greater finish of execution that was shown by the solo work of Mr. Clarke.

Miss Elizabeth Schiller as the soprano soloist proved a singer of sweet voice and good talent whose work was well received and enjoyed by the audience. A most artistic and delightful number of the concert was the violin solo by Miss Janette Powers. Rarely do Lewiston's inclined have the opportunity of listening to finer music and a more finished artist than Miss Powers. Her playing captivated and she was obliged to respond to enthusiastic encores.

A popular feature of the concert was the descriptive pieces by the band which were amusing and finely done. The concert was a great treat throughout and added to the great bandmaster's laurels locally.

Overture, Tannhauser Wagner
Cornet Solo, Bride of the Waves,

Clarke

Mr. Herbert Clarke

Suite, Looking Upward Sousa

(a) By the Light of the Polar Star

(b) Under the Southern Cross

(c) Mars and Venus

Soprano solo, Card Song from

the "Bride Elect" Sousa

Miss Elizabeth Schiller.

Songs of Grace and Songs of

Glory Sousa

Intermission

Valse, Vienna Darlings Ziehrer

(a) Air de Ballet, "The Gypsy"

(new) Ganne

(b) March, "The Free Lance"

(new) Sousa

Violin solo, Concerto . . Mendelssohn

(a) Andante

(b) Allegretto, Allegro Vivace

Miss Jeannette Powers

Ride of the Valkyries from "Die

Walkuere" Wagner

SOUSA AND HIS BAND:

Friday evening at the Empire, Lewiston and Auburn lovers of band programs of the famous march king, listened to the following program by Sousa and his band, assisted by Miss Elizabeth Schiller, soprano; Miss Jeanette Powers, violinist, and Mr. Herbert Clarke cornetist.

Overture—"Tannhauser"—Wagner
 Cornet Solo—"Bride of the Waves"—Clarke, Mr. Herbert Clarke
 Suite—"Looking Upward"—Sousa,
 (a) "By the Light of the Polar Star"
 (b) "Under the Southern Cross"
 (c) "Mars and Venus"

Soprano Solo—Card Song from the "Bride-Elect"—Sousa, Miss Elizabeth Schiller
 "Songs of Grace and Songs of Glory"—Sousa

Viola—"Vienna Darlings"—Ziehrer,
 (a) Air de Ballet—"The Gypsy" (new)—Ganne
 (b) March—"The Free Lance" (new)—Sousa

Violin Solo—Concerto—Mendelssohn,
 (a) Andante
 (b) Allegretto, Allegro Vivace,
 Miss Jeanette Powers
 "Ride of the Valkyries" from "Die Walkure"—Wagner

Sousa's white kids waved in beautiful curves over the conductor's stand and never did their gorgeous whiteness wave to better advantage. His band responded to the call and with no apparent effort—'twas just like rolling off a log from start to finish.

What a master builder of popular programs Sousa is to be sure! Some tune for each, seems the idea of the program builder. There were the pashm tunes for those of religious frame of mind, (which were by the way, splendidly played by the band). They had the real religion in them and the combination of wood winds and harp transported us almost in reality to the place of Sunday worship.

The splendid overture to "Tannhauser"

was well done, although we must confess the perpetual heavy accompaniment of the wood winds to the melody of the French horns and trombones was not agreeable to the ear and possibly it would be more effective in this one passage if half the number of wood winds had been used. Sousa's "El Capitain" followed this selection of Wagner and brought down the house.

Mr. Clarke's cornet playing was a feature of the evening. He is a virtuoso indeed and if he were a singer he would be called a prima donna coloratura wonder; but being a cornetist, he is only allowed two names—virtuoso cornetist. Mr. Clarke's tone was a lesson to everyone who attempts to do anything in a musical way and of his breath control we are speechless in admiration.

The "Sextette" from "Lucia," played by a rare combination of brasses, two cornets, two trombones, two French horns was beautifully done.

Miss Schiller as soprano soloist delighted the audience. Her voice is one of unusually pleasing quality and her high notes are beautiful. There were a few too many of them in her selections, it seemed to us and we tired somewhat of listening to her very beautiful high B flat, which seemed altogether unnecessary, as Miss Schiller's medium voice is very lovely in quality. We should like to have heard more of this part of her voice.

The "Suite," written by the Herr Director himself, was on the whole, a pleasing composition and the drummer scored a hit in his long trill which he began pianissimo and ended—I shall not say how! Suffice it to say that he was obliged to repeat his excellent work.

Miss Jeanette Powers, the violinist, was very successful in her number, which was the well known Mendelssohn concerto. Nothing is more lyrically beautiful in the entire violin repertoire than this work. Miss Powers' execution and tone were fully equal to the demand made upon them by this difficult concerto. Her encore, the lovely Schubert Serenade, was much appreciated.

Altogether a splendid program, splendidly rendered. May Sousa and his band live long and prosper!

SALEM NEWS

MASS.,

APRIL 30, 1906.

SOUSA AT THEATRE.

Good Sized Audience Listened to an Enjoyable concert.

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

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

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

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

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

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

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

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

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

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

Lawrence.

THE SUNDAY REGISTER, APRIL 29, 1906.

His Mother's Applause.

John Phillip Sousa's mother was his greatest encourager and adviser; what she said about his work was, to him, final. Now, strangely enough, after he had been hailed as the "march king," two or three years slipped away before she saw her boy conduct his own band. One night, during an engagement in Washington, Mrs. Sousa was taken, in the state befitting the mother of a march king, to hear his band. From this point Mr. Sousa tells the story:

"Of course, I saw mother up there in one of the boxes, and, to tell the truth, I was more nervous than I had ever been when playing before the sternest critics. The family did not wait for me, but went straight home, and, when I arrived, had all retired,—that is, all but mother. She was waiting for me in the dining-room. I went in to her.

"Well, mother?" I said.

She came across the room to me, and put her arms round my neck.

"Phillip, dear," she said, "you deserve it all. That memory, let me tell you, is more to me than any other applause ever given me."

Lawrence.

APRIL 30, 1906.

TRIBUNE,

John Philip Sousa is an inveterate wag, as his close friends know, and a tale is going the rounds which reveals in a characteristic manner the great composer-conductor's love of a good joke on his fellows.

At a brilliant soiree given for Sousa by the Lord Mayor of Liverpool, the talk turned on the national airs of all countries, and some one recalled that Sousa had compiled the best existing collection of such airs. "What is the Japanese national anthem, Mr. Sousa?" inquired one of the ladies present. "I would play it for you on the piano if there was some one here would could sing the vocal part." An amateur tenor volunteered, and as he made his way to where Sousa sat, the latter leaned over and whispered something to the Lord Mayor and the Lady Mayoress which seemed literally to convulse them with laughter. Sousa wrote the words of the text on a piece of paper and explained aloud that the tune of the Japanese anthem was the same as that of the English, "God Save the King," and that all the singer had to do was to sing that melody and pronounce the Japanese words precisely as they were spelled. Accordingly, roce the willing warbler, and burst out with the following lyric: "O wa ta na syam An a sy-a-a-am." He was only stopped by roars of delighted laughter, led by that of the Lord Mayor, for, of course, the luckless tenor had been singing: "Oh, what an ass I am."

NASHUA

TELEGRAPH. MAY 1, 1906.

AMUSEMENTS.

CONCERT BY SOUSA'S BAND.

John Philip Sousa and his band gave one of his famous concerts at the theatre yesterday afternoon, before an audience of good proportions and one that repeatedly encored the selections. The program was fairly representative of the kind Sousa usually gives, and contained four selections by the march king himself. Before the final number had been played the eight original numbers had been stretched to 14, and most of the old time marches had been given. The new Sousa march from "The Free Lance," produced a few days ago in New York, and called "On to Victory" was the finest of the concert. It merited the encore it received, a fervid playing of the former great hit, "The Stars and Stripes Forever." The waltz "Vienna Beauties," by Ziehrer, was a euphonious hit. All of the instruments of the band were moved to make their most melodious tones, and to cap it all one-half of the stalwart players gave up playing and whistled the softer passages. Miss Elizabeth Schiller, soprano, sang pleasingly the "Card Song" from "The Bride Elect," one of the leader's operas. Miss Jeanette Powers, the violiniste, played for her one number, Geloso's "Caprice Slave" which was a delight. The whole concert was a treat for all music lovers of Nashua.

Fitchburg

MASS.

Sentinel

MAY 1, 1906.

SOUSA'S BAND.

Famous Conductor Appears Before An Enthusiastic Audience at Cumings Theater.

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

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

The concert began and ended with Wagner, the first number being the overture to "Tannhauser" and the last "The ride of the Valkyries" from "Die Walkure." The smooth tones of Herbert Clarke's cornet were heard in his own composition "Bride of the waves," and for an encore the sextet from "Lucia" was played, Mr. Clarke with his cornet taking the prima donna part and soaring to the high notes with ease. Sousa's suite "Looking upward" took the audience from the polar star to the Southern cross in a descriptive way, winding up with the coming together of the god of war and the goddess of love. A pronounced hit was made just before the finale by the introduction of a drum cadenza, the

band's drummer displaying about as perfect a roll as has been heard in many a day. The first part of the concert was concluded with Sousa's arrangement called "Songs of grace and songs of glory," in which appear ingenious modulations of key from one hymn to another. The hymns included "Rock of ages," "Beulah land," "Lead kindly light," short suggestions of patriotic tunes and at the last "Bethany," played first by clarinets with harp, then with the brass instruments and then with full band with a church bell summoning to worship.

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

MAIL

CONTENTED AUDIENCE

Enjoys the Playing of
Sousa's Band

Rare Treat for Those Who
Love Music

It was a contented audience that left Associate hall yesterday afternoon and only pleasant things were said of the concert given by Sousa's band for the benefit of Lowell lodge of Eagles. The program opened with the ever-welcome overture, "William Tell" by Rossini. This is one of the three model overtures, the other two being Wagner's "Tannhauser" and Suppe's "Poet and Peasant."

Herbert L. Clarke had the second number, a cornet solo, "Bride of the Waves." Seldom is so pure and sweet a note heard from the cornet as Mr. Clarke's. The encore piece was the ever-pleasing, "The Rosary," which was also executed in a masterly manner.

Then came Sousa's new suite, "Looking Upward." It was a fine production. The encore piece was a southern medley which included "Dixie Land," "Old Black Joe," etc.

Elizabeth Schiller, a soprano soloist, with a sweet voice and a rare vigor and confidence in the higher notes, sang the "Card Song" from Sousa's Bride-elect. She was applauded to the echo.

The next number was Sousa's "Songs of Grace and Songs of Glory," a skillful weaving together of sacred songs and hymns, including "Rock of Ages," "Beulah Land," "Lead, Kindly Light," "Palms," and concluded with "Nearer, My God, To Thee." This latter hymn was given first with reeds and harp, then with reeds and small brass instruments, and then in full band with the church bell calling to evening prayer.

Still the audience wanted more, and as an encore got just the cleverest bit of ragtime heard in many a day, "I Don't Know Where I'm Going, But I'm On My Way."

After a brief intermission a delightful waltz, "Vienna Darlings," with whistling parts, captivated everybody. Then came the hit of the afternoon in "Everybody Works But Father," a curious adaptation in which every instrument in the band put it up to the old man in its own peculiar voice, so that the scolding wife, the overgrown lubber of a boy, the pretty girl who wants a new hat, and the baby in the cradle, repeated the tale. The dog barks it, the cat screeches it, the goat in the back yard bleats it, and even "Barney," the bull in the barn bellows it. It was funny.

And the remainder of the program was equally good. "The Gypsy," an air de ballet, by Ganne, Spanish in every note and full of the wildness of the free people, was fine, and the next number Sousa's new march, "The Free Lance," showed that as a writer of march music the composer is far from all in yet. In the execution of this number most eloquent proof was given that there is not a sign of waning in Sousa's ability to invent good, healthy, original melody.

The encore was the old "Stars and Stripes Forever," served up in full Sousa style. Miss Jeannette Powers then rendered "Caprice Slave" on the violin, and her playing was delightful. The closing number was "The Ride of the Valkyries," from Wagner's "Die Walkure," and was a fitting termination to a fine program.

Sousa's band left for Boston immediately to fill an engagement in that city in the evening. Saturday afternoon the band played in Salem, and in the evening in Lawrence. Tonight it will appear at Fitchburg. Verily this clever band of musicians is "going some."

CONCERT BY SOUSA'S BAND

Famous Organization Gives a
Very Pleasing Program in
Associate Hall.

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

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

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

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

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

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

LOWELL SUN MONDAY APRIL 30 1906

SOUSA'S CONCERT

Admitted to be Fine
Musical Treat

The Lowell Aerie of Eagles deserves to be congratulated on having brought the great band master and composer, John Philip Sousa, to Lowell for one of his best concert programs. The concert given at Associate hall yesterday afternoon was one of the best ever given in Lowell in range of selection, in quality, and in the number of novel and unsurpassable features. The grand overture from William Tell was a masterpiece while the "Songs of Grace and Songs of Glory" in imitation of church bells was deserving of the enthusiastic applause with which it was greeted. The cornet solo by Herbert Clark, "Bride of the Waves," was in many respects as good as any ever heard in Lowell, while the violin solo by Miss Jeanette Powers was strong in technique and exquisite shadings.

The marches, as might be expected under Sousa's direction, were inspiringly grand. The concert as a whole was a rare musical treat which deserved much greater patronage than it received.

Those who attended appreciate fully the enterprise of the Eagles in bringing Sousa to Lowell, while those who were absent cannot realize what a rare musical treat they missed.

Keene Sentinel

N. H.,

MAY 2, 1906.

SOUSA'S BAND

Gives a Splendid Concert in City Hall and Is Enthusiastically Greeted.

An enthusiastic audience that filled City hall quite well greeted Sousa's famous band at their matinee concert Tuesday afternoon. It was of course a typical Sousa concert, with the life and dash and startling climaxes for which he is so famous. Competent soloists added a pleasing variety to the heavy instrumentation of the band numbers and liberal encores doubled the scope of an attractive program.

Although Sousa may not be rated by professionals as one of the great conductors of the age, he is certainly a great bandmaster, his conception of time, emphasis and expression giving an individuality to whatever he plays. Just as his own compositions have an individuality, a rhythm and a swing which make them so stirring and popular. The pace at which his concerts move along is at times almost bewildering, but one quickly catches the enthusiasm of the leader, grasps the new and striking form of expression he is giving to the music and thoroughly enjoys the boldness and vivacity of his work.

The band is certainly an ideal organization, trained so well that in spite of the mass of instruments and the immense power of which they are capable, it is pleasant to hear them in a hall. Every section or bank of instruments is under control of the leader, like the pipes of a great organ, the blending and weaving together of the parts as Mr. Sousa desires producing very beautiful and delicate effects in many passages and bold and startling, thrilling or humorous expressions in others.

Particularly pleasing features of the program were the famous opening overture from "William Tell," to which the band certainly gives a forceful and thrilling interpretation filled with passages of great beauty and delicacy, the suite, "Looking Upward," the "Songs of Grace and Songs of Glory," a very beautiful and inspiring medley, and the stirring "Ride of the Valkyries."

The sixth number, the valse "Vienna Darlings," brought out some tuneful and delicate work and should be characterized as more like an orchestral than a band performance, with good whistling interspersed. The new air de ballet, "The Gypsy," and Sousa's famous London march, "The Free Lance," were heard with the greatest pleasure and were particularly good.

Of the solo numbers Mr. Herbert Clarke's cornet selections were as fine, without doubt, as any ever given in Keene. He is one of America's best cornetists and is always heard with great pleasure. He gave as an encore Werner's "Farewell," from the "Trumpeter of Sackingen."

Miss Schiller, the soprano soloist, has a very sweet and pretty voice which she handles with much skill. Her solo, "Card Song," from "The Bride Elect" was nicely done and her high notes were clear and sweet. She gave as an encore Sousa's "Love, Light of My Heart."

Miss Jeannette Powers, the violin soloist, gave the "Caprice Slave," by Geloso, a difficult and intricate selection in which she did herself credit. Her style of playing makes the tremulo feature somewhat too prominent, perhaps. She gave as an encore Handel's "Largo." The band accompaniments for the soloists were apt to be too loud.

It has been remarked that Sousa was extremely liberal with his encores, and in that way he brought in a number of his own compositions which may be considered old but are nevertheless most popular, besides some new creations that were decidedly novel and good. The encores by the band comprised "El Capitan," "Dixie Land," a new and striking humorous on "Everybody Works but Father," in which about every kind of instrument in the orchestra took a solo part, "I Don't Know Where I'm Going, But I'm on My Way," "Manhattan Beach," and "The Stars and Stripes Forever," in which first the piccolos and then all the flutes, cornets and trombones as well lined up at the front of the stage and gave a most inspiring rendition.

Sousa's band has visited Keene several times, but never in the evening, so far as remembered. It is to be hoped that if it comes here again it will give us an evening performance as a great many people are unable to attend matinees, however much they may desire to.

SOUSA'S BAND IS WARMLY RECEIVED

LARGE AUDIENCE AT THE ACADEMY LAST EVENING CHARMED BY THE IMPRESARIO-CONDUCTOR-COMPOSER AND HIS UNIQUE COMPANY OF INSTRUMENTALISTS OF WORLD-WIDE REPUTE.

John Phillip Sousa and his nonpareil band, all unspoiled by fame and the glamour of the courts of Europe gave a delightful program before a large and most responsive audience at the Academy of Music last evening. Sousa is a prime favorite in Northampton, even though her people may not go "Sousa-wild," quite after the fashion of the Bostonians, so provincial in some ways, despite their boasted culture and much about them that is so metropolitan in spirit. But whether Bostonian or Northamptonian, or of wherever locality, admirers of Sousa's Band are unshaken in their loyalty and the fervor of their appreciativeness, even though they may be subject to the criticism that they love Sousa more because of the ability to appreciate somewhat more classic music the less. However, as some expressed it last night, "We may be barbarians, but we are no fools." In fact, herein lies the crux of the great question, "What is the best and highest musical expression—that which most appeals to the common natural taste, the generic instinct for verve and imitative effects and harmony, or that which requires high cultivation for interpretation and appreciation?" In any event, the Sousa Band is unique in appealing to music lovers who are not musical experts, and yet the latter cannot but pay their tributes—even though sometimes with an air somewhat supercilious.

The long program of last evening was further lengthened by encores, and yet the evening seemed a short one for all in the audience, so charming were the numbers. A particular feature of the program was the large number of Sousa compositions played. The program was as follows:

Overture, "Tannhauser" Wagner
Cornet Solo, "Bride of the Waves" Clarke

Mr. Herbert L. Clarke
Suite, "Looking Upward," Sousa
(a) "By the Light of the Polar Star"
(b) "Under the Southern Cross"
(c) "Mars and Venus"

Soprano Solo, "Card Song" from "The
"Bride Elect" Sousa

Miss Elizabeth Schiller
"Songs of Grace and Songs of Glory" Sousa

Intermission.

Valse, "Vienna Darlings," Ziehr
(a) Air de Ballet, "The Gypsy"
(new) Ganne
(b) March, "The Free Lance"
(new) Sousa

Violin Solo, "Concerto" Mendelssohn
—Andante Allegretto Allegro Vivace

Miss Jeannette Powers.
"Ride of the Valkyries" from "Die
Walkeure" Wagner

Particularly pleasing were the renditions of familiar hymns. The work of the cornet and violin soloists, Mr. Clarke and Miss Powers, was especially appreciated. Particular enthusiasm also, greeted Sousa's newest march, "The Free Lance" full of characteristic measures of the blood-tingling type, and fresh from the undeniable operatic triumph in New York City. All the numbers were splendidly rendered, and the concert was immensely enjoyed throughout the only detraction being the acoustic limitations of an auditorium of moderate dimensions for the crescendo volumes of band music.

NORTH ADAMS. MASS., FRIDAY, MAY 4, 1906

Herald

THE WORLD:

MAY 4, 1906.

SOUSA'S CONCERT

Delightful Program Carried Out Before Fair-Sized Audience.

John Philip Sousa, the composer and bandman, is very close to the American people, and therefore his concerts are always enjoyable, if from nothing beyond his choice of selection. Added to this is a really wonderful band of musicians, and the concerts are bound to be pleasing.

Sousa and his band, assisted by a pleasing vocalist, and really clever violinist, appeared at the Empire theatre yesterday afternoon, and while the attendance was not large, the audience was thoroughly satisfied.

The very best number on the program was the overture, "William Tell," perhaps the best thing Rossini ever produced, and it was given with that snap and rhythm which characterizes a Sousa concert. Other selections were finely rendered, the audience showing most approval of the selections written by Sousa himself, his "Free Lance," the newest selection, making a most pronounced hit with all present. The March King was well pleased with the manner in which his own selections were received, and as encores gave several of the marches which have brought him fame and fortune.

A cornet solo, "Bride of the Wave," by Herbert Clark, was a delightful number, and the selection of Miss Elizabeth Schiller, soprano with an exquisite voice, "The Card Song" from "The Bride-Elect" was most admirably rendered. Miss Jeannette Powers rendered "The Caprice Slave" on the violin in a charming manner, responding to an encore with Schubert's "Serenade."

The concert closed with a selection of Wagner's by the band, "The Ride of the Valkyries" from "Die Walkuere," being the selection chosen. It was very well rendered.

SOUSA'S PLEA FOR BRAINS.

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

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

Publishers who opposed the bill said a large business was growing up through the establishment of musical libraries which advertised to rent to churches and other organizations musical compositions such as oratorios, cantatas, masses and choruses. This practice curtails the sales of these works.

THE NORTH ADAMS EVENING TRANSCRIPT FRIDAY, MAY 4, 1906

A Characteristic Sousa Concert

Sousa's band delighted a good sized audience at the Empire yesterday afternoon in a program which was largely popular in character. The perfect finish, the vigorous and distinctly characteristic renderings, most of all perhaps, the irresistible swing and rhythm of Sousa's work, go far to explain a popularity which rarely if ever has been equalled in band music.

As usual, among the most pleasing numbers were the Sousa marches, "The free lance," a new-march, being followed by the ever popular "Stars and stripes" as encore. Lizi's "Second Hungarian rhapsody," played by special request, was also enthusiastically received. The notable work of the drummer in Sousa's descriptive suite, "Looking upward," should not be overlooked. "Everybody works but father," an encore of distinctly humorous nature, was characteristic of Sousa's work "in lighter vein."

The band music was varied by solos by Elizabeth Schiller, soprano, Jeannette Powers, violinist, and Herbert L. Clarke, cornetist. Miss Schiller's voice was exceptionally sweet and pleasing, and she sang with ease and simplicity. Miss Powers was also excellent. An encore, "Schubert's serenade," with her

EAGLE

SOUSA AND HIS BAND HAVE LOST NO POPULARITY

Varied and Artistic Program Rendered in Colonial Theater

John Phillip Sousa is a conductor who glorifies the commonplace. Taking so simple a thing as "Everybody Works but Father," he touches it with his genius, and behold! it is transformed into a symphony. But he is not obliged to rely upon what others have produced to make his fame. He is essentially original, and it is no exaggeration to say that he has ability "to invent good, healthy melody, group vigorous harmonies, produce striking orchestral combinations, and send shooting through the whole structure that flood of rhythm and vibration which appeal so vividly to the heart and set it all aglow and aqiver." His power over popular audiences has never been surpassed.

Sousa and his band were at the old Academy of Music eight years ago. Four years later he was at the Casino opera house on Summer street, now the Empire. After four years more he came to the Colonial last night and thrilled and delighted an appreciative company of music lovers. There were 46 men in his band on this occasion.

Beginning with the celebrated overture of Wagner's "Tannhauser"—the composer's fifth opera, produced at Dresden in 1845—Sousa continued on through a novel and exceedingly artistic program. As always he played, for the most part, his own compositions, for encores. They included "El Capitan," "Dixieland," "Stars and Stripes Forever," and "Manhattan Beach." Other encores were "Everybody Works but Father," "I Don't Know Where I'm Going, but I'm on My Way." The selections were announced by cards placed on a rack in the orchestra pit by an attendant.

No one plays the "songs of grace and songs of glory" like Sousa. Hymns, familiar from childhood, are clothed by him, tenderly of wonderful beauty. His newest march, "The

Free Lance" shows evidences of the old-time form—brilliant, catchy, vivid in all its parts. A devotee of Wagner, Sousa naturally favors this remarkable genius, and so it is that the program begins and ends with his works. "Ride of the Valkyries," from "Die Walkure," closes the concert. "The Valkyries were known in legend as long-haired, wild-eyed maidens, flying through the air on fiery charges and sent by the gods to convey fallen heroes from the battlefield of Walhalla, there to quaff celestial mead and pass their lives in glorious ease. In his 'Ride of the Valkyries,' Wagner has depicted graphically and most powerfully the wild ride skyward of these warrior maidens." Yes, and Sousa grandly portrays the scene—portrays it with authority, with the heroic confidence that full authority gives.

As a conductor Sousa is dignified and stately, inclined, 'tis true, to pose and give the audience the benefit of his fine physical proportions which his blue uniform sets off to perfection, but he gets results. Creator, under the influence of his marvelous directing, and the equally marvelous melody it produces, can and does become almost insane with passion, and moves his body in union with every note of joy or grief sounded by his wonderful musicians. Sousa will have none of this. He knows his orchestra, or his band, and so close is the relationship that his task seems simplicity itself. Whether it is or not, his work gives little indication of severe physical or mental strain.

Some of the best and most dramatic effects are wrought when the cornet and trombone players range themselves at the front of the stage and interpret the wild music of the marches.

Herbert L. Clarke, leading cornetist of the band, gave a solo, "Bride of the Wave," an artistic number, well rendered. Miss Elizabeth Schiller, soprano, sang the "Card Song" from Sousa's "Bride Elect." Her encore number was "Love Light of My Heart." She has excellent stage presence and sings effectively. Her gown was shirred net over Dresden silk. Miss Jeanette Powers scored one of the individual triumphs of the night in her violin solos. Her encore, Schubert's "Serenade," with harp obligato, was the most acceptable of the three numbers played by her. The pathos of its moods is intense and she was in entire sympathy with it. Miss Powers wore a white lace princess gown, which, like that of Miss Schiller, was in evening style.

Plans for the Gilmore Concert.

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

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

The soloists are Mrs. Caroline Mühr-Hardy, soprano; Mr. Eugene Cowles, bass, and Mr. Herbert L. Clark, cornettist.

Sousa's numbers will be the "William Tell" overture and Buccalossi's "Hunting Scene;" Mr. Herbert will conduct the "Lohengrin" overture and his own "American Fantasia;" Mr. Walter Damrosch will interpret the "Tannhäuser" overture and an "Aida" fantasia, while Mr. Frank Damrosch will lead the People's Choral Union in Handel's "Hallelujah" chorus and some patriotic songs.

GREENFIELD MASS.

GAZETTE AND COURIER.

MAY 5, 1906.

Sousa.

Sousa and his band made us one of their too infrequent visits Wednesday afternoon, and were received by a fair sized and enthusiastic audience. Sousa is hardly to be judged by the ordinary standards of musicianship. There are better bands in the country, judged by artistic standards. But there is perhaps no band that has acquired so wide a reputation as a dispenser of popular music. Sousa has had a peculiar gift for uniting a melody of rather sugary quality with a strong martial rhythm, and his marches will go singing and pounding over the country long after he has gone. In these marches his men are at their best and they could play them if asleep.

Some benefactor to humanity informed the bandmaster that there is a general demand in town for the Second Hungarian Rhapsody by Liszt, and this matchless romance of dreamland and of frolicsome sunshine was given, to much applause, though it proved about all the band wanted to handle. The Wagner selection from Die Walküre did not go very well, too prominent horns drowning out the modulations of the harmony, on which Wagner depends almost entirely for his noblest effects.

There was as usual more or less quite jolly tomfoolery, like a very skilful crescendo and diminuendo on the drums. The violinist, Miss Powers, was "all right." She played with spirit and deep feeling, and was called back twice. The soprano had a satisfactory voice. Sousa's medley of hymn tunes was well liked, though there are obstacles in the way of handling the Stainer "Seven fold Amen" by a brass band, as well as such a dainty etching as "The rosary."

The total attendance was 488.

Long live Sousa. Often may he visit us.

SOUSA'S BAND.

BRILLIANT CONCERT BY POPULAR ORGANIZATION.

Reception by Troy Conservatory Alumni to New Students—Candidates for Diplomas—Last Social Session of Undergraduates—Orchestral Concert—Programme of Students' Musicales—May Festival in Albany.

The reputation of Sousa and his band assures the bandmaster's audiences in advance that they have in store a programme of which melody will be the keynote. It was so last night, when the famous organization played at Rand's opera house before a gathering that only about half filled the theatre. It was composed, however, of music lovers who enthused over the brilliancy and dash of the popular organization, and with a knowledge that Sousa compositions were in reserve as encores and that the leader is invariably generous, were responsive to a high degree and almost doubled the numbers on the stated programme. It was a characteristic concert, full of the dash and color and the original effects for which the band is noted. The instrumentalists were at their best and played with a precision, remarkably facile execution, volumes of tone and spectacular ensemble worthy of the highest praise. It was music that pleased the ear and stirred the emotions, exhilarated with its life and action, and left strains lingering in the memories. The programme included the overture to Wagner's "Tannhauser," which, by the way, requires an orchestra rather than a military band for proper interpretation; a cornet solo, "Bride of the Waves," composed and played by Herbert Clarke; a Sousa suite, "Looking Upward;" the "Card Song," from Sousa's opera, "The Bride Elect," sung by Miss Elizabeth Schiller, soprano; Sousa's "Songs of Grace and Songs of Glory," an effective arrangement of familiar hymns; Zichver's waltz, "Vienna Darlings;" an air of the ballet entitled "The Gypsy," by Ganne; a brilliant march from Sousa's new opera, "The Free Lance," one of the sort that causes the feet to mark time involuntarily; two movements from a Mendelssohn concerto for the violin and orchestra, played by Miss Jeannette Powers, and "The Ride of the Valkyries" from Wagner's "Die Walkuere." To these were added an abundance of Sousa marches and popular compositions arranged by the bandmaster for original effects obtained chiefly by making prominent instruments like the oboe, bassoon, flageolet and French horn, which lend such beautiful tonal quality to a band or orchestra, but are not well known individually to the average concertgoer. Among the encore numbers was the immortal sextette from Donizetti's "Lucia di Lammermoor," first played by the horns of Creatore. To be appreciated it

must be heard by vocalists. The six brasses selected by Sousa from among his men forced the tone to an extent that to a large degree spoiled the beauty of the sextette. Mr. Clarke, the cornet soloist of the band, played with the virtuosity for which he is famous. In the cornet school, however, he is of the Levy class, with its dexterous execution, but wanting in the beauty of tone and artistic expression found in the followers of Arbuckle. Miss Schiller, the soprano soloist, has a fresh voice of wide range, with some very high notes. She sang correctly, but seemed lacking in temperament. For an encore she gave a pretty waltz song, "Love Light of My Heart." Miss Powers, the violinist, displayed an adequate technique, but suffered by comparison with others who have been heard in Troy. In responding to the applause accorded her she gave Schubert's "Serenade." Of the nine numbers on the regular programme four were Sousa compositions.

TROY TIMES, TROY, N. Y.,

MAY 5, 1906

—"The Squaw Man," the most successful of all the New York successes of the past season, will be presented this afternoon and evening at Rand's Opera House, with William Faversham in the leading role. The play, the star and the company are all of unusual strength. Mr. Faversham has made a wonderful hit in the part of Carston, the Englishman, who for love of his cousin's wife comes to America and later becomes the "squaw man." In the company are included such well known players as Selina Fetter Royle, Mabel Morrison, Selene Johnson, Theodore Roberts, F. L. Watson, W. S. Hart, Harold Russell and Morton Selton. The play will be produced by Liebler & Co., which means that it will be finely staged.



Argus

"MARCH KING" SOUSA AND HIS FAMOUS BAND

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

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

"Sousa" is a name to conjure with. It is the trademark of the kind of music that makes the public sit up and take notice, stimulates the circulation and sets the heels a-tapping; it means everything from "The Washington Post March" and "Stars and Stripes Forever" to the latest Sousa opera, "The Free Lance," just now cutting big swathes of success in New York; and when an audience goes to hear a Sousa concert it is not the list of musical selections down on the program that it goes to hear, but the encores! Sousa gave two lists of musical selections yesterday matinee and evening at Harmanus Bleecker hall to typical Sousa audiences that demanded an encore for every single number put down in print, and it was the encore every time that nearly raised the roof with enthusiasm. Sousa understands this matter of encores perfectly. He is not the Boston Symphony Orchestra or the Kneisel Quartet and he has no Boston traditions to sustain in the matter of encores, and if he does not enjoy the encores as much as anybody else then his looks belie him. The printed program was wholly dignified and musicianly. In the course of it Sir Edward Elgar's "Pomp and Circumstances" and Grieg's "Death of Asa" from the "Peer Gynt" suite, both introduced to Albany by the Albania Orchestra concerts, were given; and there was a Liszt "Rhapsody," the "Tannhauser" overture and the "Ride of the Valkyries" to unleash the Wagnerian dogs of war; beside Mendelssohn, Schubert, Tchaikowski, et al.

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

W.

In Sousa's new comic opera, "The Free Lance," Joseph Cawthorn has made a genuine hit in the role of "Siegmond Lump." In the opposite part, that of Griselda, the goose girl, Jeannette Lowrie has sprung into marked prominence as a comedienne. Nella Bergen, as the prima donna, has several numbers which have been enthusiastically encored at every performance, notably "The Carrier Pigeon" song in the second act. The new march, "On to Victory," thrills every audience to cheers.

ALBANY, N. Y., MAY 6, 1906.

Dress

NEW YORK,

THE EVENING TELEGRAM-

MAY 7, 1906.

SOUSA'S BAND.

It Delighted Two Audiences at the Hall Yesterday.

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

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

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

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

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

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

MAY 7, 1906.

SOUSA AND HIS BATON AROUSE ENTHUSIASM

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

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

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

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

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

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

NEW YORK HERALD,

MAY 7, 1906.

Sousa Concert at the Hippodrome.

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



ASBURY PARK PRESS

NEW JERSEY,

AUGUST 13, 1906

SOUSA'S BAND DRAWS TWO LARGE AUDIENCES

**Casino Crowded at Both Concerts For Benefit of
North Asbury Hose Company--Miss Lieb'ing, So-
prano; Miss Powers, Violinist, the Solo'sts.**

John Phillip Sousa and his band scored their annual success at the Casino Saturday afternoon and evening. At both performances the theatre was crowded to the doors and standing room was at a premium.

At the afternoon concert the first number, a rhapsody, "The Welsh," by Guman, was the first number. It won the audience at once and throughout the rest of the program the appreciation was all that could be asked by any musician. Miss Estelle Lieb'ing's voice is a clear, full soprano and she was at her best in the solo "Theme and Variations" from Proch. The violin work of Miss Janette Powers in "Caprice Slave," by Gelose, called forth the utmost admiration and applause from the pleased auditors. Her playing is most pleasing and her touch makes friends with every hearer. Herbert Clarke's cornet solos are magnificent

Saturday night the concert opened with Liszt's symphonic poem "Les Preludes," rendered with a feeling and sympathy that held every music lover in the great audience. As an encore "El Capitan" was played and as a rendition of an old familiar piece it was a revelation. The cheering lasted until the band played "Maxixe" as a second encore. The soft, clear notes of Herbert Clarke's cornet in the "Bride of the Waves" were such as that great soloist ever gives, and in his encore "The Rosary," one could almost hear the words of the beautiful song. Sousa's "Three Quotations,"

"The King of France," "And I Too, Was Born In Arcadia," and "Nigger In a Woodpile," while differing altogether in theme and feeling were all appreciatively received. The interpretation of Wagner's "Siegfried" was wonderful beyond description. Sousa's rendition of the great German's composition was wonderful in the force and delicacy with which the strong and beautiful feelings were brought out. Miss Lieb'ing in "April Moon" scored even a greater success than in the afternoon concert. Miss Power's violin solo, "Allegro Vivace from Concerto," Mendelssohn, was excellent. The young lady's charming personality wins for her as many friends as does her playing. The program concluded with the "Ride of the Valkyries," Wagner, amid storms of applause.

Encores were freely given, but had the audience been permitted to have its own way the concert would have lasted all night. Taking it as a whole it was the best that the great leader has ever given here, and was received as becomes Sousa's own best efforts.

Both concerts were given for the benefit of the North Asbury Engine and Hose company, the members of which are congratulating themselves upon the success, musically and financially, of the evening.

Asbury Park Journal

SOUSA PLEASED

Thousands Enjoyed Music
By His Famous
Band

CORONET SOLOIST, FINE

Entire Program a Delight to Audience Both Afternoon and Evening—Came From all Parts of the Coast to Enjoy Musical Feast—Bandmaster Will Take an Extended European Tour.

Sousa's band of sixty-five pieces played to a record breaking audience at the Beach Casino Saturday night under the auspices of the North Asbury Engine and Hose Company. It was the largest audience ever admitted with the Casino at any time, eclipsing as a social event the memorable appearance of Schumann-Heinck three summers ago. The afternoon crowd was not as large, but was fully as fashionable.

This was Sousa's third appearance in Asbury Park and beyond question the reception accorded the March King, his soloists and musicians was the most enthusiastic of all. Sousa seemed to take great delight in pleasing his Asbury Park admirers for the evening concert was prolonged half an hour beyond the usual time for the finals. In some instances two or three encores were given after each regular selection. All of the old time marches were given with the spirit and swing that only such a large band directed by the composer himself can produce.

Herbert Clark's cornet solos were soft, sweet melodies, not soon to be forgotten. Miss Estelle Liebling's soprano solos won for her repeated encores and the violin work of Miss Jennette Powers secured for that young lady immediate appreciation.

Sousa opened here his last American tour until 1909. He will go abroad this fall. Cottagers along the coast were cognizant of this fact and turned out in great numbers to hear Saturday night's concert. The line of waiting autos and carriages filled Ocean avenue for several blocks.

The North Asbury company will clear a large amount from the concert. Arthur Steinbach, chairman of the company's entertainment committee, managed the event for the firemen, employing his many special talents which resulted so successfully.

Willow Grove. 8/19.06.
Gazette.

Reich der Kunst.

Sousa's Orchester im Willow Grove Park.

Das heutige Konzert verspricht ein musikalisches Ereignis zu werden.

Sousa's Orchester, seit Jahren eine der besten Kapellen in den Vereinigten Staaten, hat seit ihrem letzten Auftreten sich noch weiter vervollkommenet. Der Dirigent hat es verstanden, jeden einzelnen der Mitwirkenden mit Geist von seinem Geiste zu erfüllen, so daß die Gesamtwirkung des Ensembles an Exaktheit der Technik wie an harmonischer Wiedergabe der dem Komponisten vor-schwebenden Empfindungen durchaus muster-giltig ist.

Frl. Jeannette Powers, welche Händel's „Largo“ und Sarasate's Zigeuner-weise auf der Violine vorspielt, entlockt den Saiten Töne, welche in ergreifender Weise den tiefsten Schmerz, aber auch den höchsten Jubel in gefühlvoll nuancirtem und scharf prononcirtem, zartem und wildem, mildem und leidenschaftlichem Ausdruck verkünden.

Durch Verdulationalsfähigkeit, Reinheit und Umfang der Stimme, wie durch see-lenvollen Vortrag überrascht die Sopranistin Frl. Lucy Anne Allen, welche die Arie „Die Boheme“ und eine weitere aus „Semiramis“ singt.

Für Nachmittags:

1. Titolff — 1. Theil, 3 Uhr.
„Magimilian Kobes-
pierre“ Overture
2. Cornet-Solo — „Es ist ein grüner
Hügel weit von hier“ Gounod
Herr Herbert V. Clarke.
3. Reiner — „Komisch, heiter und so
wetter“ Walzer • Melodie
4. Violine-Solo — „Largo“ Händel
Frl. Jeannette Powers.
5. Ständing — „Life on the Ocean“ Phantastie
2. Theil — 4.30 Uhr.
6. Sousa (John Philip) — „Dantes- und
Ruhmeslieder“.
7. Meherbeer (Giacomo) — „Die Segnung der
Dolche“.
8. Sopran-Solo — Arie „Die Bo-
heme“ Boccini
Frl. Lucy Anne Allen.
9. Rebin (Eibelbert) — „Eine Juni-Nacht in
Washington.“
10. Gungl (J.) — „Bambesi“ Czardas

Für Abends:

1. Chopin (Frederic Francois) — Ausfallge
aus seinen hervorragendsten Werken.
2. Lied für Cornet — „Bleibe bei
mir“ Little
Herr Herbert V. Clarke.
3. Leoncavallo (R.) — „Jaja“ Szenen
4. Sopran-Solo — Arie aus „Semi-
ramis“ Rossini
Frl. Lucy Anne Allen.
5. Sousa (John Philip) — „Der
Diplomat“ Marsch
2. Theil — 9.30 Uhr.
6. Wagner (Richard) — „Die Mei-
sterfinger“ Szenen
7. Rossini (Mozz) — „Die Na-
tionen“ Suite
a) „Spanien“; b) „Deutschland“;
c) „Ungarn“.
8. Violine-Solo — „Zigeuner-
weisen“ Sarasate
Frl. Jeannette Powers.
9. Sebel (G.) — Derwisch-Chor „Im
Soudan“ Orientalische Scene
10. Wagner — Introduction aus dem dritten
Akt des „Lohengrin“.

8/23.06.

VETERANS HOLD CAMP FIRE AND REUNION

General Grant, Unavoidably Absent, is Elected an Honorary Member.

SPEECHES, DRILL, LUNCH

"March King" Sousa Receives Same Honor as Great Commander's Son.

Although their expected guest of honor, General Frederick D. Grant, United States Army, was unable to leave Camp Roosevelt yesterday because of damage done by a thunderstorm, the veterans of the G. A. R. of Philadelphia and vicinity had an enjoyable reunion at Willow Grove yesterday. The crowd at the park was one of the largest that has been there this season, and the patriotic music and the decorations of the music pavilion and other buildings were constant reminders that it was G. A. R. Day.

But these reminders were not needed, for everywhere about the park could be seen groups of bowed, gray-haired men in blue recalling to each other the stirring scenes of the Civil War, and along the lake there was a long row of tents, each of which was headquarters for one of the posts attending the reunion.

Because his father, General U. S. Grant, had been a member of Meade Post No. 1, of Philadelphia, General Frederick D. Grant had been invited to be the guest of honor at the reunion. He had accepted the invitation, but shortly after his train was scheduled to arrive in Philadelphia, a message was received from him stating that because of damage to Camp Roosevelt, at Mt. Gretna, he would be unable to leave.

Lunch at Union League.

Major General J. P. S. Gobin, who was also a guest of the veterans, was asked to fill General Grant's seat at a lunch given the guests at the Union League at noon. General Gobin was met at the train by a reception committee composed of the following named persons: General St. Clair Mulholland, commander of the Grand Army Association of Philadelphia; Joseph R. Craig, president of the association; William McEwen, commander of Post No. 1, and George E. Paul, of Post No. 1.

This committee escorted the guests to the Union League. The following named men were present: Former Mayor Edwin S. Stuart, Admiral George W. Melville, Major General J. P. S. Gobin, General Louis Wagner, Colonel Robert B. Beath, Department Commander M. A. Gherst, Assistant Adjutant General Charles A. Suydam, Chaplain John W. Sayers, General James W. Latta, Joseph R. Craig, John Sailor, William McEwen, George E. Paul, Colonel J. M. Vanderslice, Captain James F. Morrison, Captain William Emsley, General St. Clair Mulholland, George W. Deviney.

The party then went in a special car to Willow Grove, where the other veterans had assembled. At 1.30 there was a "campfire" at the music pavilion, where speeches were delivered by General J. P. S. Gobin, Commander Gherst and Captain Charles Lawrence. Admiral Melville, representing the navy, spoke of the part the bluejackets had played in suppressing the Rebellion. He also spoke of the patriotism of Philadelphia. The city, he said, with one-third its present population, had sent to the front thirty-five regiments of infantry, six cavalry troops and five batteries, besides supplying the navy with scores of sailors and marines.

Band Plays Patriotic Music.

At 3 o'clock there was a concert by Sousa's Band. The band leader had arranged a programme of patriotic music in honor of the veterans, who later elected him an honorary member of the Grand Army in recognition of the courtesy. General Fred Grant was the only other honorary member elected by the veterans yesterday.

At 4 o'clock the First Regiment, Pennsylvania Division, United Boys' Brigade of America, arrived at the park. At 5.30 the boys gave a dress parade and exhibition drill. The regiment was reviewed by General Gobin, Admiral Melville, Commander Gherst and Assistant Adjutant General Charles Suydam.

At 7 o'clock there was another camp fire, at which addresses were made by three past commanders of the G. A. R. They are John M. Vanderslice, Louis Wagner and Robert B. Beath.

Representatives were present from G. A. R. posts at Pittsburg, Easton, Doylestown, Pottstown, Reading, Bethlehem, Camden, Hatboro, Bryn Mawr and Philadelphia. The camp of the veterans was named after General U. S. Grant.

WILLOW GROVE PARK.

August 25, 1906

Sousa Marches on in Triumph, and Everything Else Along With Him.

The fine weather that, with few exceptions, has prevailed since the arrival of Sousa and his band, on August 12, has caused not only a vast increase in the daily attendance at the concerts, but has likewise immensely benefited the various amusements and the park cafes and the Casino. The concerts constantly attract audiences that extend their ranks of sitters far beyond the pavilion where Sousa waves his baton and gracefully sways his body—matters that to many folks appear to be as interesting as the music itself, to judge from the eagerness of the majority not to get behind a pillar! Everybody wishes to sit in full sight of Sousa, never mind what or how the music may be! And, it must be confessed, that the famous March King is worth one's scrutiny, while his programs grant one a music-menu of exceedingly great variety, the interest of which is admirably augmented by having the music for the entire week announced and accentuated by the brief but instructive notes interspersed among the numbers. To be sure, encores

a la Sousa are always forthcoming, and the solo work of Herbert L. Clarke, Miss Jeannette Powers, and Miss Lucy Anne Allen (who has succeeded Miss Liebling in soprano soli) is greatly applauded, and deservedly so; for Mr. Clarke is certainly a great artist on the cornet; Miss Powers, a charming violinist; and Miss Allen, a mezzo-soprano whose vocal range is wide and whose tonal quality is full and sweet. She renders the well-known "Bel raggio" aria, from Rossini's "Semiramide"; "Robert, toi que j'aime," from "Robert le Diable," and "Elizabeth's Prayer," from "Tannhauser," in a manner that very pleasantly reminds one of grand opera. Moreover, she possesses a rather Juno-like presence, whose commanding physique commands the attention of the young men listeners, especially. On the other hand, the lithe, somewhat petite and appealing grace of Miss Powers attracts attention from the same class of humanity for just the opposite sort of attractions. There was much solicitude on Monday and Tuesday, August 20 and 21, lest the weather should "ring in" a repetition of last season's Grand Army Day; but thanks to some good fairy among the rain-spirits, Willow Grove, for a marvel, was a land of Goshen during Wednesday's down-pour in Philadelphia; so that, on the 22d, the G. A. R. veterans really had a grand outing, with addresses from the band-stand (by the way, tastefully decorated with bunting by Captain Smith and his guards) and a parade round a portion of the park, headed by the same captain and his worthy assistants, just in the early cool of the evening, when uniforms seemed more tolerable to overheated bodies. Grand Army Day was, also, a gala occasion for the amusements; and Canfield's popcorn and Candyland-sweets, and grape juice and orange ditto were in great demand by the crowds that, previously or subsequently, visited Canfield's photograph gallery to get a picture taken. As for Denzel's Mountain Scenic Railway, it was a most stimulating spectacle, with the continuous stream of humanity surging in and out of the long cars that remind one of giant worms crawling swiftly round the spiral passages of the artificial mountain. The Tours of the World and the other amusement centres along the midway also did a thriving trade on Grand Army Day. Thanks, too, to the ubiquitous vigilance of Superintendent Wynkoop in collaboration with Captain Smith and the guards, the throng of visitors was happily ushered out of the park at a reasonable hour.

WILLIAM STRUTHERS.

HARMONICA ORCHESTRA.

Hebrew Orphan Asylum Band
to Exhibit on Forty-eight
Mouth Organs.
\$100,000 "STRAD."



This oldest and most famous violin in the world is on exhibition at the show.

A number of musical surprises have already been announced for the general public. Not the least of them is the appearance of the Hebrew Orphan Asylum Harmonica band of forty-eight persons.

The Harmonica is not looked upon by the average musician as the most advanced musical instrument, but no less a man

than Richard Strauss has made use of a similar instrument in one of his modern orchestral scores.

This Harmonica Band at the Hebrew Orphan Asylum is unique in being the only one of its kind and of its size in the country, if not in the world. When Band Master Duss first appeared in New York with his band at the St. Nicholas Rink, the question was asked by some of the musical journals how some of his wonderfully unique results were obtained. Mr. Duss made reply that he used not only the ordinary instruments of the band but augmented them by such others as he thought would best obtain the results he desired, and although he made radical changes in his band, no one can gainsay the fact that his results were what he claimed them to be. The same is true also with Sousa. The wonderful violin effects that he is able to produce with his band are due to this same combination of unusual instruments that are not classed with the regulation band playing instruments.

This Harmonica Orchestra has been in existence for a number of years; the boys are all expert and have been in constant and daily rehearsals under one of the best of leaders.

CUMBERLAND, MD.,

SEPT. 17, 1906

EVENING TIMES,

SOUSA AT THE ACADEMY.

A Splendid Concert of the Famous Band Last Night.

At the Academy of Music last night was an entertainment, of general character and rendition which was beyond criticism. Sousa and his peerless band assisted by soloists who were entirely in keeping with the magnificent reputation enjoyed by the greatest bandmaster in the country, entertained a delighted audience.

The program was of such general and thorough excellence that separate mention could scarcely be made of any one number.

The great and only Sousa appeared in his usual charming and inimitable manner. Of the soloists Mr. Herbert Clark was a revelation on the cornet; Miss Ada Chambers, the soprano, was most pleasing, and Miss Jeannett Powers, violinist, simply held the audience spellbound during the rendition of her number, "Caprice Slavonic," but more particularly during an exquisite rendition of Schubert's serenade. The band's ensemble numbers were given in the incomparable Sousa manner although speaking hypercritically, the make up and general playing of the organization was not, in the opinion of the critic, quite up to Sousa's standard of a few years ago, as it was, however, a great treat for the music lovers of this city.

Sousa was very generous with encores, responding in every case to the enthusiastic demands of his audience.

The Messrs. Mellinger are to be thanked and congratulated for giving their patrons this opportunity to hear an organization of this kind.

The band left on No. 9 last night to enter upon an engagement at the Piquette Exposition.

Pittsburg

THE PITTSBURG LEADER

SEPTEMBER 17, 1906

SOUSA IS HERE WITH HIS BAND

Says He Is Glad to Get Back to
Pittsburg Again—At Expo This
Evening

Sousa and his band arrived in Pittsburg this morning for the annual Exposition engagement, which opened this afternoon with one of the typical Sousa concerts and will continue until Saturday night. Sousa is here but one week this year, his schedule varying from that of last, when he played a return engagement later in the season, putting in two weeks down at the point.

Sousa was apparently delighted to return to Pittsburg after a year's absence. In a conversation with several reporters at his hotel this morning, he said:

"I am delighted to be back among old friends in Pittsburg. This is my tenth season at the Exposition and each season grows dearer to me. During my visits to Pittsburg I have made many close friends and it is almost like walking down Broadway when I walk along your Fifth avenue, as I see so many people I know.

"I have made four trips abroad with my band since our organization was formed 14 years ago, have played in 18 different countries and nearly 1,000 different cities and have given over 7,000 concerts—a pretty good record. I have given 173 concerts in New York, and hope to give as many more before I am in the Osler class."

The three soloists with Sousa this year are among the most renowned in the country. Miss Ada Chambers, the soprano, and Mr. Herbert Clarke, the cornetist, have been with Sousa for some time and have been heard at the Exposition before; Miss Jeannette Powers, the violinist, is a stranger to music lovers here, but the words of praise which she has received in other cities give evidence that she has most superior attainments.

Sousa for his concert this evening has a program as follows:

7:30.

Fantasy, "Siegfried"..... Wagner
Solo for grand clarinet, transcription
Solo for grand clarinet, transcription
Mr. Joseph Norrito.
Meditation, "The Dying Poet".....Gottschalk
Violin solo, "Rondo Capriccioso".....
.....Saint-Saens
Miss Jeannette Powers.
Valse, "The Kaiser".....Strauss
Gand march, "Coronation".....Meyerbeer
9:30.
Symphonic poem, "Les Preludes"....Liszt
Duet for cornets, "The Swiss Boy"....Arban
Messrs. Clarke and Millhouse.
Mosaic, "At the Foot of the High-
lands" (new).....Moore
Soprano solo, "Queen of Sheba"....Gounod
Miss Ada Chambers.
(a) Idyl, "Baby's Sweetheart" (new)...Corri
(b) March, "The Free Lance" (new)...Sousa
March, "Pomp and Circumstance"....Elgar

PITTSBURGH SUN.

SEPTEMBER 18, 1906

BIG CROWDS HEAR SOUSA

Famous Bandmaster's New
Suite "At the King's Court,"
Has Been Placed at the Head
of To-Night's Program.

All of John Philip Sousa's own compositions pleased musical tastes of people at the Exposition last evening, when the hall was packed. As a glance over the programs for the week will show, Sousa is giving the people of Pittsburgh what they want. On his previous engagements in this city he has filled the Exposition

music hall and has pleased large audiences.

The trolley trip "Around New York," the ponies, the delight of the children, the merry-go-round, the Ferris wheel and the steam launch at the Exposition catch the crowds afternoon and evening.

Sousa's program for this evening will be as follows:

7:30 O'CLOCK.

Suite, "At the King's Court".....Sousa
(a) Her Ladyship, the Countess.
(b) Her Grace, the Duchess.
(c) Her Majesty, the Queen.
Cornet solo, "La Veta".....Clarke
Mr. Herbert L. Clarke.
Idyl, "The Angel's Serenade".....Braga
Aria for soprano, "Carmen".....Bizet
Miss Ada Chambers.
Valse, "Over the Dancing Waves" Rosas
March, "Rakoczy" from "Damna-
tion of Faust".....Berlioz
9:30 O'CLOCK.

Scenes from "The Free Lance"
(new).....Sousa
Quartet for trombones, "Come
Where My Love Lies Dream-
ing".....Foster
Messrs. Zimmerman, Corey, Lyon and
Williams.
Scenes from "Madame Butterfly"
(new).....Puccini
Violin solo, "Irish Fantasy"....Vieuxtemps
Miss Jeannette Powers.
Rhapsody, "The Welsh".....Ed. German
March, "The Diplomat".....Sousa

17, 1906

DISPATCH,

SEPTEMBER 18, 1906

SOUSA AND HIS BAND HERE
Fine Organization Will Be Heard
at the Exposition All
Week.

Sousa and his band arrived in Pittsburgh this morning for the annual Exposition engagement, which opened this afternoon with one of the typical Sousa concerts and will continue until Saturday night.

"I am delighted to be back among old friends in Pittsburgh," he said. "This is my tenth season at the Exposition and each season grows dearer to me."

The three soloists with Sousa this year are among the most renowned in the country. Miss Ada Chambers, the soprano, and Herbert Clarke, the cornetist, have been with Sousa for some time and have been heard at the Exposition before. Miss Jeanette Powers, the violinist, is a stranger to music lovers here, but the words of praise which she has received in other cities give evidence that she has superior attainments. Tonight's program is as follows:

- 7:30 O'CLOCK.
- Fantasia—Siegfried Wagner
 - Solo for Grand Clarinet—Transcription on Norma Bellini
 - Mr. Jos. Norrito.
 - Meditation—The Dying Poet Gottschalk
 - Violin Solo—Rondo Capriccioso Saint-Saens
 - Miss Jeannette Powers.
 - Valse—The Kaiser Strauss
 - Grand March—Coronation Meyerbeer
- 9:30 O'CLOCK.
- Symphonic Poem—Les Preludes Liszt
 - Duet for Cornets—The Swiss Boy Arban
 - Messrs. Clarke and Millhouse.
 - Mosaic—At the Foot of the Highlands (new) Moore
 - Soprano Solo—Queen of Sheba Gounod
 - Miss Ada Chambers.
 - (a) Idyl—Baby's Sweetheart (new) Corri
 - (b) March—The Free Lance (new) Sousa
 - March—Pomp and Circumstance Elgar

Dispatch 9/19



Miss Ada Chambers.

SOUSA AGAIN TRIUMPHS

Bandmaster Scores Success at His Tenth Annual Appearance.

Sousa's Band played Sousa's marches, an immense audience filled Music Hall at the Exposition with volumes of applause, the "March King" smiled and swung his baton with Sousa curves and dashes "And the Band Played On." It was another Sousa triumph, the tenth in the ten seasons that Sousa's Band has been coming to the Exposition.

The programs last night were a little heavier than the usual Sousa programs, but were lightened by the ever popular Sousa encores sandwiched in between numbers. Sousa is a musical magnet and attracts the crowds.

This afternoon and this evening's programs follow:

- 2 P. M.
- Suite—"Looking Upward" Sousa
 - (a) "By the Light of the Polar Star."
 - (b) "Under the Southern Cross."
 - (c) "Mars and Venus."
 - Quartet for saxophones — "Pilgrim's Chorus" Wagner
 - Messrs. Schensley, Knecht, Schaich and Becker.
 - Scenes from "Aida" Verdi
 - Violin solo—"Nocturne" Chopin
 - Miss Jeannette Powers.
 - Valse—"The Beautiful Blue Danube" Strauss
 - Gems from "The Yankee Consul" Robyn
- 4 P. M.
- Japanese ballet—"Yedda" (new) Metra
 - Trombone solo—"Leona" Zimmerman
 - Mr. Leo Zimmerman.
 - American character sketches Kroeger
 - (a) The Gamblin.
 - (b) An Indian Lament.
 - (c) Voodoo Night Scene.
 - (d) The Dancing Darkey.
 - Soprano solo—"Elizabeth's Prayer" from "Tannhauser" Wagner
 - Miss Ada Chambers.
 - (a) Air of Louis XIV.—"Amaryllis" Ghys
 - (b) March—"The Free Lance" (new) Sousa
 - Hallelujah Chorus Handel
- 7:30 P. M.
- Suite—"At the King's Court" Sousa
 - (a) Her Ladyship, the Countess.
 - (b) Her Grace, the Duchess.
 - (c) Her Majesty, the Queen.
 - Cornet solo—"La Veta" Clarke
 - Mr. Herbert L. Clarke.
 - Idyl—"The Angel's Serenade" Braga
 - Aria for soprano—"Carmen" Bizet
 - Miss Ada Chambers.
 - Valse—"Over the Dancing Waves" Rosas
 - March—"Rakoczy" from "Damnation of Faust" Berlioz
- 9:30 P. M.
- Scenes from "The Free Lance" (new) Sousa
 - Quartet for trombones—"Come Where My Love Lies Dreaming" Foster
 - Messrs. Zimmerman, Corey, Lyon and Williams.
 - Scenes from "Madame Butterfly" (new) Puccini
 - Violin solo—"Irish Fantasia" Vieuxtemps
 - Miss Jeannette Powers.
 - Rhapsody—"The Welsh" Ed. German
 - March—"The Diplomat" Sousa

SEPTEMBER 21, 1906.

MANY REQUESTS MADE TO SOUSA FOR MUSIC.

Exposition Visitors Ask for Their Favorites—Bostock's Animal Show To-Night.

For the closing days of the Sousa engagement at the Exposition the bandmaster has an arrangement of programs, classical and popular, suited to the taste of everybody. The number of "request numbers" received by Mr. Sousa during the week, if played, would require the continuation of his engagement for another week. The Sousa encores enliven his programs to such an extent that scores of his admirers have sent in written requests for the playing of their favorite selections. Sousa is picking out these selections for his encore numbers whenever practicable.

The present season will be another brilliant one for Herbert L. Clark, the cornet soloist, who is heard at every concert. Miss Jeannette Power's rendition of the prize song from "Die Meistersinger" was delightful. Miss Ada Chambers sang "Samson and Delilah" well.

The third of the general excursion days yesterday attracted a far larger crowd than on previous Thursdays, several thousand out-of-town visitors taking advantage of the reduced railroad fares.

The Bostock wild animal show is about ready for the opening to-night. The animals, including a dozen lions, a number of hyenas, tigers, pumas, monkeys, dogs, kangaroos, etc., were shipped in immense cages, each animal being in a separate cage. All of the trainers are now here. One of the groups in the Bostock animal arena, which arrived yesterday, is a royal Bengal tiger and a little dog living together in the same cage. The tiger was captured while a cub and was nursed by the mother of the little dog that now lives with it.

Sousa programs for this afternoon and evening will be

2 O'CLOCK.
Scenes from "I Pagliacci".....Leoncavallo
Trumpet solo—Fantasie "Attila".....Arban
Mr. H. Le Barbier.
Dance Macabre.....Saint Saens
Soprano solo—"Good Bye".....Tosti
Miss Ada Chambers.
Grand Fantasie—"A Summer Day in Norway"
.....Willmers
Popular Melodies of Mexico (new).....Morena
4 O'CLOCK.
Scenes from "Cavalleria Rusticana".....Mascagni
Piccolo solo—Neapolitan Airs and Variations
.....Norrifo
Mr. G. Norrito.
Anthem—"God Hath Appointed a Day".....Tours
Violin solo—"Serenade".....Schubert
Miss Jeannette Powers.
Second Rhapsody.....Liszt
Mosaic—"The Pride of Scotland".....Godfrey

7:30 O'CLOCK.
Mosaic from the works of.....Wagner
Sextet from "Lucia".....Donizetti
Messrs. Clarke, Millhouse, Higgins, Zimmerman, Williams and Perfutto.
Invitation a la Valse.....Weber-Weingartner
Violin solo—Andante and Allegro from Concerto.....Mendelssohn
Miss Jeannette Powers.
Suite—"The Nations".....Moszkowski
(a) Spain.
(b) Germany.
(c) Hungary.
Grand March—"The Prophet".....Meyerbeer
9:30 O'CLOCK.
Overture—"Tannhauser".....Wagner
Cornet solo—"Inflammatus".....Rossini
Mr. Herbert L. Clarke.
Benediction of the Poignards.....Meyerbeer
Waltz for soprano—"Parla".....Arditi
Miss Ada Chambers.
Processional of the Knights of the Holy
Grail.....Wagner
Wedding March from "Midsummer Night's
Dream".....Mendelssohn

PITTSBURG LEADER

SEPTEMBER 23, 1906.

The Sousa band closed its week's engagement last night, and will leave this morning for Akron, O., and then continue west after a series of concerts in Ohio towns. Seldom are such scenes witnessed as that in music hall last evening, when

Sousa brought his program to a close with "The Stars and Stripes Forever." Immediately was the patriotic blood of six thousand or more stirred as the first strains of the Sousa march resounded through the big music hall. Before the first notes had died away, almost every one in the hall was on his feet and Sousa gave another demonstration of what true American music will do to a typical American audience.

PITTSBURGH POST

SEPTEMBER 23, 1906.

Sousa's band closed its week's engagement last night and will leave this morning for Akron, O., and then continue West after a series of concerts in Ohio towns. Seldom are such scenes witnessed as that in music hall last evening, when Sousa brought his program to a close with "The Stars and Stripes Forever." The patriotic blood of 6,000 or more was stirred as the strains of the Sousa march resounded through the big music hall.

AKRON

OHIO,

JOURNAL

SEPTEMBER 24, 1906.

AMUSEMENTS

A fair-sized audience gathered at the Colonial theater Sunday evening to hear the annual Sousa's band concert. It was a typical Sousa concert, no better, no worse, and was thoroughly enjoyed by all who heard it. There is no more popular musical entertainment in America than these Sousa concerts, and they promise to go on forever. The program, as published, was carried out in full, and, as usual, Mr. Sousa was very liberal with his encores, following out his well known plan of making them of the popular order, very largely his own marches.

Probably the most enjoyable and most artistic feature of the evening, certainly the most liberally applauded, was the violin solo of Miss Jeannette Powers.

THE MASSILLON MORNING GLEANER, MASSILLON, OHIO.

SOUSA SUITED ALL.

Sousa and his band gave one of their most attractive programs at the Armory Theatre yesterday afternoon before an appreciative audience, though a small one.

The numbers were all rendered with the exquisite skill and taste conceded to the one Sousa, the world over.

Herbert L. Clarke captivated the entire audience with his cornet solo, "Bride of the Waves," and responded to an encore, with a very beautiful interpretation of "The Rosary."

Miss Chambers has a highly cultivated voice, but it lacks the sympathetic quality which charms.

Miss Powers is an artist of no small merit and handled her instrument with the poise and grace which characterizes all virtuosos. Her rendition of Schubert's Serenade as an encore was beautiful, and must have touched the coldest heart within sound of its wonderful harmony. That the Armory should have been packed, was the general comment and that the "Master Musician" did not cut the program, was a marvel which all present appreciated.

♦ ♦ ♦

INDEPENDENT

INIMITABLE IN HIS LEADERSHIP

Sousa Delighted a Small Mas-
sillon Audience.

BAND'S PLAYING DELIGHTFUL.

Selections from the Conductor's
New Opera "The Free Lance"
Were Among the Selections
and Some of the Famous
Marches Were Given as En-
cores—The Soloists.

An audience small in size but enthusiastic in appreciation heard Sousa's band and soloists at an afternoon concert at the Armory Monday. The band was roundly applauded and responded to several encores, playing some of Sousa's famous marches, including "The Stars and Stripes Forever," which was especially well received.

The opening number, Liszt's "Les Preludes" and Nevin's "June Night in Washington," with its delicately sensuous imagery, were beautifully played. Sousa's "Last Days of Pompeii" which was heard here for the first time, is one of the most ambitious of his compositions in the class of "program music," and contains some haunting melodies in the second and third movements. A humorous paraphrase, "The Tearin' of the Green," and selections from the conductor's new opera, "The Free Lance," were among the more popu-

lar music played. The two Wagneria selections suffered, as usual, from the lack of stringed instruments, but were not so blatant as might have been expected. Sousa is, as always, inimitable in his leadership, and his quiet, graceful methods are as grateful to the eye as the results to the ear; he is a conductor, not an acrobatic contortionist.

Miss Ada Chambers, a Cambridge, O., girl, the vocal soloist, has a soprano voice of good range, evidencing careful training, and a most attractive personality. She sang "The Card Song" from "The Bride-elect" charmingly, and responded to an insistent demand for an encore with the waltz song from "La Boheme," which displayed her voice to even better advantage.

The playing of Miss Jeanette Powers was a genuine treat to lovers of the violin. In the "Caprice Slavonic" she exhibited the unusual ability of interpreting Slavic music with fire and real appreciation, while her encore, Schubert's "Serenade," with harp accompaniment, was full of tenderness and delicate nuances of tone. Miss Powers is a pupil of Joachim, but unlike most of that master's students, has not sacrificed everything to mere virtuosity, tho her technical command of her instrument is something more than clever.

Herbert L. Clarke, the cornet soloist, played his own "Bride of the Waves," with Nevin's "The Rosary" as an encore, displaying a remarkably clear, flexible tone.

It is to be regretted that so many of Massillon's music lovers failed to avail themselves of this opportunity of hearing a really good program.

ALLIANCE

OHIO,

SEPTEMBER 25, 1906

REVIEW

ALLIANCE, OHIO,

SOUSA'S BAND

Delighted an Audience of Music Lovers Monday Evening.

Music lovers of the city enjoyed a rare treat at Craven's opera house Monday evening when they listened to the concert by Sousa and his band. The merits of this band and its famous conductor are so well known that comment is superfluous. The program as published was rendered. The audience, though not large, was a highly appreciative one, and represented the best musical culture of the city. The musicians responded generously to encores, which for the most part consisted of marches of the renowned composer. The exquisite playing of Miss Jeannette Powers, violinist, the solo work of Herbert L. Clarke on the cornet and Miss Ada Chambers, vocalist, captivated all who heard them.

LEADER

SOUSA'S BAND.

From the attendance at the Sousa band concert Monday evening it would appear that the number of Alliance people who are interested in music of the higher class, is somewhat limited. The opera house should have been filled to its seating capacity.

Those who heard the famous musical organization last evening were delighted with the excellent program. Every number was heartily applauded and the musicians graciously responded to the encores. The soloists, Herbert L. Clarke, cornetist, Miss Ada Chambers, soprano, and Miss Jeanette Powers, violinist, delighted the audience.

Warren

OHIO.

SEPTEMBER 26, 1906.

Tribune

SOUSA'S CONCERT

TUESDAY AFTERNOON ATTRACTED A SMALL HOUSE—AUDIENCE WAS PLEASED.

Tuesday afternoon John Philip Sousa's world-famed band appeared in Warren and gave a two-hour concert before a small, but very enthusiastic, audience. The entire program, from beginning to end, was of a very high order, and all of the selections were rendered as only Sousa's band can render them. The work of the three soloists, Miss Ada Chambers, Miss Jeanette Powers and Mr. Herbert L. Clarke, was especially appreciated. All of the pieces were encored.

The program was as follows:

1. Liszt (Franz) "Les Preludes"
..... Symphonic Poem
2. Clarke.. "Bride of the Waves"
CORNET SOLO
Mr. Herbert L. Clarke.
3. Sousa (John Philip).....
... "Last Days of Pompeii"
4. Sousa (John Philip).....
"Card Song" from "The
Bride Elect."
SOPRANO SOLO
Miss Ada Chambers.
5. Wagner (Richard) "Siegfried"
..... Excerpts
Intermission.
6. Douglas (Shibley)
.... "Tearin' o' the Green"
Humorous Paraphrase (new.)
7. (a) Nevin (Ethelbert)
"June Night in Washington"
(b) Sousa (John Philip).....
..... March "Free Lance"
"On to Victory" (new.)
8. Geloso... "Caprice Slavonio"
VIOLIN SOLO
Miss Jeanette Powers.
9. Wagner (Richard)
"Ride of the Valkyries"
From "Die Walkure."

THE TELEGRAM

YOUNGSTOWN O.

SEPTEMBER 26, 1906

SOUSA'S BAND OPENS SEASON

FIRST NUMBER IN POPULAR PEOPLE'S INSTITUTE COURSE.

MUSIC DELIGHTED
LARGE AUDIENCE

The March King Answered
Many Encores With Old
Favorites.

Sousa and his band as the opening attraction of the People's institute proved a happy choice, every seat in the Park theater being filled Tuesday night.

The program was varied and well chosen, the numbers ranging from a symphonic poem by Franz Liszt to "I Don't Know Where I'm Goin', but I'm on My Way," a typical ragtime melody.

THE SOLOISTS.

The soloists this season are Herbert L. Clarke, cornetist; Miss Jeannette Powers, violinist and Miss Ada Chambers, soprano. The lady soloists are both not only artists of the highest grade, but are also young and good to look upon.

Mr. Clarke's solos were given in a manner which earned for him three enthusiastic recalls.

The descriptive numbers included "The Last Days of Pompeii," by Sousa, Wagner's "Siegfried Excerpts" and "The Ride of the Valkyries," by the same composer.

"The Tearin' o' the Green," a humorous paraphrase, and "A June Night in Washington" were popular, but the numbers which were most heartily welcomed by the audience were the marches which have earned for Sousa the title of "The March King."

OLD FAVORITES.

The band responded to encores with "Stars and Stripes Forever," "The Diplomat," "Semper Fidelis" and "El Capitan," all old favorites. In "The Stars and Stripes" the trombones, piccolos and cornets lined up across the front of the stage and poured out a volume of melody which stirred the audience to a veritable storm of applause.

One of the new numbers was Sousa's march from his opera, "The Free Lance," which seems destined to become as popular as his other compositions.

Always good, Sousa's band seems to be growing better with each passing year.

JEFFERSONIAN

SOUL INSPIRING ALL BUT DIVINE

**Sousa Aided By His Band of Fifty
Superb Musicians Entrances
Cambridge. Ada Chambers
Honored.**

Sousa has been with us. For two short hours, the great master of the greatest musical machine, the intricate parts of which are human souls responding to every touch of the inspired director, lifted us heavenward and held us entranced. All thought of adverse criticism of this wonderful exhibition died with the thought, when the "Pulse of the Nation" appeared and brought forth the emotions which move the soul into the divine realm, calling forth every noble ideal and pure thought, every manly inspiration, all that is high, beautiful and divine.

Words fail the writer in attempting to express the deep feelings and strong emotions resulting from listening to the great artists. That we are compelled to live a life in which but rarely occurs these "oases of our desert" seems the greatest hardship, and that music which appeals only to the vulgar and base is daily put before us seemed the deepest disgrace upon the human race.

But we have only ourselves to censure. We can secure more of this class if we show our united desire, and after one or two such experiences in our little city, certainly we are ready to taboo the vulgar and use greater effort in bringing that which has real merit and lasting influence.

The bandmaster's appearance was greeted with applause which he recognized in his modest way, and immediately the musicale was on.

"Les Preludes" the opening piece, showed in the beginning what the great band could do. Starting in the wood-winds, the refrain gradually swelled into a great tempest in with the conflicting forces all blended to represent the thought of Franz Liszt as he composed about Life. El Capitan, which Sousa alone can play, was a most pleasing encore.

"The Bride of the Waves," a cor-net solo by Herbert M. Clarke, brought forth rounds of appreciative applause, the tones of the artist being the finest ever heard from that instrument in Cambridge, and his taking of the high E flat, bringing us to our feet in ecstasy. He responded to the encore with Nevin's heart strain "The Rosary."

"Last Days of Pompeii," another of Sousa's own, brought forth clearly and beautifully all the conditions leading up to the destruction of the ancient city.

As Miss Chambers appeared, there burst forth spontaneous applause from all sections of the house, especially from the many friends who have for years known and appreciated her.

But it was as she delved into the strains of the Card Song from Sousa's "Bride Elect" that everything was forgotten except the immaculate voice the display of power, sweetness, depth of true emotion and passion supported by the exquisite accompaniment of the entire band. Time and again her tones arose above the accompaniment taking the high notes so clear, with such powerful ease, and rounded beauty until as she finished, her audience hung on the balance as if transfixed, then burst forth in thunderous applause until the "Pride of Cambridge" was forced to respond with "Calm As the Night." Then again the spirits arose, and again the applause of deepest appreciation broke out for the one who by her greatness was

CAMBRIDGE, OHIO.

SEPTEMBER 26, 1907.

Sun.

SOUSA'S BAND.

Cambridge Accords Miss Ada Chambers An Enthusiastic Welcome---Colonial Theatre Was Packed Yesterday Af- ternoon.

Cambridge music lovers turned out en masse yesterday afternoon to welcome Miss Ada Chambers, the talented singer when she appeared with that famous musical organization, the renowned Sousa band at the Colonial theatre yesterday afternoon. The house was packed and Miss Chambers was accorded such a welcome as she never before received.

Miss Chambers appeared on the program several times during the afternoon and on each occasion she was forced to respond to repeated encores. Several of her admirers presented her with handsome bouquets of American Beauty roses.

Many society events had been planned for Miss Chambers yesterday, but owing to her brief stay in her home city they had to be abandoned. She arrived in Cambridge shortly after 1 o'clock and left immediately after the musical which was about 4 o'clock. The company appeared in Marietta last night.

Miss Chambers has gained a national reputation as a soprano singer. She has spent the past year in New York and there was warmly received in musical circles which marveled at her wonderful voice. It is fitting that she should now be with the great musical organization, Sousa's band, which is one of the finest in the world.

able to break down all opposition, and draw all to her and for the second time, with even the great master joining in the applause Ada was forced to sing for us "Years at the Spring." The whole scene was more than inspiring, and the words of Victor Herbert coming at the close of her triumph "Best wishes for your continued success, Cambridge should be proud of you" were echoed and re-echoed in every musical soul present.

In part second, the band music was of a lighter, more fanciful, but none the less pleasing nature. The "Tear-in' o' the Green" was humorous in the extreme and the dancing Irishmen could be seen in every whirl.

"Waiting at the Church" was the encore here, with a second encore "In Kansas" in which the whole barnyard chorus was realistic.

Nevin's "June Night in Washington" with the "Stars and Stripes Forever" as an encore, and Sousa's new compositions "The Free Lance" and "On To Victory" put the crowd in the best of humor. Miss Jeanette Powers on the violin in "Caprice Slavonic" proved to us the greatest violinists should be women. Her technical power, her depth of musical appreciation, the soul stirring and

entrancing double stopping, octave work, staccato as well as the rich tones in the slow minor movements, could have been but little better. In "Shubert's Serenade" her encore, accompanied only by the harp, she appealed to every heart.

The concert closed with "Wagner's Ride of the Valkyries" and Cambridge stands ready to do honor to the great master musician every time he will honor us by his presence.

BELLEFONTAINE, OHIO,

SEPTEMBER 28, 1906.

EXAMINER

SOUSA'S CONCERT WAS APPRECIATED

By an Audience That Filled the
Grand Opera House to
Its Capacity.

The Program Was a Mixture of the
Classical and Simpler Music That
All Could Enjoy.

The Sousa band concert at the Grand Thursday afternoon was such a treat as is not often offered to the patrons of the Grand and that the effort of Manager Smith in securing the organization for a matinee was appreciated was attested by the fact that every seat was sold, people coming from all parts of the county to hear the music.

John Philip Sousa never before visited Bellefontaine. Gilmore, Victor Herbert and other great bandmasters have been here but there is no leader more closely drawn to the public heart than Sousa. His music is the kind that the masses like and it was not to be overlooked yesterday that the audience was always most pleased when the selection was a Sousa composition. His grace in conducting the big band and in giving an encore for every number on the program and sometimes a double encore made the audience wild with delight and there was a look of pleasure on the face of the great leader-composer, as he respond-

ed each time. He caught the popular fancy with a number of popular airs for encore numbers and the program was so varied as to suit every taste.

The soloists with the band, Mr. Herbert L. Clarke, cornetist; Miss Ada Chambers, soprano, and Miss Jeanette Powers, violinist, won favor with the audience, mixed and varied in taste as it was. The selection of numbers for the program was made by Sousa with regard to the size of the theatre and there was no confusion of sounds at any time except when the cornets and trombones gave an exhibition of the power in the "Stars and Stripes" march.

"The Free Lance" march and the "On To Victory" march, composed by Sousa, were given to the audience along with the older favorites. The band is bound West now but in a few weeks returns to the Hippodrome in New York from where they go to Europe.

BELLEFONTAINE, OHIO, SEPTEMBER 28, 1906.

REPUBLICAN

Sousa and his world-famed band gave a magnificent concert in the Grand to a packed house Thursday afternoon

Assisting him were Miss Ada Chambers, dramatic soprano for whom competent critics predict a career like that of the great Nordica, Miss Jeannette Powers, violinist, who has been showered with no end of encomiums, and Mr. Herbert L. Clarke, admittedly a master soloist on the cornet. This combination was found an exceptionally strong one and fully equal to the occasion of giving those programs which only a Sousa can give, and which are declared to be better than any invigorating tonic.

The program selected by Mr. Sousa appealed to the largest possible number of listeners and sent them homeward in happy, buoyant mood. It included Liszt's masterly symphonic poem "Les Preludes;" two of Wagner's favorite concert excerpts, "Siegfried" fantasia and "The Ride of the Valkyries;" Ethelbert Nevin's dainty "June Night in Washington;" a delicious comedy paraphrase, "Tearin' o' the Green," Mr. Sousa's latest march, "The Free Lance," and his realistic "Last Days of Pompeii."

The concert furnished two hours of enjoyment and delight, a breathing in of musical ozone, a revelling in good, wholesome melody and heart-gripping rhythms.

MARIETTA, OHIO.

SEPTEMBER 27, 1906.

TIMES

A FEAST OF MUSIC AND SONG

Sousa and His Band.

John Philip Sousa, with his band, was the attraction at the Auditorium last night and attracted a medium sized and appreciative audience.

Sousa's Band is too well known to musicians and music lovers the world over to require any words of praise from us except that it was up to its usual high standard.

Sousa must have been in an obliging frame of mind as very little applause was all that was necessary to have an extra number and as a result nearly every thing was duplicated.

Miss Ada Chambers was at her best and maintained her reputation here as she sang like a bird.

She responded to calls twice and sang "Calm as the Night" and "Years at the Spring."

Miss Jeannette Powers is a charming and artistic violin player. She pleased the audience and was twice recalled.

The Cornet Soloist, Mr. Herbert L. Clarke, is one of the best of his class and was well received.

REPUBLICAN

SOUSA TALKS

Through His Private Secretary

At Hotel Ingalls This Morning.

KING EDWARD

Honored Noted Band Master.

Made Him a Member of Royal Victorian Order of England.

Sousa and his band arrived at noon over the T. & O. C., and this afternoon are giving a concert in the Grand. Sousa could not be seen this afternoon but his secretary told the following story of the band master:

"When John Philip Sousa and his band appeared before King Edward, at Winter Castle, it did not take long at the supper which followed the concert, for the King to discover a common bond of sympathy between the American bandmaster and himself. 'I love music,' said His Majesty, 'but the only art I really practice myself is that of hunting.' Sousa is an enthusiastic devotee of the gun, and in almost less time than it takes a partridge to 'rise,' King and commoner were swapping hunting stories of all kinds, sizes and degrees. The King listened with eagerness while Sousa related stories of the bear, puma, buffalo, wild cat and wolves which tempt the ambitious nimrod in Western America. King Edward's adventures had been limited of necessity chiefly to the ferocious pheasants and bloodthirsty rabbits that abound on the royal English hunting preserves. Several days after the visit to Windsor, a small box, a large box, and a royal courier presented themselves at the Carlton Hotel in London, where Sousa was stopping. The Courier brought him a warrant, appointing him a member of the Royal Victorian Order of England; the small box contained the bejewelled emblem of the Order; and the large box was found to hold four beautifully marked pheasants, tied with a tag on which was written 'To John Philip Sousa, Esq., from His Majesty. The King, Sandringham.' 'They were shot by His Majesty himself,' said the Courier. Sousa has had the pheasants stuffed and mounted on a fine oak board under a glass case, and the tag from the King is framed with the birds. Perhaps His Majesty expects some day to receive a mounted buffalo from Sousa in return."

DAYTON

OHIO.

SEPTEMBER 28, 1906.

JOURNAL

Sousa and His Band.

Sousa, the March King, always a favorite, was at his best last night at the Victoria Theatre when his superb band, under his direction, rendered a program suited to the taste of the artist as well as to that of the ordinary hearer. There were selections from Liszt, Wagner and Nevin, as well as a number of the great bandmaster's own compositions. Miss Ada Chambers, soprano soloist, a pretty girl with a big voice of rich quality and good range, and Miss Jeanette Powers, a charming little lady who played the violin with the touch of a master, added variety to the program. A cornet solo by Mr. Herbert L. Clarke was also much enjoyed.

Sousa is nothing if not graceful, and he scorns to make himself ridiculous by cutting such antics as are indulged in by some of the famous bandmasters of today who almost give some in their audience nervous prostration.

It was an appreciative audience and the great bandmaster was most generous in responding to encores, as many as three extra selections being played after an especially popular number in the program. At least one encore was given after each piece on the program save the last.

The concert opened with that beautiful symphonic poem by Liszt, "Les Preludes." The angelic harmony and sublime bursts of melody swelling loud and exultant, then soft and sweet as the notes of an angel's lyre, prepared the audience for the feast of music which was to follow. "Last Days of Pompeii," a descriptive fantasia of Sousa's own composition, was much enjoyed, as was also Wagner's "Siegfried," of like character. "Tearin' o' the Green" was the number which seemed to please the audience most of all, the humorous paraphrasing striking a popular chord. The tumultuous applause which resulted brought forth "Waiting at the Church," "In Kansas" and "I Don't Know Where I'm Going, But I'm on My Way." The concert closed with "The Ride of the Valkyries," from "Die Walkurie," by Wagner.

Miss Chambers, in response to encores, sang an Italian song and "Waiting at the Spring," while Miss Powers responded with Schubert's ever beautiful "Serenade," the accompaniment being played with the harp. "The Rosary," familiar to all church-going people, was another favorite, and it was given by the cornetist, Mr. Clarke, the band furnishing the accompaniment. Other selections played as encores were "El Capitan," "Washington Post," "Maxxie," "Manhattan Beach" and "Stars and Stripes Forever." A very

beautiful effect was obtained in the latter when the piccolo, cornet and trombone players lined up across the front of the stage playing their respective parts.

Contrary to the usual custom, there was no medley of the national airs, as most of the encores were of Sousa's own composition. These, however, have a swing and a dash that is highly pleasing to the average audience, and that of last evening was no exception to the general rule.

DAYTON NEWS

SEPTEMBER 28, 1906.

Sousa and His Band Give a Magnificent Concert at the Victoria Theater—Some New Compositions of the March King Heard for the First Time Here—Theatrical Notes and Comment.

John Philip Sousa and his band, after an absence of two seasons, came back to Dayton Thursday night, and were given an enthusiastic welcome at the Victoria theater. It was not a large audience, at least on the first floor, although the balcony and gallery were crowded by the admirers of the march king.

Mr. Sousa has never had a better organization than the one with him this season, and he has never given a better concert than the one given here. It was a fine program, interesting from an artistic standpoint, and the many encores of his own popular marches made it complete and altogether enjoyable. The tonal quality of the band is superb and the ensemble as perfect as could be desired. The program began with the symphonic poem of Liszt, "Les Preludes," and under Mr. Sousa's direction was artistically interpreted. The bandmaster is as much at home in the interpretation of the classic works of the great master minds in music as he is in the interpretation of the spirited and beautiful marches of his own, and which have made his name a household word in every country of the globe. Being himself a master mind, he enters with true musicianly spirit into the works of the other master minds of the art and brings forth their most beautiful ideas of tone coloring, giving to the world the soul-inspired messages with sympathetic correctness. This was particularly true of the preludes of Liszt, which contain so much poetry, as it was also true of the great Wagner numbers of "Siegfried" and "Die Walkure," which were interesting numbers on the program of Thursday night.

A feature of this program was Mr. Sousa's "Last Days of Pompeii," a tone picture founded on the Bulwer Lytton story. This was heard in Dayton for the first time, as it is still in manuscript, and the bandmaster has constantly declined to have it published, at least for the present. It presents three pictures which are faithfully portrayed—"In the House of Burbe and Stratonice," where the gladiators were gathered before the great games; "Nydia," the blind heroine of the story, and "The Destruction of Pompeii and Nydia's Death." These

scenes are faithfully portrayed in music, and one familiar with the story can readily follow and understand. Throughout the scenes, one hears at intervals the chant of the Nazarenes. It is a wonderful composition and many critics claim it the finest of any work of an American composer. Other numbers given by the band were a humorous phrase by Douglas, "The Tearin' o' the Green"; Ethelbert Nevin's "June Night in Washington," a charming tone picture, besides the Victory march from the "Free Lance," Sousa's latest opera. The encores were made up of a generous list of the old favorite Sousa marches.

The soloists with the organization met with a great reception at the hands of the audience and the enthusiastic applause they received was well merited. Herbert L. Clark, a cornet soloist of unusual ability, played one of his own composition and was obliged to respond to an encore.

Miss Ada Chambers was the soprano soloist and sang the "Card Song" from the "Bride Elect," with splendid effect. She has a fine voice of superior quality and the enthusiasm which greeted the close of her song was such that she was obliged to respond and sang another selection, only to be called back again to sing yet another one.

A happy surprise was in store for the audience when Miss Jeannette Powers, the violinist, appeared and played Geloso's "Caprice Slavonic." It is seldom one hears so gifted and charming a violinist as is Miss Powers and her success here was immediate. As an encore to the enthusiastic applause she played Schubert's serenade accompanied by the harp, and she played it as it is seldom played, bringing out all the tender sweetness of this soulful composition. Her playing of it seemed to cast a magic spell over the audience, which was broken only after the last note had died away and which gave place to an outburst of enthusiasm which brought the young woman before the footlights again and again. In answer to this enthusiasm she played another number. The pleasure a Sousa concert gives cannot be estimated and despite the fact that the theater was anything but crowded the bandmaster felt the pulse of his Dayton audience beating in sympathy with his music and he was unusually generous in playing the popular encores.

The company left on a special train for Xenia, Friday noon, and after playing a matinee there will go to Hamilton for a concert tonight.

XENIA

OHIO

SEPTEMBER 29, 1906.

GAZETTE

SOUSA'S BAND GAVE FINE CONCERT.

Sousa, the March King, always a favorite in Xenia, was at his best Friday afternoon, when under his direction, his splendid band played to a large and appreciative audience. The program of nine numbers was lengthened by an encore to each number, the following selections being played: El Capitan, Dixie Land, Washington Post March, Waiting at the Church, In Kansas, Manhattan Beach and Stars and Stripes Forever. The cornet soloist, Mr. Clark, as an encore, played The Rosary. Miss Chambers, the soprano soloist and Miss Powers, the violinist, both very pretty and attractive young women, responded to encores, Miss Powers playing Schubert's exquisite Serenade with harp accompaniment.

HAMILTON

OHIO.

SEPTEMBER 29, 1906.

DEMOCRAT

GREAT CONCERT.

Given by Sousa And His Band at The Jefferson.

Music lovers were given a treat at the Jefferson last night by John Philip Sousa and his band. In Hamilton, as every place else where he is known, Sousa is a great favorite, not only because of the band which he directs but because he is the author of some of the most catchy and in some instances some of the most inspiring music that has ever been written. The program given last night was perhaps the most varied that Mr. Sousa has ever given a Hamilton audience. Included in his program was the symphonic poem, "Les Prelude," from Litz, excerpts from Richard Wagner's "Siegfried" and "The Ride of the Valkyries" from Wagner's "Die Walkure." The rendition of these selections from the great masters showed some wonderful tone coloring which only a Sousa can give. In lighter vein there were rendered Sousa's "Last Days of Pompeii," "Tearin' O' the Green," by Douglas, Ethelbert Nevin's "June Night in Washington" and several others. Miss Ada Chambers, the soprano soloist, Herbert L. Clarke, the cornet soloist, and Miss Jeannette Powers, the violin soloist, added much to the program, especially Miss Powers, who, upon being encored, rendered the "Schubert Serenade," with harp ac-

companiment, with so much expression that there was not a person in the great audience that was not touched and inspired. Perhaps there was never such a rendition of this classic in Hamilton before. But the charming part of the whole program to the audience in general was Mr. Sousa's prompt responses to encores with popular selections of his own composition, such as "El Capitan," "Manhattan Beach," "The Bride Elect," "The Stars and Stripes Forever," and several others. The people in general know Sousa through his own works and perhaps the vast majority of those at the Jefferson last night wanted to hear a Sousa band render Sousa music. They ought to have been satisfied in the manner in which Sousa met their desires.

INDIANAPOLIS NEWS, OCTOBER 1, 1906.

POPULARITY OF SOUSA.

It Was Once More Demonstrated in His Saturday Concerts.

"Sousa certainly has the hearts of the American musical public," said a man as he came out from the concert given by John Philip Sousa and his band at English's Saturday, and from the way the Sousa compositions were received by the audience it is evident that the man was right. Mr. Sousa, with his grace and distinction as a leader of his band, makes up a large part of the enjoyment of the audience, for his gestures accent the rhythm and give it color and force.

Mr. Sousa was as generous as ever with encores, and after each number, at the beginning of the encore, a placard was brought out giving the name of the composition the band was playing; thus the audience heard "El Capitan," the sextet from "Lucia," "Dixie Land," "Waiting at the Church," "Years at the Spring," "Manhattan Beach," "Stars and Stripes Forever," and others in addition to the regular numbers.

Two of the important compositions Mr. Sousa that were played were suite "Looking Upward," in which a remarkable effect in the roll of drums introduced, and the "Last Days of Pompeii," a thrilling dramatic interpretation of the ancient tragedy pictured in music. At both afternoon and evening concert Mr. Sousa gave his new march, "Free Lance," which has the inspiring military swing to it. Mr. Sousa's soloists are Herbert L. Clarke, cornetist, formerly of this city, who plays remarkably well; Miss Ada Chambers, soprano; Miss Jeannette Powers, violinist, whom were recalled.

HAMILTON SUN

SEPTEMBER 29, 1906

SOUSA'S BAND

John Philip Sousa and his band figuratively carried away his audience Friday night at the Jefferson theater with a program of modern music.

His opening concerto, "Les Preludes, Symphonic Poem, by Liszt, was heartily received and was brilliantly encored by one of Sousa's popular marches.

The cornet solo by Mr. Herbert L. Clarke was played in elegant style. Mr. Clarke showed a highly developed technique, energetic attack and interesting individual interpretation. Mr. Clarke beautifully answered his encore with "The Rosary," playing it in a pure and beautiful sonority of tone.

Probably the most impressive piece played was the "Last Days of Pompeii." It was a glorious success for the composer as well as for the band.

There was a faultless rhythm, a rich, velvety touch combined with strength and fine phrasing and a brilliant technique in the characteristics of the piece.

Miss Ada Chambers, the soloist was charming. She possesses a pure soprano voice and sang with much expression.

Miss Jeannette Powers, violin soloist, left a profound impression by her artistic achievement. Her style itself was broad and cosmopolitan and is not fixed in a preconceived mold. Technically, interpretatively and temperamentally she is a violinist who belongs to the first ranks.

Miss Powers eloquently played Schubert's "Serenade." She manifested the faculty of shading down to every mood of the composer. Miss Powers was most cordially received.

Many of Sousa's popular marches and lighter pieces were heartily received. His "Stars and Stripes Forever," "Waiting at the Church" and "I Don't Know Where I'm Goin' But

"I'm on My Way," struck popular chords.

INDIANAPOLIS STAR,

SEPTEMBER 30, 1906.

SOUSA WINS HEARERS

MARCH KING STILL POPULAR

Two Concerts at English's Please
Audiences and Establish
"The Free Lance."

John Philip Sousa, the premier of American march composers, and his band gave concerts at English's Opera House yesterday afternoon and last night, in which the leader's power in thrilling hearts with the rapid, military character of his skill manifested itself as prominently as ever. His programs, as would be naturally expected from a leader of his particular talent, included many of his own compositions, and the applause that followed was a token that the "march king" had lost none of his popularity. "El Capitan" and "The Stars and Stripes" held their own with his new composition, the march from "The Free Lance," and each of them gave pleasure to every hearer.

"The Last Days of Pompeii," a recent composition of Sousa's and as a musical interpretation of Bulwer Lyton's book of that name, made a marked impression. The composition pictured three scenes, the house of Eurbo and Stratonice, Nydia's soliloquy and the destruction of Pompeii and the death of Nydia. It opened with an indefinite theme, airy and caprice like, carried through several variations and portraying well the rooms, the drinking and the dice.

Slowly it changed to the soliloquy of the

blind girl as she contemplated the world of light in which others live and her own where "beings are empty voices." With the low roll of drums and a change of theme to a weird, rhapsodical melody, the scene of the destruction opened, increasing volume and weirdness until at its height there came the terrible earthquake, the melody becoming again deeper and more expressive until at the end it told of the peaceful death of the blind girl.

Among the other numbers were Liszt's "Les Preludes," excerpts from Wagner's "Siegfried" and "Die Walkuere," and a humorous paraphrase on the "Wearin' o' the Green." Other numbers of excellence were a cornet solo, "Bride of the Waves," Herbert L. Clarke; "Card Song" from Sousa's "The Bride Elect," a soprano solo by Miss Ada Chambers, and Gelso's "Caprice Slavonic," a violin solo by Miss Jeanette Powers. These musicians were popular and extra numbers were demanded of them.

REPUBLICAN NEWS

SOUSA RETURNS AFTER T E YEARS

Best of All The Bands Here
Once More

VARIED AND DELIGHT-
FUL PROGRAM AT JEF-
FERSON.

Everything In It, From Rag-
Time To Wagner—Good So-
loists Add To The Evening—
Audience Big And Pleased.

John Philip Sousa returned to Hamilton with his band last night after an absence of just ten years. The famous conductor was warmly greeted by an audience of 1,200 at The Jefferson theater. Interest in the concert was not confined to Hamilton. Oxford sent down a large delegation, including a party of school girls. Other parts of the county had their musical folk here, and there were many Cincinnatians in the house, including Herman Bellstedt, the cornetist.

Sousa grows no older in appearance and vigor, though as a conductor his art may be a little more mature. He handles the 56 pieces of his great band with a grace and ease that pleasantly contrast with the antics of some of the Continental band-masters. His program last night was magnificent. There was something in it to appeal particularly to every taste. The numbers ranged from "I Don't Know Where I'm Going, but I'm on My Way," and "Waiting at the Church" to

Lizt Prelude; from "Kansas" and "Tearing O' The Green" to Wagner's "The Ride of the Valkyries" and tremendous passages from Siegfried.

Mr. Sousa's band of today has greater versatility and power than any of his previous organizations. He attempts more pretentious things and does them better. The way he developed the power and beauty of the Siegfried excerpts was a revelation to those who supposed that they would never be able to see anything in Wagner. The Sousa marches seemed a little stale and unprofitable for a moment while the grand Wagnerian harmonies lingered in the ear.

One of the gems of the program was the second movement from Sousa's "Last Days of Pompeii," picturing the blindness of Nydia. It is a subdued, darkened mysterious thing of matchless sweetness. But little brass is used in its rendering. Many believed it to be the best of all Mr. Sousa's creations. Nydia's Death, following the vivid Destruction of Pompeii, bore a suspicious resemblance in many of its phrases to Nearer My God to Thee.

Herbert L. Clarke, the cornetist, got an appreciative recall, and charmed everyone by playing The Rosary. He is a cornetist of the first order. In fact all of Sousa's auxiliary forces are capable people. Miss Ada Chambers has a splendid operatic soprano voice, of range and quality. If anything is to be said in criticism of her work it is that she is deficient in feeling. Miss Jeanette Powers, the violinist, gave one of Geloso's Slay pieces so well that there was an insistent call for more. She responded with as beautiful a rendering of Schubert's Serenade as this splendid old favorite has ever had on a Hamilton concert stage.

Sousa has adopted the sensible rule of placarding all his encores so that the audience always knows what is doing. He was very liberal last night, the encore program including El Capitan, The Rosary, The Diplomat, Waiting at the Church. In Kansas, I don't know Where I'm Going, but I'm on My Way, The Free Lance, Stars and Stripes Forever, Manhattan Beach, Washington Post, and other old favorites.

There was considerable interest in the Free Lance piece. This is the new Sousa opera that Klaw and Erlanger will launch in London in the spring. Sousa will go over to conduct.

The band came here from Xenia last night, and left for Springfield, where it plays several days at the carnival.

SOUSA PLAYS TO 6,000 PEOPLE

GREAT BAND GIVEN ENTHUSIASTIC RECEPTION.

March King Gives a Number of His Own Compositions as Encores—

Miss Powers' Fine Work on Violin.

John Philip Sousa has captured Springfield. Incidentally, he has captured a good part of the state of Illinois. His conquest is complete. The March King reigns supreme.

Never has so large or so brilliant an audience assembled in the city of Springfield as that which filled every available inch of space in the big state armory last evening and never has a public entertainment in the capital city been so eminently successful.

Swayed by the music of an incomparable band, led by a master who has no superior, over six thousand persons sat in breathless attention. The distinguished success of the evening was undeniable. It was a magnificent augury of the triumph awaiting the great composer for the week of the Illinois Musical Festival.

State dignitaries and men and women prominent in society graced the occasion. The big audience was spellbound. There was the stillness that denotes intense interest—the interest that moves the hearts and that appeals to the kindlier sentiments and the loftier emotions of men.

Artistic Success.

From an artistic point of view the inaugural concert was no less a success. It was the prize programme contest, and Miss Bessie Hanratty, the Springfield young woman whose excellent taste was approved by the world's foremost bandmaster, may well feel proud of the reception accorded the numbers that constituted the inaugural programme.

The concert was sufficiently varied to please every class of concert-goers and it did. It was a programme consisting of the light and the heavy, the operatic and the patriotic, the classic, the descriptive and the popular. The vast audience was responsive to the last degree. Its applause came forth with a spontaneity that spoke volumes.

But is the applause was bestowed without stint, the famous leader was no less liberal in his responses and encore after encore was given. An encore followed every number on the programme, while so imperative was the popular clamor that three encores were responded to after the band had played selections from "The Free Lance."

The "William Tell" overture, familiar to most concert-goers, was the opening number of a programme that held the

rapt attention of the six thousand auditors. The subtle changes that mark this great composition by Rossini were brought out with the skill of the master hand. The beauties of the Alpine surroundings, the storm picture, the call to battle—all found graphic portrayal under the touch of the magic baton.

As an encore to the overture, Sousa's own composition, "The Free Lance," found instant favor. Selections from this exquisitely pretty comic opera were played with a spirit and dash that carried the audience off its feet.

Sextette From Lucia.

Perhaps, however, the Sextette from "Lucia" had been looked forward to with greater delight than any other number on the programme. If such were the case, no disappointment was in store, for this powerful composition, indicative of tragic sentiment and delineating the deeper feelings of the human heart, held dominion over the minds of the great audience. "Robin Adair" was the encore that followed this number.

"Cavalleria Rusticana" has few equals in the world of music. Under the guidance of a skilled leader, it was played with faultless grace, and its manifold beauties were made apparent. The encore that followed this celebrated work by Mascagni brought forth a storm of popular approval, for it was no less than "Dixie." The inspiring strains of this ennobling melody evoked the tenderest and the highest of feelings, and its hold upon the popular fancy was demonstrated anew.

Miss Ada Chambers, who sang the card song from "The Bride-Elect," was obliged to respond to an encore, giving "The Musetta Air from "La Boheme." Her excellent soprano voice was heard to good advantage and she was liberally applauded.

Strauss' divine waltz, "The Beautiful Blue Danube," formed the closing number of the first part of the programme and the waltz that met with such universal approval in the prize programme contest was received with unmistakable marks of favor, while "The Washington Post March," one of Sousa's most famous compositions, was an encore that called forth generous plaudits.

The Sousa compositions found a place in the second part of the programme, and excerpts from "The Free Lance" proved again the popularity of the Sousa music. Two encores followed "The Free Lance." The first was "Waiting at the Church," and the second, "In Kansas."

"A June Night in Washington" and "The Stars and Stripes Forever" constituted the second number of the second part of the programme. The encore was the celebrated "Manhattan Beach March."

Miss Powers' Violin Work.

Miss Jeannette Powers, the talented Decatur girl, was accorded a royal welcome and her fine rendition of Schubert's entrancing "Serenade," on the violin was the most pleasing number of the concert. She responded to an encore, playing "The Rish Fantasia."

The march, "Rakoczy," by Berlioz, with its riot of melody, was the closing number, and the audience filed out of the hall while the band was playing "The Star Spangled Banner."

The inaugural concert last night demonstrated one thing above all else—the excellent acoustic properties of the hall. The building is absolutely free of echoes and when Miss Chambers was singing her voice could be

heard distinctly in the remotest corner of the hall.

Many Box Parties.

Prominent among the auditors of the concert were Governor Deneen and other state officials and members of the state board of agriculture. The governor's pennant was suspended from Governor Deneen's box.

Other boxes were occupied by Lieutenant Governor Sheman and party, Secretary of State Rose and party, State Auditor McCullough and party, Adjutant General A. Scott and party, and a number of the members of the state board of agriculture.

One of the features of the evening was the meeting between Mr. Sousa and Governor Deneen. The celebrated bandmaster and the state executive were introduced to each other at the close of the concert. Especial interest attached to the meeting because of the compliment which the great composer will pay the governor next Thursday evening, which is "Governor's Night" at the festival. On that occasion the McKendree Boys march will be played. McKendree college is the alma mater of the governor and he is president of the college board of trustees.

Waited for Doors to Open.

As early as 6 o'clock last evening big crowds were waiting in front of the armory for the opening of the concert. As a result the doors were thrown open at 7:15 o'clock and the audience began to file in. By the announced time for the opening of the concert the great building was filled, and standing room in the gallery was at a premium.

In order to facilitate the movement of the audience in leaving the hall, the management has decided to throw open the east, west and north exits at the close of the concert. The audience will be asked to file out of the building through these exits, and not through the main doors on the south side of the building.

Illinois State Journal.

SPRINGFIELD TUESDAY MORNING OCTOBER 2 1906

SOUSA TAKES THE CITY BY STORM

World-Renowned March King Holds Vast Audience Spellbound.

OVER 6,000 AT ARMORY

Governor Deneen and State Officials Among Those In Attendance.

APPLAUSE TREMENDOUS

Every Number on the Program Caught Forth Encore and Appreciation of Hearers is Plainly Manifest.

TONIGHT'S SOUSA PROGRAMS



FIRST CONCERT 7 to 9 O'Clock.

THE NATIONS.

- 1—Germany, Overture, "Tannhaeuser" Wagner
- 2—Trombone solo, "Leona" Zimmerman
Mr. Leo Zimmerman.
- 3—America, Grand Fantasia "America" Winterbottom
- 4—France, "The Queen of the Night" Gounod

- 5—Austria, "The Beautiful Danube" Strauss
- 6—Italy, "Mefistofele" Bolto
- 7—Hungary, second Rhapsody Liszt
- 8—Ireland, "St. Patrick's Day" Vieuxtemps
Miss Jeanette Powers.
- 9—Bohemia, "La Boheme". Puccini

SECOND CONCERT

9:30 to 11:30 O'Clock.

FOOTLIGHT FAVORITES.

- 1—Scenes from "Cavalleri Rusticana" Mascagni
- 2—Sextet from "Luca" Donizetti
Messrs. Clarke, Millhouse, Higgins, Zimmerman, Williams and Perfecto.
- 3—Gems from the opera, "Faust" Gounod
- 4—Valse for Soprano, "La Boheme" Ruccini
Miss Ada Chambers.
- 5—Scenes from "Tannhaeuser" Wagner
- 6—Solo for Grand Clarinet, "Norma" Bellini
- 7—Grand Mosaic, "Lohengrin" Wagner
- 8—Violin Solo—"Die Meistersinger" Wagner.
- 9—Excerpts from "Carmen" Bizet

The gates of Springfield are open to the March King. He is in possession of the city and his supremacy is undisputed. John Philip Sousa is king. He has made his triumphal entry into the capital of the Prairie state and the people have bowed before him.

Over six thousand persons felt the potency of his sway last evening. Many thousand more will fall within his power before the week of the Illinois musical festival is over.

The town—the state of Illinois, as represented by the thousands in the city—has been taken by storm. His dominion over the hearts of thousands is complete.

Under the spell of the music of a superb band—a band unequaled in the world—more than six thousand persons last night heard the inaugural concert of the Illinois musical festival. It was the prize program concert and it did credit threefold—to Mr. Sousa himself and his peerless band, to Miss Bessie Hanratty, the Springfield young woman whose musical judgment found commendation from the world's most renowned bandmaster, and to the people of the capital city and of the state of Illinois whose rapt interest was that of an audience keenly appreciative of the best that the world has to give in the way of music.

Audience Is Deeply Moved.

It was a responsive audience—it was an audience that was deeply moved. Breathless interest characterized it from the beginning to the end of the program. It was almost the stillness of death itself—it was the stillness that is in itself the highest tribute an audience can bestow.

There was applause and it was not an applause that was perfunctory or meaningless. It was a significant applause, and it spoke plainly the feelings of the vast assemblage. Nor was this applause limited to any particular part of the evening's entertainment. It was called forth again and again and there was not a number on the program that did not elicit an encore, while the playing of excerpts from "The Free Lance," Sousa's latest composition, called forth plaudits so imperative and so unceasing that the celebrated band was required to respond to three recalls.

There was not a hitch to mar the evening's enjoyment. It was simply the great Sousa and the audience was keenly alive to that fact and demonstrated its pleasure over and over.

Persons of Prominence Present.

Men and women high in official and social station were there. State dignitaries and society leaders were prominent among the auditors. But after all, it was all one—it was a Sousa audience and from the "William Tell" overture, which opened the concert, to "The Star Spangled Banner," which closed it, there was unceasing enjoyment, which was evidenced repeatedly by the great crowd.

It was a concert such as must have appealed to every class of people. It combined all elements, for it embraced the classical, the operatic, the patriotic and the descriptive.

It would be hard to determine what

was the favorite with the audience, for the audience was very nearly impartial. "The William Tell" overture struck a responsive chord, but so did "The Washington Post," "Manhattan Beach," and, by no means, last, "The Stars and Stripes Forever."

Patriotism was at a high ebb. "The Stars and Stripes Forever," "The Star Spangled Banner" and "Dixie Land" stirred the multitude until the loftiest sentiments of the human heart were uppermost. Then there was the catchy rhythm, the swing, the dash, the animation of the operatic music. Truly, it was a musical wonderland. It was a maze and the audience was bewildered.

Encores Find Great Favor.

The encores, which were given with a liberal hand, were none the less pleasing than were the numbers on the original program. "The Washington Post," "Dixie," "Manhattan Beach," "El Capitan," "Robin Adair," "Waiting

At the concert, the descriptive selection, "In Kansas," all found favor and the audience lost control of itself and yielded to the masterful spirit of the great leader.

The "William Tell" overture formed the initial number. It abounds in subtleties. Its power, its wonderful possibilities, its vividness are known to almost every concert-goer. What, then, must have been the effect when this marvelous composition by Rossini was played under the leadership of the far-famed Sousa? The auditor could conjure up the whole picture. He could see the beautiful Alpine scenery, he could hear the trumpet call to battle, he could trace the delicate touches of harmony and—he could feel it all.

The encore to the overture was "El Capitán" and selections from this pretty opera were more than acceptable.

Then came the sextette from "Lucia," which will be regarded by many as the most fascinating of the numbers on the inaugural concert program. It abounded in pathos, for the sentiment is tragic, and there is no shade of meaning of which the great composition by Donizetti is susceptible that did not find expression. The encore was "Robin Adair."

Music Holds Audience Spellbound.

Music draws all the world together and makes all humanity akin. This truth met with no better proof than in the playing of Mascagni's "Cavalleria Rusticana." Translated, the title means, "Rustic Chivalry." The Mascagni work is known wherever music is known and its power over the human mind is intense. As played by the great band at the armory new beauties were unfolded and it held the audience as in a trance. "Dixie" followed as the encore number.

"The Card Song" from "The Bride-Elect" gave the audience its first opportunity to hear Miss Ada Chambers, the gifted soprano. Both in the original number and in the encore, "The Mussetta Air" from "LaBoheme," she displayed the remarkable power with which she is endowed.

"The Blue Danube" waltz, ever a popular favorite, closed the first part of the program. Its popularity was again evidenced and it brought forth the encore, "The Washington Post."

The second part of the program was opened with excerpts from "The Free Lance," which met with so decided a welcome that three encores were given. They were "Waiting at the Church," and "In Kansas."

"June Night in Washington" and "The Stars and Stripes Forever" formed a double number that had no superiors in the entire concert. The celebrated "Manhattan Beach" march was played as an encore.

Miss Powers Scores Success.

Miss Jeannette Powers, the gifted Decatur girl, has won her way into the favor of Springfield and Illinois music lovers. Her violin playing last night scored one of the greatest successes of the evening. Schubert's "Serenade" was followed by "The Irish Fantasia" as an encore.

The tumultuous nature of the Hungarian people was typified in the march, "Rakoczy," by Berloiz. Its riot of melody was brought out by the celebrated band.

As the great audience, which had filled every part of the big building, slowly filed from the hall, the ever-welcome, ever-inspiring "Star Spangled Banner" was played.

The excellent acoustic properties of the state armory were given a supreme test last evening. There is not an echo to be heard and when Miss Chambers was singing her voice reached to the remotest corner of the hall.

Governor Deneen Occupies Box.

There were a number of box parties at the concert last evening.

Prominent among the auditors of the concert were Governor Deneen and other state officials and members of the state board of agriculture. The governor's pennant was suspended from Governor Deneen's box.

Other boxes were occupied by Lieutenant Governor Sherman and party, Secretary of State Rose and party, State Auditor McCullough and party, Adjutant General Scott and party and a number of the members of the board of agriculture.

A pretty box party, occupying box R was given by Mrs. Harris Hickox. Others occupying the box were Mrs. George W. Chatterton, sr., Mrs. George W. Chatterton, jr., Mr. and Mrs. C. V. Hickox, Mr. and Mrs. George Bunn, Mr. and Mrs. John C. Lanphier, Miss Alice Bunn, W. E. Shutt, jr, Doctor and Mrs. Stericker John W. Bunn, John Black.

In another box were Mr. and Mrs. H. F. Dorwin, Mr. and Mrs. Frank Fisher, Reid and Ewing Fisher, Misses Hannah, Caroline and Julia Fisher, the Misses Buck, Mr. and Mrs. S. C. Dorwin, Dr. H. B. Buck.

Governor Meets March King.

A pretty feature of the concert last evening was the meeting between Governor Deneen and Mr. Sousa. The pleasure afforded the governor by the evening's entertainment had been apparent to every observer and when, at the conclusion of the concert, the executive was introduced to the distinguished bandmaster, there was a buzz of approving and interested comment.

Especial interest attached to the meeting because of the compliment which the great composer will pay to the governor next Thursday evening, which is "Governor's Night" at the festival. On that occasion the "McKendree Boys March" will be played. McKendree college is the alma mater of Governor Deneen and he is president of the college board of trustees.

One of the incidents of the appearance of the Sousa band in the city was the dinner given last evening by United States Circuit Clerk James T. Jones and Mrs. Jones for Miss Powers. Miss Powers frequently has visited in Springfield and has been a friend of Mr. and Mrs. Jones for a number of years.

Crowds Wait for Opening.

As early as 6 o'clock last evening big crowds were waiting in front of the armory for the opening of the concert. As a result the doors were thrown open at 7:15 o'clock and the audience began to file in. By the announced hour for the opening of the concert the great

building was filled, and standing room in the gallery was at a premium.

In order to facilitate the movement of the audience in leaving the hall the management has decided to throw open the east, west and north exits at the close of the concerts. The audience will be asked to file out of the building through these exits, and not through the main doors on the south side of the building.

NEWS

SOUSA WILL AGAIN DRAW BIG CROWD

Indications are That the Great Success
of Last Evening Will be
Duplicated.

TWO CONCERTS TONIGHT

"The Nations," and "Footlight Favorites" to
Be Played—Audience of Over 6000
Hears Inaugural Program.

FIRST CONCERT:

7 to 9 O'Clock.

The Nation.

- Germany, Overture, "Tannhauser" Wagner
- Trombone solo, "Leona" Zimmerman
- Mr. Leo Zimmerman.
- America, Grand Fantasie "America" Winterbottom
- France, "The Queen of Sheba," Gounod
- Miss Ada Chambers.
- Austria, "The Beautiful Danube," Strauss
- Italy, "Mefistofele" Bolto
- Hungary, second Rhapsody Liszt
- Ireland, "St. Patrick's Day" Vieuxtemps
- Miss Jeanette Powers.
- Bohemia, "La Boheme" Puccini

SECOND CONCERT.

9:30 to 11:30 O'Clock.

Footlight Favorites.

- Scene from "Cavaleri Rusticana" Mascagni
- Sextet from "Lucia" Donizetti
- Messrs. Clarke, Millhouse, Higgins, Zimmerman, Williams and Perfecto.
- Scene from the opera, Faust... Gounod
- Valse for Soprano, "La Boheme" Rucini
- Miss Ada Chambers.
- Scene from "Tannhauser" Wagner
- Solo for Grand Clarinet, Norma Bellini
- Grand Mosaic, "Lohengrin" Wagner
- Waltz solo—"Die Meistersinger" Wagner
- Scene from "Carmen" Bizet

The second evening of the Illinois musical festival promises to attract as large and as brilliant a gathering as assembled in the state armory to hear the inaugural concert last night. With a rush that denoted the hold the Sousa concerts have upon the people after the pre-eminent success of last evening, the sale of reserved seats began at the armory this morning and continued throughout the day. When the concert opens this evening there is every indication that a crowd equaling that of last night will be present.

The first concert of tonight, opening at 7 o'clock, will be devoted to a "Program of the Nations." It will include some of the most famous compositions of all times. "Tannhauser" has given undying fame to Wagner. It is the fifth of the Wagnerian operas and was first produced at Dresden in 1845. The overture is one of the most celebrated orchestral works in existence.

The Night of the Classical Sabbath from "Mefistofele," is an Italian composition and was written by Boito. It tells in beautifully poetic form the story and moral of "Faust."

"The Beautiful Blue Danube," a favorite with last night's audience, will be heard again this evening. It was written by Johann Strauss, who has been called the Waltz King.

The second program of the evening is given over to "Footlight Favorites." "Cavallaria Rusticana" and the sextette from "Lucia," both of which brought forth the unstinted plaudits of the big audience last night, will be heard again this evening. Three Wagnerian compositions are embraced in the concert—scenes from "Tannhauser," grand Mosaic, "Lohengrin," and the Prize Song from "Die Meistersinger."

No number on the inaugural program was heard with greater enjoyment than Miss Jeannette Powers' violin playing. Her reappearance this evening, therefore, will be awaited with no small degree of interest. "Carmen," excerpts from which will be played tonight, is the grand opera that crushed the spirit of Bizet because of its apparent failure and sent him, heartbroken, to the grave at the age of thirty-six. The second concert tonight opens at 9:30 o'clock.

Over six thousand persons assembled in the armory last evening to hear the inaugural concert. State dignitaries and society leaders were present and the audience was the largest that ever assembled for a public entertainment in Springfield.

From beginning to end the audience was responsive. Its plaudits were generous and frequent and encores were given with a lavish hand.

Patriotic fervor was the keynote of the evening. "The Star Spangled Banner," "The Stars and Stripes Forever," and "Dixie Land" wrought the audience to a high pitch of enthusiasm.

The program, however, was of a varied character, and the operatic selections proved to be no less a source of pleasure. Encore numbers such as "The Washington Post," "El Capitan" and "Manhattan Beach" were received with royal favor.

Miss Ada Chambers was heard in "The Card Song," "From the Bride Elect" and as an encore, sang "The Musetta Air" from "La Boheme."

There were a number of box parties at the concert last evening.

Prominent among the auditors of the concert were Governor Deneen and other state officials and members of the state board of agriculture. The governor's pennant was suspended from Governor Deneen's box.

Other boxes were occupied by Lieutenant Governor Sherman and party, Secretary of State Rose and party, State Auditor McCullough and party, Adjutant General Scott and party and a number of the members of the board of agriculture.

A pretty box party, occupying box R was given by Mrs. Harris Hickox. Others occupying the box were Mrs. George W. Chatterton, sr., Mrs. George W. Chatterton, jr., Mr. and Mrs. C. V. Hickox, Mr. and Mrs. George Bunn, Mr. and Mrs. John C. Lanphier, Miss Alice Bunn, W. F. Shutt, jr., Doctor and Mrs. Stericker, John W. Bunn, John Black.

In another box were Mr. and Mrs. H. F. Dorwin, Mr. and Mrs. Frank Fisher, Reid and Ewing Fisher, Misses Hannah, Caroline and Julia Fisher, the Misses Buck, Mr. and Mrs. S. C. Dorwin, Dr. H. B. Buck.

In order to facilitate the movement of the audience in leaving the hall the management has decided to throw open the east, west and north exits at the close of the concert. The audience will be asked to file out of the building through these exits and not through the main doors of the south side of the building.

SOUSA RENDERS GREAT MUSIC

THRILLS HEARERS WITH WAGNER FAVORITES.

Grand Opera Selections are Magnificently Rendered—Fine Work of Soloists With the Band.

The music of John Philip Sousa and his band has a firm hold upon the public. This was demonstrated anew last night when the second evening of the Illinois Musical festival drew thousands of interested listeners to the two concerts in the state armory.

Again it was a popular tribute to the great bandmaster. It was a tribute of such a character that there was no mistaking its warmth of its sincerity. Thousands were attracted to the great building by the magic power of Sousa's name and Sousa' music, and thousands fell under the spell of the wizard musician.

Intensity of interest, responsiveness, marked the great gathering, as it had done the previous night, and the popular plaudits drew forth encore upon encore. It was a triumph all the way through and even this distinguished conductor, accustomed as he is to repeated recalls and to popular demonstrations, must have felt the inspiration of the occasion.

Brilliant Programmes.

There were two programmes and hundreds of auditors remained through both. They were loath to leave. They seemed unable to depart from an influence that was both pleasing and uplifting. They were in ecstasy over the music of Wagner and Liszt and Bpito and Mascagni, but they were no less so over the compositions of Sousa himself, and the encores, which of themselves would have formed a programme of rare enjoyment, were greeted with an enthusiasm that was intensified with each recall.

"The Nations" and "Footlight Favorites"—it was a double attraction such as never before has been known in Springfield, and it is little wonder that the enthusiasm of the two audiences overreached all bounds. While the two concerts were what will be considered, probably, the "best" of the week, the attention given to the famous

masterpiece was so graphic, so powerful, so fascinating, that interest was not lacking from beginning to end. As encores, some of Sousa's most popular compositions were played.

Wagnerian Music.

Wagnerian music predominated in the two concerts, and it was difficult to determine whether the "Tannhauser" overture, which opened the initial programme, scenes from "Tannhauser," the grand mosaic, "Lohengrin," or the prize song from "Die Meistersinger," the last three appearing on the second programme was the favorite of the classic music with the two audiences. As an encore to the "Tannhauser" overture, "The Invincible Eagle" proved to be highly acceptable and the contrast between the heavier and more somber tones with the lighter and gayer was a source of pleasure of a genuine sort.

The Soloists.

Leo Zimmerman appeared on the early programme of last evening, and his trombone solo, "Leona," brought forth the pretty "Star of My Life," as an encore.

Miss Ada Chambers showed a marked improvement over the opening night in her singing. Her rendition of the selection from Gounod's opera, "The Queen of Sheba," gave her a better opportunity than did her selections on Monday night to show the rare beauty

TONIGHT'S SOUSA PROGRAMS



FIRST CONCERT

7:00 to 9:00 O'Clock.
GRAND ARMY PROGRAM.

- 1—Overture, "Jubel".....Weber
(My Country 'Tis of Thee.)
- 2—Euphonium solo, "Militaire,"
..... Boccalari
Mr. John J. Perfetto.
- 3—"A Day in '63".....Reeves
- 4—Soprano solo, "My Own,
My Geraldine".....Sousa
Miss Ada Chambers.
- 5—Songs and Dances of Stephen Foster.
- 6—Songs of Grace and Songs of Glory.....Sousa
- 7—Scenes from "El Capitan"
.....Sousa
- 8—Violin solo, "Rondo Capriccioso"St. Saens
Miss Jeannette Powers.
- 9—Plantation Songs and DancesClarke

SECOND CONCERT

9:30 to 11:30 O'Clock.

ALL ABOUT SOLDIERS.

- 1—Overture, "Rienzi".....Wagner
 - 2—Cornet solo, "The Trumpeter of Sakkingen,".....Neissler
Mr. Herbert L. Clarke.
 - 3—Tone picture, "The Emperor's Review".....Ellenberg
 - 4—Soprano solo, "Ave Maria"
.....Gounod
Miss Ada Chambers.
 - 5—Scenes historical, "Sheridan's Ride".....Sousa
 - 6—Overture, "Light Cavalry"
.....Suppe
 - 7—Soldiers' chorus from "Faust"
.....Gounod
- Trombone section: Messrs. Zimmerman, Corey, Lyon, Williams, Perfetto and Kara.
- 8—Violin solo, "Scene de la Czarda"Hubay
Miss Jeannette Powers.
 - 9—"The Cavalry Charge"....Luders

of her voice. She gave "The Nightingale" as an encore.

At the second concert Miss Chambers gave a selection from "The Bohemian Girl," very effectively.

Miss Jeannette Powers in the second concert gave a beautiful interpretation of the "Prize Song" from Wagner's "Der Meistersinger." This solo resulted in a demand for her reappearance when she played "Ziegenwelsen."

The solo for clarinet gave the Sousa audiences their first opportunity to hear Joseph Norrito.

Box Parties.

Many persons prominent in official and social life were in attendance again last evening. Among them were United States Senator Hopkins, the supreme court justices, Governor Deneen, Lieutenant Governor Sherman, former Governor Yates, Secretary of State Rose, State Auditor McCullough, Adjutant General Scott and members of the board of agriculture.

Boxes were occupied by Governor Deneen and party, Lieutenant Governor Sherman and party, Secretary of State Rose and Auditor McCullough and party, and members of the state board of agriculture.

Adjutant General Scott's party included Mrs. Henry Yates, Mr. and Mrs. Charles A. Starne, Mr. and Mrs. Fred Morgan, Mr. and Mrs. W. H. VanValkenburgh, former Governor and Mrs. Yates, and Mrs. James H. Hirsch, who is the guest of Mrs. Yates.

SOUSA THRILLS TWO AUDIENCES

Magic Influences of Music of
Renowned Band Destined
To Hold Sway.

FESTIVAL IS SUCCESS

Everyone Charmed With the
Selections Played by
March King.

TONIGHT'S SOUSA PROGRAMS



FIRST CONCERT 7:00 to 9:00 O'Clock. GRAND ARMY PROGRAM.

- 1—Overture, "Jude".....Weber
(My Country 'Tis of Thee.)
- 2—Euphonium solo, "Militaire,"
.....Boccalari
Mr. John J. Perfetto.
- 3—"A Day in '63".....Reeves
- 4—Soprano solo, "My Own,
My Geraldine".....Sousa
Miss Ada Chambers.
- 5—Songs and Dances of Ste-
phen Foster.
- 6—Songs of Grace and Songs
of Glory.....Sousa
- 7—Scenes from "El Capitan"
.....Sousa
- 8—Violin solo, "Rondo Capric-
cioso".....St. Saens
Miss Jeannette Powers.
- 9—Plantation Songs and
Dances.....Clarke

SECOND CONCERT 9:30 to 11:30 O'Clock.

ALL ABOUT SOLDIERS.

- 1—Overture, "Rienzi".....Wagner
- 2—Cornet solo, "The Trum-
peter of Sackingen,".....Neisler
Mr. Herbert L. Clarke.
- 3—Tone picture, "The Emper-
or's Review".....Ellenberg
- 4—Soprano solo, "Ave Maria"
.....Gounod

- Miss Ada Chambers.
- 5—Scenes historical, "Sheri-
dan's Ride".....Sousa
 - 6—Overture, "Light Cavalry"
.....Suppe
 - 7—Soldiers' chorus from
"Faust".....Gounod
- Trombone section: Messrs. Zim-
merman, Corey, Lyon, Wil-
liams, Perfetto and Kara.
- 8—Violin solo, "Scene de la
Czarda".....Hubay
Miss Jeannette Powers.
 - 9—"The Cavalry Charge"....Luders

The magic influence of the music of John Philip Sousa and his band is destined to hold sway throughout the week of the Illinois Musical festival.

There can be no disputing the claim that the great band leader has upon public favor and the stirring, the soothing, the inspiring, the exalting, the animating melodies that come from the world's most famous band will continue throughout the week to enthral thousands.

It did so last night, as it had done on the preceding evening, and it will do so nightly until the Sousa engagement is ended. The second evening of the Illinois Musical festival drew forth audiences numbered by the thousand. They were audiences that were enthusiastic, and the same intensity of interest, so plainly in evidence at the inaugural concert, manifested itself again.

There was all in the two concerts that the most exacting could wish. If the classical predominated on the original programs, it was set off by the livelier tunes from the comic opera successes, and the encores were so freely given and called forth so much appreciation that they might easily alone have constituted the program of the evening.

Familiar Piece Makes "Hit."

The nations seem to vie with one another in the opening concert. It was a "Program of the Nations," and it was typically representative in its world-wide scope. Compositions of Germany, France, America, Italy, Hungary—masterpieces that will last for all time—were heard by an audience that saw in these great works new beauties and added power. But it was by no means wholly a classical program—it was not more than half so, for there were breezy and rollicking and rhythmical comic opera airs, and even the familiar "Everybody Works But Father," which, as a humorous selection, relieved the somber tones of "Mefistofele" and "Tannhauser." And "Everybody Works But Father" took with the audience. It made a distinct "hit." It produced laughter and applause and it was scarcely less welcome than the shuffling melody of "Down South," which succeeded it as an encore.

In like manner, "Footlight Favorites," which made up the second concert of the evening, was not limited to music of the heavier sort. It called forth "The Free Lance," "Dixie Land," "Liberty Bell," and it offered a program that pleased every patron.

"America" Arouses Patriotism.

The "Tannhauser" overture opened the initial concert. All the charm of the legend on which "Tannhauser" is based found an adequate vehicle of expression in the Sousa band, while the powerful, intense strains of the Wag-

nerian production were set off by the "The Invincible Eagle."

Mr. Leo Zimmerman appeared on the early program and his trombone solo afforded a highly acceptable number. As an encore he played "Star of My Life."

The beautiful fantasia, "America," aroused the patriotism of the audience and it is doubtful whether anything in the early program was more greatly enjoyed. The recall brought forth "Ramona."

"The Beautiful Blue Danube" never requires a champion. The Strauss waltz is known wherever music is known and appreciated and this number met with a reception as cordial as it did on the night before. Three encores were responded to—"The Stars and Stripes Forever," "Everybody Works But Father" and "Down South."

Miss Ada Chambers' two selections—the second an encore—again proved her title to recognition as a soprano of marvelous power. She sang "The Queen of Sheba" and "The Nightingale."

Meets With Appreciation.

The Night of the Classical Sabbath, from "Mefistofele," was followed by selections from "The Diplomat" as an encore. Liszt's "Second Rhapsody;" the fantasia, "St. Patrick's Day," played by Miss Powers, and the grand mosaic, "La Boheme," completed the concert.

The celebrated Mascagni work, "Cavalleria Rusticana," formed the introduction to the second concert, and "Liberty Bell" was played as the encore. The sextette from "Lucia" once more afforded one of the strongest numbers and "Miserere," played as the encore, met with an appreciation quite as decided.

Gems from "Faust" was played with all the coloring, the brightness, the warmth, the gayety, the sadness of which the Gounod composition is susceptible. The encore was "The Preacher and the Bear."

Miss Chambers' singing of "La Boheme," and, as an encore, "Calmas the Night," was followed by scenes from "Tannhauser," which brought forth excerpts from "The Free Lance."

The solo for clarinet gave the Sousa audiences their first opportunity to hear Mr. Joseph Norrito. "Dixie Land," was the popular encore for the grand mosaic, "Lohengrin," while the Prize Song from "Die Meistersinger," played by Miss Powers, resulted in a demand for her reappearance, when she played "Ziegelneweisen." Excerpts from "Carmen" constituted the final number on the second program of the evening.

Many persons prominent in official and social life were in attendance again last evening. Among them were United States Senator Hopkins, the supreme court justices, Governor Deneen, Lieutenant Governor Sherman, Former Governor Yates, Secretary of State Rose, State Auditor McCullough, Adjutant General Scott and members of the board of agriculture.

Boxes were occupied by Governor Deneen and party, Lieutenant Governor Sherman and party, Secretary of State Rose and Auditor McCullough and party, and members of the state board of agriculture.

Adjutant General Scott's party included Mrs. Henry Yates, Mr. and Mrs. Charles A. Starne, Mr. and Mrs. Fred Morgan, Mr. and Mrs. W. H. Van Valkenburgh, Former Governor and Mrs. Yates, and Mrs. James H. Hirsch, who is the guest of Mrs. Yates.

SPRINGFIELD NEWS.

OCTOBER 5, 1906.

SOUSA WILL PAY HONOR TO DENEEN

"McKendree March" Will be Played
Out of Respect to the Governor
of Illinois.

PROGRAMS ARE NOTABLE

Second Concert Will be Regarded by Many
As Best of the Week—Patriotic Airs
for the Early Program.

To-night will be "Governor's Night" at the Illinois Musical festival and the occasion probably will draw the largest audiences that have assembled in the State Armory during the week of the Sousa engagement. Governor Deneen, Lieutenant Governor Sherman and other state officials will be present at the second concert this evening.

As a compliment to the governor and the lieutenant-governor, the "McKendree Boys' March" will be played at both concerts. The march, which was played by the Sousa band at the Louisiana Purchase exposition which was received with marked favor, was written by Prof. Arnold Pesold of St. Louis, son of Prof. Frederick Pesold, who for many years was director of the music department of McKendree college of Lebanon, Ill. The production was dedicated to Dr. McKendree H. Chamberlin, president of the historical institution founded in 128.

Governor Deneen and Lieutenant-Governor Sherman both are graduates of McKendree college, and the governor also is president of the college board of trustees. The march will find a place on the two programs this evening in recognition of the presence of the two ranking officials of the state.

Concerts Will be Memorable. . .

Besides the governor and the lieutenant-governor, other state officials and members of the board of agriculture will be in attendance at the two concerts to-night, while society people will be out in force.

The concerts this evening will be memorable in the week's engagement of the Sousa band. By many the second concert will be considered the best of the entire festival. It includes "The Dying Poet," one of the most famous compositions in the world of music, and "Zampa," which was Herold's masterpiece. Liszt's "Second Rhapsody" and Moszkowski's suite, "The Nations," which are almost unexcelled in the world's great musical productions, also will be heard, while the reappearance of Miss Jeanette Powers, whose violin playing has been one of the most pleasing features of the week, will be hailed with joy.

SOUSA MUSIC STIRS THOUSANDS

GREAT TRIUMPH SCORED BY THE
FAMOUS BAND.

Patriotic Numbers and the Masterpieces of All Times Make Up Two Concerts of Great Enjoyment—
"McKendree March" Played as a Tribute to Governor Deneen and Lieutenant Governor Sherman—
Strong Program Offered This Evening.

TONIGHT'S SOUSA PROGRAMS



FIRST CONCERT 7:00 to 9:00 O'Clock.

ALL SOUSA PROGRAM.

- 1—Excerpts from "The Free Lance" (New.)
- 2—Song for Cornet, "Oh, Warrior Grim," from "El Capitan." Mr. Herbert L. Clarke.
- 3—Suite—"Three Quotations:"
(a) "The King of France."
(b) "And I, Too, Was Born in Arcadia."
(c) "Nigger in the Woodpile."
- 4—Soprano Solo, Card solo from "The Bride Elect."
Miss Ada Chambers.
- 5—Symphonic Poem, "The Charlotte Race."
- 6—Suite, "At the King's Court":
(a) Her Ladyship, the Countess.
(b) Her Grace, the Duchess.
(c) Her Majesty, the Queen.
- 7—(a) Idyl, "The Summer Girl."
(b) March, "The Diplomat."
- 8—Reverie for Violin, "Nymphalin."
Miss Jeannette Powers.
- 9—Gems from "The Bride Elect."

SECOND CONCERT 9:30 to 11:30 O'Clock.

REQUEST PROGRAM.

- 1—Second Polonaise.....Liszt
- 2—Duet for cornet and trombone, "Miserere"....Verdi
Messrs. Clarke and Zimmerman.
- 3—Suite L'Arlesienne.....Bizet
(a) Prelude.
(b) Minuetto.
(c) Adagletto.
(d) Carillon.
- 4—Soprano solo, "Goog Bye".....
.....Tostl
Miss Ada Chambers.
- 5—Mosaic, "La Reine de la Mer" ("Queen of the Sea").....Sousa
- 6—Rhapsody, "The Welsh" (New).....Germar
- 7—(a) Idyl, "A June Night in Washington".....Nevin
(b) March, "Washington Post".....Sousa
- 8—Violin solo, "Romance sans Parole".....Wieniawski
Miss Jeannette Powers.
- 9—Overture, "William Tell".....Rossini

John Philip Sousa and his magnificent band scored the greatest triumph last night since their arrival in this city, when two big audiences were enthused with patriotic music and selections from the great masters. The immense hall, crowded with thousands, rang time and again with tremendous bursts of applause as the band finished playing some particularly striking selection.

An incident that took the fancy of the audience occurred when announcement was made from the stage during the second concert that Governor Deneen was unable to be present, owing to the birth of a baby daughter to Mrs. Deneen. The audience applauded vigorously when the announcement was made, but when the band struck up the familiar air of "Molly and I and the Baby" in Sousa's inimitable style, the applause was fairly deafening. The audience was unaware, however, that Mrs. Deneen was seriously ill.

Both concerts last night were attended by crowds which packed the balcony to the limit and filled the larger part of the first floor, there being in the neighborhood of 10,000 people present at both concerts. Beginning with a selection by Bendix, "Tone Pictures of the North and South," the first concert breathed patriotism throughout.

In the cornet solo, "Sounds from the Hudson," given by Herbert L. Clark the same feeling was evidenced. magnificent number was Meyerbeer's "Benediction of the Poignards," which was played with a stateliness of expression.

"Nearer My God to Thee" as an encore to the former selection was peculiarly appropriate and played with much feeling by the great organization. The patriotic spirit again breathed in a number of gems from "The Yankee Consul," (Robyn) which evidently was much appreciated by the audience.

McKendree March Played.

"The McKendree Boys," a march written by Prof. Fred Pesold, a former director of music in McKendree college at Lebanon, Ill., was played as an especial tribute to Governor Deneen and Lieutenant Governor Sherman, both of whom are graduates of this college. Governor Deneen could not be present, but Lieutenant Governor Sherman with a party of friends, together with the state officers and the justices of the supreme court and their wives, occupied boxes. This march, together with Sousa's own magnificent composition, "The Stars and Stripes Forever," made the patriotic element predominant. Still other selections of this nature were Sousa's compositions, "Hail to the Spirit of Liberty," and the march, "Imperial Edward," given as encores.

Two humorous features of this concert were the rendition of the popular air "Bedelia," and the selection "In Kansas," (Weber.) Both numbers provoked hearty applause, particularly the latter, which seems to have become popular with Springfield audiences

since Sousa has brought out the humorous features to so high a degree.

The soprano solo by Miss Ada Chambers, "More Rezal in His Low Estate," (Gounod), was magnificently given. As an encore she gave an air from "La Boheme," (Puccini). Miss Chambers also won much applause at the second concert with her rendition of a valse, "Parla" by Arditi and gave as an encore the beautiful selection, "Calm As the Night."

Miss Jeanette Powers in her violin solo, "Zigeunerweisen," a Sarasate number, was accorded great applause at the first concert, responding with an Irish fantasia. She was received with equal enthusiasm at the second concert when she played an andante and allegro vivace from a Mendelssohn concerto.

The second concert was particularly rich in selections from the master musicians of all ages. Herold's overture to "Zampa," a beautiful selection, "The Swiss Boy" by Araban, arranged for a duet for cornets and given by Messrs. Clarke and Millhouse, were especially pleasing, while Liszt's "Second Rhapsody" called forth much applause.

As an encore, the splendid march "The Stars and Stripes Forever," was played. This aroused such enthusiasm that the bandmaster responded to the encore by giving the favorite selection of many, Strauss' "Beautiful Blue Danube."

Other excellent numbers were Gottschalk's meditation, "The Dying Poet," and a suite from Moszkowski's "The Nations." The program closed with "The Forge in the Forest," an idyl by Michaelis.

Tonight the first concert will consist of an "All Sousa Program" and the second concert will be a "Request program. At the first concert every selection given will be the work of the great bandmaster himself, who is famous for the virile qualities of his compositions. Excerpts will be given from such famous compositions as "The Free Lance," "The Bride Elect," "El Capitan," together with a number of the marches which have made the name of Sousa known around the world.

The second program probably will be considered by many the best of the week. It will consist entirely of numbers for which requests have been made by various persons who have been present in the audience during the week. Such magnificent compositions will be given as Liszt's second polonaise, a duet for the cornet and trombone from Verdi's "Miserere," Bizet's suite "L'Arlesienne," a violin solo, Wieniawski's "Romance Sans Parole," the overture to Rossini's "William Tell," a Sousa mosaic, "La Reine de la Mer," and one of his marches, "The Washington Post."

Reserved seats are on sale daily at the box offices in the state armory, where seats may be reserved for any concert of the week. Seats may be reserved also any day during the remainder of the week for the concert of the same evening at the office of Harry T. Morgan & Co., 504 East Monroe street; Broadwell's drug store, Fifth and Washington streets, and at the Woman's building on the state fair

As the first strains of the well known air struck the ears of the audience, a storm of applause swept the great hall, and for a moment even the notes of the band were drowned out. The tribute of the great bandmaster to Illinois' governor occurred at the second concert of the evening. It was expected that Governor Deneen would attend this concert and many in the audience were evidently disappointed at his absence.

Then came the announcement which resulted in such enthusiasm. Charles Morgan came to the front of the stage and announced that on behalf of the management he was requested to announce that Governor Deneen had sent word he could not be present owing to the birth of a baby daughter to Mrs. Deneen. There was a moment of silence, and then the audience broke into vigorous hand clapping.

Just then Sousa waved his magic wand and the great band struck up "Molly and I and the Baby." The scene was inspiring as the great audience cheered and applauded until the hall rang. The band then proceeded with the remainder of the concert with the audience in an exceptionally happy frame of mind.

knowledge of the applause which followed the masterly rendition selection from Meyerbezer's opera "The Huguenots," of the "Dedication of the Poignards," depicting the blessing by the monks of the daggers to be used by the Catholics in the massacre of the Protestants on St. Bartholomew's eve in Paris, should be the favorite Protestant hymn, "Nearer, My God, to Thee," with the accompaniment of the chimes of Trinity church in New York.

Gems from "The Yankee Consul," composed by Alfred G. Robyn, pleased the large audience immensely.

Miss Ada Chambers and Miss Jeanette Powers again were given an enthusiastic reception at both concerts. Miss Chambers' rendition of Gounod's "More Regal in His Low Estate" at the first concert, was superb. As an encore she sang "Musetta," an air from "La Boheme," by Puccini. She sang Ardit's valse "Parla" at the second concert with much spirit and was accorded enthusiastic applause. Miss Powers gave as her first selection "Zizeunerweisen" Sarasate, and responded to the encore with an Irish fantasy. At the second concert she played an Andante and Allegro Vivace selection from a Mendelssohn concerto with splendid effect.

This concert, as its name, "Master Thoughts of Many Minds" implied, was representative of the best music written. Among the numbers given were Herold's overture to "Zampa," a duet for cornets, "The Swiss Boy," by Arban which was rendered by Messrs. Clark and Millhouse with fine effect, and Liszt's second rhapsody. Other magnificent numbers were "The Dying Poet," Gottschalk, a suite from Mokowski's "The Nations," a Gungl valse, "Immortellen," and Michael's beautiful and stirring idyl, "The Forge in Forest."

To-night two programmes will be given, which from every standpoint will be among the best ever presented by the world renowned leader and his splendid band. The first programme will be entitled an "All Sousa Programme," and will consist entirely of numbers which are the product of Sousa's fertile mind. Among them are such well known selections as excerpts from "The Free Lance," the cornet song, "Oh Warrior Grim," from "El Capitan," a solo by Miss Chambers from "The Bride Elect," and numerous other selections which have scored world wide success as examples of Sousa's genius.

The second concert will consist of request programme made up entirely of numbers chosen from the various requests that have made by members of the audiences who have listened to Sousa and his band during the week. Such magnificent selections as Liszt's second polonaise, Verdi's "Miserere" arranged for cornet and trombone, solo by Miss Chambers, Tosti's "Good Bye," Rossini's overture to "William Tell," and others of the same quality. Both programmes will afford an excellent opportunity to display the wonderful versatility of the band, and

The programme of the first concert was patriotic in nature. As it was Governor's day at the fair, so it was intended that Governor Charles S. Deneen, accompanied by the state officers, should be present. In honor of the anticipated appearance of the governor, and of Lieutenant Governor L. Y. Sherman, both of whom are graduates of McKendree college, a march "The McKendree Boys" (Pesold), had been arranged by Sousa. The governor was not able to be present as announced, but Lieutenant Governor Sherman with a party of friends, and the members of the supreme bench and state officers with their wives, occupied boxes at the concert.

In the first concert, the military spirit prevailed to a large degree in such selections as "Tone Pictures of the North and South," by Bendix; a cornet solo, "Sounds From the Hudson," given by Mr. Herbert L. Clarke, who responded to an enthusiastic encore with the beautiful solo, "The Rosary," and the soul stirring march written by Sousa himself, "The Stars and Stripes Forever." Perhaps it was more than a coincidence that the encore which Mr. Sousa gave as an ac-

ILLINOIS STATE REGISTER

OCTOBER 5 1906

SOUSA MINGLES WIT AND MUSIC

THE GREAT BAND MASTER MAKES
HIT BY A HAPPY SELECTION.

Two Immense Audiences Pleased by
Magnificent Governor's Day Con-
certs—Programme for Spring-
field Day.

After an announcement from the stage of the arsenal that Governor Charles S. Deneen could not be present owing to the fact that Mrs. Deneen had just given birth to a baby daughter, Sousa's band last night captured an immense audience by playing "Molly and I and the Baby."

SOUSA PLAYS MARTIAL AIRS

GREAT MILITARY PROGRAMME
RENDERED LAST NIGHT.

Grand Army Programme for First Con-
cert and All Nations Soldiers' for
Second—Governor's Night To-
night.

It was military night at the state armory last evening and martial music, as played by John Philip Sousa and his matchless band, held 9,000 persons under its masterful influence. It was the kind of music that causes the blood to leap in its veins. It was the kind that kindles the fires of patriotism in old and young and there was not a moment in either concert when patriotic sentiment was not at its height.

Sousa audiences are enthusiastic, but it was enthusiasm last night of the sublime sort. It was the sort that lifts the concert-goer out of himself—that makes him the typical American.

Both concerts were of a patriotic nature, and, while the military music of all countries was played, it was the numbers that sang the praises of America that produced the profoundest feelings, and the thousands of auditors were stirred as never before.

Grand Army Programme.

The early concert was given over to a Grand Army programme and surely "A Day in Camp in '63," with its bugle call, its drums and trumpets, must have appealed with the deepest intensity to the veteran and to every civilian through whose arteries courses American blood.

The applause aroused by the descriptive number of the great war between the north and south was deafening, but it was not more so than that which greeted "The Stars and Stripes Forever," played immediately afterward as an encore.

The "Jubilee" overture, the "Songs and Dances of Stephen Foster," "Songs of Grace and Songs of Glory" and "Plantation Songs and Dances" all portrayed the American sentiment and all met with a welcome that testified to the depth of feeling which each produced. Scenes from "El Capitan" also contributed to the pleasure of the occasion. Encores were as numerous as the preceding evening and "Hands Across the Sea," "Killarney," "Every-

body Works But Father," "The Bride-Elect," and "The Musetta Air" from "La Bohemia," were received with marked favor.

The second concert embraced the martial music of all nations. It was an "All-Soldiers" programme. It embraced the great Rienzi overture, descriptive of the clash of arms when Rome's populace struggled against the nobility; "The Emperor's Review;" the thrilling "Sheridan's Ride;" "Light Cavalry;" the grand scene and soldiers' chorus from "Faust," and "The Cavalry Charge" Perhaps the most popular of the encores given during this concert was "The American Patrol."

The Soloists.

Miss Ada Chambers and Miss Jeannette Powers again were accorded the favor of the two audiences; and their re-appearance was the signal for applause that attested their constantly increasing popularity. In the first concert Miss Chambers sang "My Own, My Geraldine," singing "The Musetta Air" from "La Boheme" as an encore, and in the second concert Gounod's "Ave Maria" and "The Card Song" from "The Bride Elect," Miss Powers on the violin, playing the accompaniment to the "Ave Maria." Miss Powers, in the initial programme, played St. Saens' "Rondo Capriccioso," and in the second, Hubay's "Scene de la Czarda." She also responded to encores. A pleasing feature of the early concert was the euphonium solo by Mr. John J. Perfetto, who played the grand fantasia "Militarie." This number, as well as the cornet solo by Mr. Herbert L. Clarke, "The Trumpeter of Sackingen," in the second concert, was greatly enjoyed.

To-night Governor's Night.

To-night will be "Governor's Night" at the Illinois Musical festival. Governor Deneen and Lieutenant Governor Sherman will occupy boxes at the second concert, and, as a compliment to both these state dignitaries, "The McKendree Boys March" will be played. McKendree college at Lebanon, Ill., is the alma mater of Governor Deneen and Lieutenant Governor Sherman, and the playing of this pretty march at both of to-night's concerts will be in the nature of a tribute to the two ranking officials of Illinois.

The patriotic idea will be carried out again this evening in the first concert, which will be of a military character. The second concert, made up of "Master Thoughts of Many Minds," probably will be considered by many as the best concert of the week. It includes many of the most famous compositions ever written, such as "Zampa," "The Dying Poet," "The Swiss Boy."

State officials, members of the board of agriculture and society people occupied boxes at the two concerts last

OCTOBER 5, 1906.

SOUSA WILL PLAY ALL SOUSA MUSIC

Notable Program Posponed for the
First Concert Armory
Tonight.

REQUEST PROGRAM SECOND

Famous Band Master Selects Numbers From
Many He Has Been Asked to
Play.

TONIGHT'S SOUSA PROGRAMS



FIRST CONCERT 7:00 to 9:00 O'Clock.

ALL SOUSA PROGRAM.

- 1—Excerpts from "The Free Lance" (New.)
- 2—Song for Cornet, "Oh, Warrior Grim," from "El Capitan." Mr. Herbert L. Clarke.
- 3—Suite—"Three Quotations:"
(a) "The King of France."
(b) "And I, Too, Was Born in Arcadia."
(c) "Nigger in the Woods."
4—Soprano Solo, Card solo from "The Bride Elect." Miss Ada Chambers.
- 5—Symphonic Poem, "The Charlotte Race."
- 6—Suite, "At the King's Court":
(a) Her Ladyship, the Countess.
(b) Her Grace, the Duchess.
(c) Her Majesty, the Queen.
- 7—(a) Idyl, "The Summer Girl."
(b) March, "The Diplomat."
- 8—Reverie for Violin, "Nymphs."
Miss Jeannette Powers.
- 9—Song from "The Swiss Boy."

SECOND CONCERT
9:30 to 11:30 O'Clock.

REQUEST PROGRAM.

- 1—Second Polonaise.....Liszt
- 2—Duet for cornet and trombone, "Miserere"....Verdi
Messrs. Clarke and Zimmerman.
- 3—Suite L'Arlesienne.....Bizet
 - (a) Prelude.
 - (b) Minuetto.
 - (c) Adagietto.
 - (d) Carillon.
- 4—Soprano solo, "Good Bye".....Tosti
Miss Ada Chambers.
- 5—Mosaic, "La Reine de la Mer" ("Queen of the Sea").....Sousa
- 6—Rhapsody, "The Welsh" (New).....Germar.
- 7—(a) Idyl, "A June Night in Washington".....Nevin
(b) March, "Washington Post".....Sousa
- 8—Violin solo, "Romance sans Parole".....Wieniawski
Miss Jeannette Powers.
- 9—Overture, "William Tell".....Rossini

The request program contains selections from such famous masters as Liszt, Verdi, Bizet, Tosti, Sousa, German, Nevin, Wieniawski and Rossini. Miss Ada Chambers, soprano, and Miss Jeannette Powers, the superb violinist who accompany the band, will each give selections at both concerts. The two young women have scored a triumph since their appearance in this city with the Sousa organization. Lieutenant Governor Sherman, together with a party of friends, and the judges of the supreme court and state officers, with their wives, occupied boxes at the concerts Thursday night. A number of the state officials have expressed their intention of being present at the concerts to-night.

SPRINGFIELD NEWS.

OCTOBER 6, 1906.

**SOUSA'S LAST
CONCERTS PLEASE**

The Request Program Is Representative and Gives a Genuine Satisfaction to All Present.

ENGAGEMENT IS A SUCCESS

Final Results Are Favorable and Hope Is Expressed That Such an Attraction May Be Given Each Year.

The last concert by Sousa's band was given this afternoon as a matinee at the armory. The band goes from this city to Decatur, where it plays to-night and where a big ovation is arranged in honor of Miss Powers, the violinist, whose home is there. Sunday night Mr. Chatterton will open the Bloomington house for the first time on a Sunday night. Sunday night entertainments of a theatrical nature have never been attempted in that city. A concert by Sousa's band is to be a try out.

The concerts in this city during fair week were a novelty. It was a pioneer movement on the part of those who undertook the enterprise and assumed the risk. It is gratifying to know that from a financial standpoint the concerts have been a success to the extent that there is some profit.

They were splendidly advertised. Every conceivable means of advertising the fact that Sousa was to play here during fair week was used. The newspapers throughout the entire state were very liberal, showing to what high regard such form of entertainment is held outside the city.

An "All Sousa" program, and a "Request" program will be given at the two concerts to-night in the State arsenal by Sousa and his band. The first program will be composed entirely of selections written by the great band master himself, while the second will be made up from lists of selections which members of the audiences present at the concerts during the week have requested Sousa to play.

A total of nearly ten thousand people heard the concerts Thursday night, the great hall being well filled at each concert. An incident of the second concert during the evening was the announcement from the stage of the birth of a baby daughter of Mrs. Charles S. Deneen, explaining the absence of the Governor. At the conclusion of the announcement the band played the selection, "Molly and I and the Baby," and the crowd, unaware of the critical condition of Mrs. Deneen, responded with deafening applause.

To-night, the program will afford Springfield people an opportunity to hear the great band for the last time at night, as the concerts conclude the series with the exception of the children's matinee, Saturday afternoon. In the first program to-night are listed excerpts from such famous works of Sousa as "The Free Lance," "The Bride Elect," "El Capitan," and idyl, "The Summer Girl," "The Chariot Race" and many others of like reputation.

At home the word "Sousa" appeared everywhere. It stared you in the face day or night. It was emblazoned on the skies by banners flung out from kites, and it struck the ear from early morning until late at night, as it reverberated through the megaphones.

The slide for life also served to draw the crowds to the vicinity of the armory, where they heard and saw something about Sousa.

The big building itself demonstrated that it is all right for such entertainments. The singing of Miss Chambers and the violin playing of Miss Powers could be heard distinctly in the furthest corner.

The band itself was the best Sousa has ever presented in Springfield, and the programs were varied. The generosity of Sousa in responding to encores was a noteworthy feature of the week.

The two concerts Friday night were attended by large audiences. The first program was made up of all Sousa music. The larger crowd of the evening was present at this time. A fine audience heard the request program at the second concert.

The overture "William Tell," though the last on the program and played while the audience was going out, delighted lovers of music by the strength and vigor with which it was given. The violin and soprano work was of a very high order. Both Miss Chambers and Miss Powers responded to encores with popular music, the latter playing Schubert's Serenade, in which she excelled. "A June Night in Washington" and "The Washington Post" by the band appeared to give the greatest pleasure, though two encores followed the playing of the "Miserere" with trombone and cornet duet. The first encore was responded to by the Sextette from Lucia and this was followed by the exquisite sextette from the Bride Elect, a bit of genuine music that is too little known.

It is hoped that the success of these concerts will warrant their continuation at subsequent fairs. It may not be advisable to bring Sousa each year, but some great musical attraction of world fame would without doubt be an increasing and growing feature of fair work. It would be greatly to the credit of Springfield and the Illinois fair if it could support regularly some great attraction that would lend a high tone to the week.

SPRINGFIELD ILLINOIS

THE JOURNAL

OCTOBER 6 1906

THOUSANDS HEAR SOUSA'S MUSIC

CORDIAL AUDIENCES GREET THE
FAMOUS BAND.

Celebrated Conductor's Compositions
Attract Multitude to the State Armory—Request Program Also is Listened to With Rapt Attention—Farewell Concert Will Be Played This Afternoon and Will Be One of the Best of the Week.

It was Sousa night at the state armory. Sousa music was played to the exclusion of all else at the opening concert and Sousa music contributed a large share to the program of the later concert. And the two audiences were more than pleased.

It was a triumphal night for the Sousa compositions. Over and over the eight thousand auditors of the two concerts gave evidence of their appreciation of the works produced by the great bandmaster. Recalls were demanded with an imperious will and the responses were given in the same generous manner that has characterized all the concerts of the Illinois Musical festival. Both in the "All-Sousa" and the request program, the applause was of a character that denoted the interest and enthusiasm of the audience.

The symphonic poem, "The Chariot Race," scored probably the greatest success of the evening. Portraying the celebrated incident in Gen. Lew Wallace's great novel, "Ben Hur," it was graphic and realistic. The preparation for the race, the trumpet calls, the rush of chariots, the downfall of the Messala and the great victory of Ben Hur were delineated in music with an appealing power.

Encore Greeted With Applause.

"The Stars and Stripes Forever," which unflinchingly has aroused the patriotic ardor of the big audiences that have assembled nightly in the armory, was welcomed again last night in a manner that left no doubt as to the place this soul-stirring composition has in the esteem and favor of the public. Its announcement as an encore was greeted with applause and, when the number was finished, the enthusiasm of the audience was unbounded.

One of the most beautifully impressive numbers of the initial concert was the suite, "At the King's Court." It is the work that was written after the Sousa band had been twice commanded to appear before King Edward and Queen Alexandra of England. But "The Free Lance," the suite, "Three Quotations," "The Summer Girl," "The Diplomat" and "The Bride-Elect" were not of secondary importance in the favor of the audience, while the encores, such as "The Whistlers' Serenade," proved equally popular.

The world's greatest compositions have been heard during the week of the musical festival and the request concert gave opportunity anew to hear the masterpieces of all ages.

Floral Gift for Soloists.

It included Liszt's "Second Polonaise," Verdi's "Miserere," which brought forth the sextet from "Lucia" as an encore; Bizet's suite, "L'Arlesienne," Tosti's "Goodbye," Sousa's "La Reine de la Mer," German's rhapsody, "The Welsh," Nevin's "A June Night in Washington," Sousa's "The Washington Post," Wieniawski's "Romance Sans Parole" and Rossini's masterful "William Tell" overture.

The soloists of the Sousa band have been a source of great additional strength. Steadily growing favor has marked the appearance of Miss Ada Chambers and Miss Jeannette Powers and fresh testimony was given last evening to the popularity of these two wonderfully gifted young women. A pretty feature of the second concert was the presentation to each of a huge cluster of American Beauty roses. "The Card Song" from "The Bride-Elect" was sung by Miss Chambers at the opening concert and as her encore she sang "Years at the Spring."

In the later concert Miss Chambers' number was Tosti's "Goodbye," and again she responded to an encore. Miss Powers, who also was recalled at both concerts, played the reverie for violin, "Nymphallin'" and "Romance Sans Parole." Herbert L. Clarke's cornet solo, "Oh Warrior Grim" from "El Capitan," met with a most cordial reception and as an encore he played "The Lost Chord."

The farewell concert of the Sousa band will be played at 2:30 o'clock this afternoon. While intended as a children's matinee, it will comprise many numbers of as much interest to grown people as to children and will be, in fact, one of the best concerts of the entire week. The names of celebrated composers appear on the program and the concert will be rich in excellent offerings. It will be as varied as are the tastes of a multitude of people.

Two of Sousa's compositions are included in the program. These are the ever popular march, "The Free Lance," and the suite, "Looking Upward."

Last Appearance This Afternoon.

The descriptive fantasia, "A Hunting Scene," by Bucalossi, will be one of the most pleasing numbers, while "My Old Kentucky Home" is certain of royal favor. The grand fantasia, "Robert Bruce," the humorous paraphrase, "Tearin' o' the Green," and "The Gipsy," will give the program added merit.

Miss Chambers, Miss Powers and Mr. Clarke are to be heard again this afternoon. Miss Chambers' number will be the valse for soprano, "Paria," by Arditti, while Miss Powers will play Ries' "Moto Perpetuum" from "The Third Suite." Ascher's ballad for cornet, "Alice, Where Art Thou?" will be the selection played by Mr. Clarke.

The doors will be opened at 1:30 o'clock this afternoon. No seats will be reserved for the concert and 50 cents will admit an adult to any part of the house, while the admission fee for children, in any part of the house, will be 25 cents. Cameron's slide for life, from the state house to the roof of the armory, will be made at 2 o'clock.

STATE REGISTER

OCTOBER 6 1906

SOUSA'S FINAL CONCERT TO-DAY

THOUSANDS ATTEND CONCERTS
LAST NIGHT.

All Sousa Programme Rendered at
First Concert—"Miserere" Sextette
From "Lucia" and Liszt Polonaise Features of Second.

When John Philip Sousa and his band leave Springfield this afternoon after a final concert of the Illinois Musical festival, it will be with the knowledge of a complete conquest of thousands of Springfield people and Illinois state fair visitors.

Every night thousands have flocked to the state armory and every night thousands have listened with undivided attention to the world's greatest musical organization. Last evening was no exception to the general rule and fully eight thousand persons heard the two concerts of the evening.

Many in attendance last night were persons who had heard a number of the previous concerts. They were drawn back night after night by the irresistible power of Sousa's music and every succeeding evening their enthusiasm seemed to be greater. There were hundreds, and even thousands, of others, however, who had not heard Sousa until last night, availing themselves of the next to the last chance they would have of listening to the celebrated band during its engagement in Springfield.

Popular plaudits again were freely bestowed last night and, as on the previous evenings, encores were as generously given. It was one more triumph—one more jewel in the Sousa crown.

All Sousa Programme.

Perhaps the reception accorded the distinguished bandmaster last evening was the greatest triumph of the entire week, for it was Sousa night. The early programme was an "All-Sousa" programme, while the latter concert, devoted to a request programme, called forth many of Sousa's best known and best liked compositions.

The Sousa music is distinctive. It has a vivacity and a sparkle about it that set it apart from the music of other celebrated composers. The audiences that have assembled in the state armory have appreciated this fact and last night the applause that greeted each of the numbers on the "All-Sousa" programme knew no bounds. Probably the most popular of all the numbers played during the week is "The Stars and Stripes Forever." The famous march again aroused the audience to a patriotic frenzy last night. Given as the encore to the suite, "At the King's Court," it was met with long-continued applause.

"At the King's Court," which preceded the patriotic encore, was one of the most impressive of the numbers on any of the programmes of the week. It is the suite that was written after the celebrated band had been twice commanded to appear before King Edward and Queen Alexandra of England.

Play "The Chariot Race."

Unique in conception and faultless in detail, the symphonic poem, "The Chariot Race," descriptive of the famous incident in General Wallace's great novel, "Ben Hur," was pre-eminent among the numbers played at the first concert. The trumpet calls, the rush of the chariots, the downfall of the Messala, and the victory of Ben Hur—all were depicted in musical form with a realism that gave this number commanding power.

Excerpts from "The Free Lance," the suite, "Three Quotations," the idyle, "The Summer Girl," the march, "The Diplomat," and gems from "The Bride-Elect," completed the programme played by the band during the first concert.

"Lucia" Sextette and "Miserere."

The sextette from "Lucia" again last night was one of the strongest numbers. It was played in the second concert as an encore to the duet for cornet and trombone, "Miserere," played by Messrs. Clarke and Zimmerman. The request concert, in fact brought out much of the best in music ever produced by the world's masters. Besides the Verdi composition, there were Liszt's "Second Polonaise," Bizet's suite, "L'Arlesienne," Tosti's "Good Bye," Sousa's La Reine de la Mer, German's rhapsody, "The Welsh," Nevin's "A June Night in Washington," Sousa's "The Washington Post," Weinlawski's "Romance Sans Parole," and Rossini's "William Tell" overture.

The Soloists.

Mr. Herbert L. Clarke was again a favorite last evening and his cornet solo, "Oh Warrior Grim," from "El Capitan" was given an enthusiastic reception. Miss Ada Chambers and Miss Jeannette Powers once more earned unstinted plaudits and a feature of the evening was the presentation to each of these popular and talented young women of a big cluster of American Beauty roses. In the first concert Miss Chambers sang "The Card Son" from "The Bride-Elect," her encore being "Years at the Spring." In the second concert she sang Tosti's "Good-Bye." Miss Powers' number in the opening concert was the reverie for violin, "Nymphalin," while in the second she played "Romance Sans Parole." She also responded to encores.

The farewell concert this afternoon will begin at 2:30 o'clock and the doors will be opened at 1:30 o'clock. No seats will be reserved for the concert and 50 cents will admit an adult to any part of the house, while the admission fee for children, for any seat in the house, will be 25 cents.

STATE REGISTER

OCTOBER 7 1906

SOUSA PLAYS TO CHILDREN

MATINEE YESTERDAY AFTER-
NOON LARGELY ATTENDED.

After Some Engagements in Illi-
nois Cities, The Band Goes
to New York and to
Boston.

John Philip Sousa and his famous band will start on their journey eastward to-night after probably the most successful western tour ever made and after the longest engagement, with two exceptions, in the present Sousa season.

To-night the band will be in Bloomington, where a one-night engagement will be played after a matinee concert this afternoon at Danville. Last evening the band played in Decatur, the home city of Miss Jeanette Powers, the brilliant young violinist whose playing has been an inspiration and delight to the thousands that have assembled in the state armory during the progress of the Illinois Musical festival.

Go to New York and Boston.

A week from to-night the celebrated organization will give a concert in the New York hippodrome and immediately afterward will enter upon a ten day's engagement at the Boston Food fair.

With the exception of the concerts at Willow Grove Park, near Philadelphia, just previous to the series here, and with the further exception of the engagement at the Boston Food fair, the Springfield engagement was the longest and most successful of the season.

The musical festival just closed at the state armory, met with distinguished success. Thousands gathered nightly in the big building and the total attendance for the week was over forty thousand. The festival was successful financially and from the point of view also of its artistic finish and the size and enthusiasm of the crowds.

Farewell Concert.

The farewell concert yesterday afternoon drew a large audience to the armory and proved to be one of the best of the series. It was a concert for the children and the little ones were present in large numbers. Again there was a demand for the encore numbers that have been received with so much favor throughout the week, and "The Stars and Stripes Forever," "Waiting at the Church," and "I Don't Know Where I'm Going," were given the same enthusiastic applause that has marked both the set programmes and the encore numbers during the week of festival.

The numbers played by the band yesterday afternoon included Bonseu's grand fantasia, "Robert Bruce," Sousa's suite, "Looking Upward," Douglas' "Wearing of the Green," Debussy's fantasia, "My Old Kentucky Home," Ganne's idyl, "The Gipsy," Sousa's "The Free Lance," and Bucchioni's descriptive fantasia, "A Hunting Scene." Herbert L. Clarke's number, "Alice, Where art Thou?" while Miss Chambers sang Ardit's valse for piano, "Parla." Miss Powers' selection was Ries' "Moto Perpetum" from "The Third Suite."

OCTOBER 7 1906

SOUSA DELIGHTED WITH ENGAGEMENT

PLEASED WITH SPRINGFIELD
AND STATE FAIR.

World-Renowned Band Master Grati-
field Over Reception Given Him and
the Enthusiastic Audiences With
Which He Was Greeted During Pro-
gress of Illinois Musical Festival—
Says Springfield Has Right to Boast
of Its City—Farewell Concert Well
Attended.

John Philip Sousa is pleased with
Springfield and with the Illinois State
Fair. He is gratified over the reception
given him and the enthusiastic audi-
ences with which he was greeted dur-
ing the progress of the Illinois Musical
Festival.

"Of course I have toured the country
so often and have been in Springfield
so many times that nothing the town
can do in the way of greatness would
surprise me," said the great band-
master, "for I always feel that every-
thing is possible in America. That be-
lieve I am confident the rest of our peo-
ple share with me; and, if I have edu-
cated myself not to be surprised, I
certainly have been delighted with the
magnificence, the scope, grandeur and
dignity of the state fair just closed in
this city.

"The educational advantages of in-
stitutions such as the state fair," con-
tinued Mr. Sousa, "cannot be overes-
timated. A prominent Chicago man
said to me yesterday morning: 'I
always take in the state fair; it sends
me home with a lot of new ideas, and
new ideas are worth traveling for.'

Sousa Compliments Management.

"The exploitation and management of
my series of concerts here has been
most thorough and gratifying and the
cause of congratulation to all interested
in them. The audiences have been
very, very large, discerning and appre-
ciative."

The world-famous band leader is
pleased also with Springfield's young
women and he doesn't hesitate to say

"And the girls!" he exclaimed. "It
would be pretty hard to crowd more
pretty girls in one hall than were pres-
ent at each of our concerts. Spring-
field is certainly great on girls."

Referring again to the success of the

"The success of the various functions
of the week is not only a matter of sat-
isfaction to the citizens of your city,
but causes a feeling of pride in the
hearts of every genuine American who
appreciates the uplifting character of
Springfield's great undertaking.

City Has Right To Boast.

"Springfield can blow her own 'bazoo'
just as loud as she wants to and it
won't sound out of tune. If Springfield
isn't a wideawake, right-on-the-firing
line sort of a city, then I am no judge."

Mr. Sousa relates an incident illus-
trative of the amazement of foreigners
upon touring the United States for the
first time.

"Some years since," he said, "my
manager engaged a young Swedish
artist to become a violin soloist with
the band for a season's tour. The young
lady's knowledge of America, like that
of most foreigners, was vague and
limited. She knew the United States
was large, but it simply meant to her
New York, Chicago, Boston, Baltimore,
Washington, San Francisco and a few
outlying towns. When the list of the
cities we were to visit was handed to
her, she was the most surprised young
woman imaginable. There were names
of many cities which she did not know
existed.

"She called my attention to the fact
that evidently Springfield was a very
great musical center, because I had no
fewer than four visits to Springfield on
the list."

Name Sounds Good.

When I explained to her that the
four Springfields were in four differ-
ent states and were so far apart that
they did not conflict with each other,
she tried to believe it, but looked dub-
ious. I said evidently the name was
adopted by all of the Springfield muni-
cipalities for poetical reasons, because
it sounds good—and it does.

"Day after day we reached towns
where fine audiences assembled and the
Swedish girl was delighted and sur-
prised with the reception met with in
cities which, a short time before, she
did not know were on the map. She
soon learned that, while New York,
Chicago and the rest of the big gang
were all right, there were others, and
Springfield, Ill., was one of them."

Mr. Sousa and his band left yester-
day afternoon for Decatur, where a
concert was played last evening in the
home city of Miss Jeannette Powers,
the brilliant young violinist whose
playing has been an inspiration and
delight to the thousands that have as-
sembled in the state armory. From
Decatur the band will go to Danville,
where a matinee concert is to be played
this afternoon, and will play an en-
gagement in Bloomington tonight.

Band to Return East.

The band then will return east and
will give a concert a week from this
evening in the New York Hippodrome.
Immediately afterward the organization
will enter upon a ten days' engagement
at the Boston Food fair.

The musical festival just closed in
met with distinguished success. Thou-
sands have gathered nightly in the big
armory and the total attendance for the
week was over forty thousand. The
festival was successful financially and
from the point of view also of its
artistic finish and the size and enthu-
siasm of the crowds. With the excep-
tion of the concerts at Willow Grove
park, near Philadelphia, just previous
to the series here, and with the further
exception of the ten-day engagement
at Boston, the Springfield engagement
is the greatest of the Sousa season.

The farewell concert yesterday after-
noon drew a large audience to the
armory and proved to be one of the
best of the series.

Again there was a demand for the
encore numbers that have been re-
ceived with so much favor through-

the week, and "The Stars and Stripes
Forever," "Waiting at the Church" and
"I Don't Know Where I'm Going" were
given the same enthusiastic applause
that has marked both the set programs
and the encore numbers during the
week of the festival.

The numbers played by the band
yesterday afternoon included Bonni-
seau's grand fantasia, "Robert Bruce,"
Sousa's suite, "Looking Upward,"
Douglas' "Tearin' o' the Green," Dal-
bey's fantasia, "My Old Kentucky
Home," Ganne's idyl, "The Gipsy,"
Sousa's "The Free Lance," and Buca-
lossi's descriptive fantasia, "A Hunting
Scene." Herbert L. Clarke's number
was Ascher's ballad for cornet, "Alice,
Where Art Thou?" while Miss Cham-
bers sang Ardit's valse for soprano,
"Parla." Miss Powers' selection was
Ries' "Moto Perpetum" from "The
Third Suite."

October 7, 1906.

OCTOBER 8, 1906.

LARGE HOUSE FOR
SOUSA'S CONCERT

BULLETIN

SOUSA CONCERT
WEEK'S EVENTS

Jeanette Powers Made Evening's Hit—Mixed Program Given.

Sousa's band and Miss Jeannette Powers were greeted by a large audience of admirers in the Powers Saturday night. The house, though not, of course, so large as that of last year, was nearly filled. All the first floor except the first few rows of the parquet were occupied. The balcony was filled almost to capacity.

The band played a program of classical and popular music with encores chiefly Sousa's own inimitable marches. The "Free Lance" music was especially enjoyed. Herbert L. Clarke, the cornetist, pleased as usual. Miss Ada D. Chambers, the soprano, made a good impression.

MISS POWERS MADE HIT.

The hit of the evening, however, was credited to Miss Powers. She was not less the favorite of the Decatur audience than she was last spring in her first professional appearance here.

Sousa's band leaves on the Continental Limited at 11:10 o'clock Sunday morning for LaFayette, Ind., where the next concert will be given.

The Saturday night concert narrowly escaped delay when a big transfer wagon, carrying ten or twelve trunks, broke down at Water and North streets about 7:30. Another wagon was rushed to the spot and the load was shifted.

PRaise FROM CAPITAL.

Miss Powers Enthusiastically Received in Springfield.

(Review Special Service.)

Springfield, Ills., Oct. 6.—In the opinion of 50,000 Illinoisans, Miss Jeannette Powers of Decatur is the greatest living woman violinist. The Decatur woman brought this honor upon her home city this week when she appeared with Sousa's band in a series of concerts at the state armory. Every selection rendered by her was pronounced a masterpiece and was encored consecutively as long as she was able to play. On one evening, when the band master arose and complimented Miss Powers on her work in Springfield, the big building resounded with cheers from the audience, voicing without argument that his praise was sanctioned by every person present.

Miss Powers' sweet disposition has much to do with her great success in the musical world, and every representative of Illinois cities who heard her this week would give her a hearty welcome should she ever appear in their

GREAT MUSICAL HIT AT THE GRAND
—"YORK STATE FOLKS"
COMING.

A large and enthusiastic audience greeted Sousa and his great band at the Grand Sunday evening. The program was an admirable combination of the classical and popular with the latter predominating and was rendered with that swing and dash that has put the Sousa organization in a class by itself the world over.

The soloists were high class. Miss Powers, the violinist of Decatur played with great brilliancy as well as sympathy.

BLOOMINGTON, ILL., OCTOBER 8, 1906—

Pantagraph

SOUSA'S BAND HEARD.

Large Audience Here Last Night to Hear Noted Musician—Miss Powers Made a Hit.

—Bloomington was honored last evening by the presence of John Phillip Sousa, the March King and his great band at the Grand opera house. The concert more than filled the expectations of our music-loving public. The great band master and composer displays wonderful control of his band, a sweep of the baton only, being necessary to pass from the pianissimo to the heavy crescendo in perfect unison as though it were only one great instrument. Not only is every member of the organization an artist, but they are made capable of greater accomplishments by the inspiration infused into each individual musician by their conductor. Every member was applauded and the great band master graciously responded to all encores with popular marches of his own composition, which have the originality and snap that has made the name of Sousa great. Miss Ada Chambers, soprano, has a charming voice and was well received by the audience. Miss Jeanette Powers, enters heart and soul into her violin solo, and her execution is wonderful.

An interesting incident occurred at the Illinois hotel prior to the concert. Mr. Sousa and his band arrived late from Peoria, and were seated at dinner when Ashton's orchestra struck up "Stars and Stripes," one of Sousa's compositions. Contrary to his usual custom under such circumstances, the great band master sat up and took notice, as it were. He listened to the playing of the selection by the orchestra, and then asked the head waiter how many men were in the organization. When he was told, Sousa handed the waiter a \$5 bill and told the waiter to "get them a cigar." It is said that Mr. Sousa seldom pays any attention to the efforts of other musicians to attract his notice by the rendition of his music, hence his action of last evening was all the more noticeable.

LOGANSPORT JOURNAL

INDIANA

OCTOBER 9, 1906.

THEIR PATIENCE GIVEN HARD TEST

Crowd Waits 3 Hours For Sousa's Band But the Concert Was Well Worth the Delay

Logansport music lovers had a long wait in the Dowling theater yesterday afternoon but not one of the big crowd was sorry for it.

Sousa's band, due to begin the concert at the theater yesterday afternoon at 2:30 was unavoidably delayed so that it lacked but 10 minutes of 5 when the band struck up the first number. As early as half-past one women began crowding into the theater. By 2 o'clock a big house was waiting and Manager Dowling was doing some heavy telephoning to the Wabash depot.

At 2:30 Dowling received the cheering information that the band was delayed and wouldn't get here until 4:30. In answer to Dowling's telegram to Sousa at Lafayette reading: "I'll pay for special, come on." Sousa wired back: "Got my own special here but switchmen won't let me have it."

Sousa's special was held at Lafayette for three hours through a blunder of the railroad officials there. When the train arrived at Lafayette the special car was switched onto a siding. The yardmaster was away and the station agent refused to release the special until the yardmaster gave orders. It took three hours to get in connection with the yardmaster, get the orders and tear for Logansport.

But it was worth the wait to hear the band as the crowd demonstrated by its generous applause. The enthusiasm reached the cheering, handkerchief waving pitch when the "Stars and Stripes," Sousa's masterpiece was played with a swing and vim that shook the building.

Immediately after the concert here the band resumed its journey in the special to Wabash where a concert was played last night.

LOGANSPORT DAILY REPORTER

OCTOBER 9, 1906.

AMUSEMENTS

Scheduled to start his concert at 2:30 o'clock yesterday afternoon, Sousa did not reach the city until almost five. From two o'clock a music loving audience patiently awaited the arrival of the peerless march king, and when the concert was finished, the people congratulated themselves that they had waited. Sousa's special was held in the yards at Lafayette for three hours through blunder, and that caused the late arrival of the band in this city. Sousa played the kind of music which the public likes. His music was the kind that has fire and vim; that sends shivers of delight chasing up and down the back. There is action, life and go to his marches and audiences are worked up to a pitch of enthusiasm that energizes. "El Capitan," "Dixie Land" and "The Star Spangled Banner" made a great hit. A travesty on the "Wearing o' the Green," entitled "The Tearing o' the Green," delighted. His new march, "The Free Lance," promises to be as great a hit as was "King Cotton." Herbert L. Clarke rendered several cornet solos. For an encore he played, "The Rosary," which was the most delightful entertaining and charming selection ever played by a cornetist in the city. Miss Ada Chambers, vocal-

ist, has a voice of exceptional clearness and tone. She was heartily encouraged. One of the finest numbers of the concert was the violin solos of Miss Jeannette Powers. Her rendition of Shubert's "Serenade" was exquisite.

LOGANSPORT DAILY PHAROS

HE WAS WITH SOUSA

Intoxicated Tailor Imagined He Was a Musician and Lands in Jail

"BUM" NOTES ON PANTON'S HORN

HE WILL PLAY A SAD TALE IN THE MORNING.

H. H. Fetherling, tailor, was arrested this morning on a charge of intoxication and when he makes his appearance in Judge Smith's court tomorrow morning he will have no one to blame but himself. He was given a chance to go home but his almost insane thought that he was a musician led to his arrest. Fetherling entered C. Panton's tailor shop on Market street this morning and owing to his unsteady condition made himself a nuisance. Diplomacy was tried but the intoxicated tailor would not leave. His wanderings through the store Fetherling spied a brass horn which the proprietor of the store is wont to play with the Elks band. While Fetherling's knowledge of the art of playing was limited, yet he had a good pair of lungs and before anyone knew what he was about had struck a number of "blue" notes. When Panton heard the noise he made a rush for Fetherling and soon had him up to the door. Patrolman Dean happened along at the time and escorted Fetherling to jail. Enroute to jail a number of pictures of John Phillip Sousa in store windows were passed and at each Fetherling would point, saying that he used to be with the great band leader and taught him all he knew. Panton was of the opinion that while Fetherling was a good tailor when sober he was a poor musician drunk or sober.

OCTOBER 9, 1906.

**MARCH KING'S GREAT BAND
IN CONCERT AT EAGLES'**

**HIGH CLASS PROGRAM MONDAY
EVENING BY WORLD'S
GREATEST MASTER.**

**Contrast Between Sousa's Organiza-
tion and Other is More Pro-
nounced Than Ever Before.**

The splendid band of John Philip Sousa justly celebrated as the March King, gave a program at the Eagles' theater on Monday evening infinitely superior to that which it presented on its first appearance in this city four years ago.

Owing to annoying delay in the transportation of the company's baggage from Logansport to Wabash the curtain did not rise until 9:20, but in spite of this circumstance every number was given and the famous bandmaster was generous enough in encores.

There are fifty pieces in the or-

ganization, which is especially strong in its reeds, and Sousa demonstrated that in conducting it is not necessary to be a gymnast or a freak. He wielded the baton in such a quiet, dignified and effective manner that the contrast of his methods to those of Creatore is quite refreshing.

After all is said there is really but one band and that is Sousa's, and this fact is the more aggressively in evidence because of the numerous bands which are doing the park circuits each summer in the hope of picking up a few stray dollars.

Monday evening's program opened with a Liszt symphony played in exquisite harmony and with perfect expression, and other conspicuous numbers were Sousa's descriptive

piece, The Last Days of Pompeii, a selection from Siegfried, Nevins' June Night in Washington and a march from Sousa's new comic opera The Free Lance and another classical selection from Wagner's ring opera Die Walkure closed the concert.

Miss Ada Chambers as the vocal soloist is a talented soprano, and sang the Card Song from Sousa's opera The Bride-Elect, with much expression. She has a full, strong

voice, of excellent quality, and remarkable compass, and her lower tones were particularly pleasing.

Miss Jeannette Powers played a difficult caprice with surpassing skill and gave Schubert's beautiful Serenade on the encore.

Sousa's quickstep Manhattan Beach and the Stars and Stripes march were played by the band on recalls as was the march from his opera El Capitan.

TIFFIN, OHIO.

OCTOBER 10, 1906.

Advertiser.

MATCHLESS CONCERT

**Given by Sousa and His Splendid
Band.**

The treat which was afforded lovers of music at the Auditorium is one not often to be had in this city. The grand concert given by John Philip Sousa and his band of about 50 pieces Tuesday evening is said to have been one of the finest ever heard in the city.

The program was neither too long nor too brief, and there was just an interspersion of popular with the classic selections to give variety and compel appreciation. Without exception every number was encoed and the great master of the baton most graciously responded to the demand for more.

The program opened with a symphonic poem, "Les Preludes," by Franz Liszt, which was considered by many one of the most finished efforts of the evening; although some were there who preferred the heavy Wagnerian selections. Not the least enjoyable was "The Last Days of Pom-

peii," one of Sousa's compositions which does not follow the lines of his invariably popular march music. One of the latter was "On to Victory," a march from the comic opera, "Free Lance," Sousa's latest effort, which will be brought out in London on Easter Monday. Many of the encores were selections written by the leader and which have been popular from ocean to ocean, such as "The Stars and Stripes Forever," and others.

Mr. Sousa's soloists are said to be artists of most exceptional merit, and the applause so freely offered by the critical audience Tuesday evening certainly indicated as much. Of the trio of soloists most pleasure was afforded by Miss Jeanette Powers, the violinist. Her first effort was "Caprice Slavonic," in which the artist is given so great an opportunity to display his or her mastery of technique. In response to the storm of applause Miss Powers responded with Schubert's "Serenade," and probably never before was the beauty of that piece brought home to a Tiffin audience as it was by this young lady with her instrument.

Miss Ada Chambers, the vocal soloist, charmed all with her rich soprano voice. Her first number, "The Bride Elect," was received with a burst of applause, and she responded with a selection from "La Bonheme." Herbert L. Clarke gave a marvelous exhibition of his power on the cornet and was also warmly applauded.

A humorous selection, "The Tearin' o' the Green," by the full band, demonstrated the fact that a leader such as Sousa can, with his band, produce amusement in an audience without recourse to words, a no easy task, unless it be the laughter of ridicule.

NEWS

SOUSA WITH HIS BAND

ELECTRIFIES SMALL AUDIENCE
—RENDERS EXCELLENT PROGRAM.

Because of a late train, John Philip Sousa and his famous band did not appear at the Citizens Tuesday afternoon until nearly three o'clock. The inclement weather kept a number of musical people at home, but those in attendance were highly pleased as is always the case when Sousa's people play.

The opening number, "Les Preludes," Liszt's symphonic poem, was rendered in a highly classical manner, and was heartily applauded. As an encore the band played everybody's favorite march, "El Capitan."

Mr. Herbert E. Clarke, one of the most talented cornet soloists in the world, played Clark's "Bride of The Waves," in a charming style. His notes are clear and perfect, even to the most difficult, the latter he reaches with the greatest ease. He scored a second triumph with his encore, that most impressive piece, "The Rosary." His work is of the highest order and every note sounds success.

"The Last Days of Pompeii," written by Sousa, is of a descriptive nature. Because of the strange character of the music, one's imagination leads them to hear the clicking of the dice in the house of Burbo and Stratonice. The second part gives one a realization of the blind girl, Nydia's, pitiful plight. In the third part, the earthquake, the falling roofs, the chanting of the troupes, the darkness and in the silence, the voice of the blind girl, all embodied in that kind of music which awakens the human soul; that holds the intense interest and attention of the listener—the kind of music that only Sousa has written, then gathered his men of music about him and given it to the

Miss Ada Chambers is the vocal soloist with Sousa's band this season and her sweet bird-like, soprano notes were never excelled in this city. Her rendition of "The Card Song," from Sousa's "Bride-Elect," was sung in a manner most charming. As an encore, Miss Chambers favored her audience most graciously with a second selection, "Musetta Air from La Bohemia."

Wagner's music is always grand and beautiful and the greatest band in the world rendered "Seigfried," excerpts perfectly.

A humorous paraphrase Shipley Douglas' "Tearin' o' the Green," a new piece, proved very enjoyable to the audience and was loudly applauded. Mr. Sousa gracefully responded with "In Kansas." This piece also received merited applause and as a second encore was given, "I Don't Know Where I'm Going, But I'm on My Way," which was greatly enjoyed.

The seventh number on the program was (a) "Nevin," (Ethelbert); "June Night in Washington." The first was a rare treat and the second another beautiful descriptive selection, (b) "The Free Lance." The latter piece is entirely new this season.

Miss Jeannette Powers, the violin soloist, gave a perfect rendition of "Caprice Slavonic," by Gelosa. Her unexcelled ability and her control over her instrument, bringing forth the strains that move her audience from smiles to tears, place her among the best violinists of the age. As an encore, the dainty little woman responded with "Schubert's Serenade."

Wagner's "Ride of the Valkyries," from "Die Walkuere," was the closing number on the program.

The band is working its way east. Last night it went direct from here to Tiffin, where a concert was given. It expects to be in New York by next Saturday night. From there it will go to Boston for two weeks and after returning again to New York, will close the season.

Mr. Sousa is retiring early and intends to visit two weeks this winter.

CAPACITY HOUSE OUT FOR SOUSA.

THE WORLD FAMED ORGANIZATION
HIGHLY ENJOYABLE.

VARIED NATURE OF PROGRAM OF
BOTH CLASSICAL AND POPULAR
MUSIC, PLEASURES THE COSMO-
POLITAN AUDIENCE.

A crowd, unprecedented in the history of Senior Lecture Courses, greeted Sousa's Band, when it appeared as the opening number on the course at Gray Chapel, Wednesday evening. Every seat in the main room and in the annex were taken, and a large number could not be seated anywhere, despite the efforts of the management to take care of the patrons as far as was in their power. The band came to Delaware over the Big Four from Urbana about 7:30 o'clock, where a matinee had been given in the afternoon, and as soon as possible the band appeared in the Chapel. The president of the Course, C. M. Newcomb, introduced Sousa.

So much has been said concerning Sousa and his world famed band, regarding both the specific individuality of the well trained organization, and its capability of producing such music as no other band produces, that little remains to be said, other than it rendered one of the most enjoyable musical programs that has ever been listened to by a Delaware audience.

Sousa is a great director, and is a director of a great band. Every member is an artist, who has mastered all the resources of his instrument. Under the directions of Sousa each instrument is made to speak, faultlessly interpreting the thought of the composer.

The band played together with spirit and harmony, responding to the director's baton with instantaneous release or attack, with the sprightly allegro or slower andante, whatever the score required.

Compositions of Sousa, which were played mostly as encore numbers, were heartily received, three contrasts to the classical numbers making them especially pleasing. Popular selections, such as El Capitan, Dixie Land, Manhattan Beach, Stars and Stripes, were played with a dash and brilliancy characteristic of the Sousa band. Considerable humor was injected into the audience by the rendition of "In Kansas," and "Tearin' o' the Green," a paraphrase and musical oddity. The work of the soloists was highly commendable, all being compelled to respond to encores. Herbert Clark is a cornet soloist of rare ability, while Miss Ada Chambers, who sang the "Card Song," from Sousa's "The Bride-elect," is an exceptionally gifted soprano, who sings with pleasing effect. The playing of Miss Jeannette Powers, on the violin, was refined, delightful and redolent of musical feeling. Her execution of Schubert's Serenade, with harp accompaniment, was listened to with great pleasure.

Altogether the program was a delightful musical treat to all lovers of music.

DUNKIRK HERALD OCTOBER 11, 1906.

SOUSA AS USUAL PLEASES.

Band Is Composed of Even Better Musicians Than Formerly.

In spite of the disagreeable weather, a fair sized audience was in attendance at the Nelson Opera House this afternoon to hear Sousa and his famous band. John Philip Sousa conducted the musicians.

The opening piece was a symphonic poem entitled "Les Preludes" and was rendered only as Sousa's band could do it.

Herbert L. Clark, the cornetist gave a selection entitled "Bride of the Waves." He showed himself a master of the instrument. He ascends to attitudes that are marvelous.

Mr. Sousa needs little mention as he is well known here and has many admirers. He can well feel proud of his musical ability.

Miss Ada Chambers is a brilliant soprano soloist and many think in time she will be a second Madame Nordica. Miss Powers is a charming little violinist. Her playing was delightful. She rendered her selections with feeling.

The performance was exceptionally good, but as many are unable to attend in the afternoon, an evening date would be much better.

JAMESTOWN JOURNAL

OCTOBER 12, 1906.

SOUSA AND HIS BAND.

Fine Audience Enjoys the Concert After Long Wait—Coming Attractions.

The Valkyries or some other witches have been pursuing John Philip Sousa and his band of 50 men for a week. They have been late at every concert, and through no fault of their own. At Indianapolis the matinee opened two hours behind time and delays have followed ever since. The band arrived late for the matinee at Dunkirk. The D. A. V. & P. train was late in reaching Jamestown, it being impossible to keep up steam on the two engines. It was after 9:30 when The Samuels audience saw the wellknown features of the march king as he made his usual low bow. This morning the band started on a long ride to Hornell, hoping to get there in time to play for a matinee.

But though it involved a wait it was worth while to hear Sousa music played by Sousa. There was other music but the great bandmaster's compositions were much in evidence. On the whole it was a delightful and inspiring concert, suited to all varieties of musical tastes and a demonstration of band and solo playing of the highest order. It opened with the symphonic poem Les Preludes, from Liszt. Herbert L. Clarke's finished cornet solo, Bride of the Waves, earned a recall when the sextet from Lucia was played in brass. Sousa's descriptive piece, The Last Days of Pompeii, was impressive in its portrayal of the cataclysm and sweet and sad in picturing the fate of the blind girl, Nydia. Dixieland was played for an encore.

Miss Ada Chambers scored in her Card Song from Sousa's Bride-Elect, and returned to sing Musetta from La Boheme. Excerpts from Wagner's Siegfried formed the next band number with Nearer My God to Thee as an encore. The band's rendering of the humorous paraphrase, Tearin' o' the Green, and the Nevin's sweet June Night in Washington and Sousa's latest march, Free Lance, from his opera of the same name, caused many demands for encores, which were graciously responded to. His marches, such as Stars and Stripes Forever and El Capitan, and other concessions to popular taste, Waiting at the Church, In Kansas, I Don't Know Where I'm

Going but I'm on My Way and Manhattan Beach were given as encores.

Miss Jeannette Powers gave as a violin solo Caprice Slavonic with feeling and sure touch, and showed her mastery of the instrument. She was loudly applauded and in return played Schuert's Serenade and on a second recall another selection. The wierd Ride of the Valkyries from Wagner's Die Walkuere, concluded the concert at 11:20. It is probable that the great band gave even more pleasure than on its former appearance and no fault could be found with the warm reception accorded it.

JAMESTOWN POST.

OCTOBER 12, 1906.

AMUSEMENTS.

John Philip Sousa and his excellent band gave a concert at the Samuels last evening to a crowded house. It was close to 10 o'clock when the entertainment started for the reason that the band played at Dunkirk yesterday afternoon and was late in arriving in the city last night. Sousa and his musicians have been heard before in Jamestown. The large audience last evening attested the fact that the band has lost none of its popularity. The programme proved to be an excellent and enjoyable one. Each number was warmly applauded. Features were the cornet solo, "Bride of the Waves" by Herbert L. Clarke; a soprano solo from "The Bride Elect" by Miss Ada Chambers and a violin solo entitled "Caprice Slavonic" by Miss Jeanette Powers.

* * *

Much interest surrounds the coming of Kirk Brown at the Samuels next week. His admirers will not be disappointed for Mr. Brown has selected high class plays which will be presented. Last seasons successes have been retained, namely "The Christian", "Othello" and "David Garrick." Mr. Brown carries a carload of special scenery for these productions.

HORNELL, NEW YORK.

OCTOBER 13, 1906

TIMES

PORT JERVIS, N. Y.

OCTOBER 15, 1906.

UNION

There may be people who will tell you that they do not like a brass band, but whatever preconceived ideas in this regard the large audience at the Shattuck yesterday afternoon may have had concerning bands, those ideas have undergone a revision since the first number played by John Philip Sousa and his band. They have the ability to persuade their listeners that band music does not necessarily mean a Sousa march although these, played under the direction of their composer, were out of the ordinary. Sousa is the same graceful, wonderful director as ever. His baton seems charged with electricity which radiated among his men meeting the responsive current of their enthusiasm and thus creating the light, brilliant or soft as desired by the master mind. He has a strong individuality that fascinates an audience; and instead of regretting the long delay caused by the lateness of the train, the auditors yesterday would have been willing to wait, probably for such a concert as given.

The program was pleasingly diversified, suiting all tastes. Wagner's "Ride of the Valkyries" from "Die Walkure," the closing number was a genuine treat, but was more or less marred by many people in the audience who, realizing that the two-step music they preferred was over, made a hasty exit. This composition, wonderful in its construction, built as it is upon a theme woven in and out of a texture of wondrous musical fabric, was superbly rendered. Herbert L. Clarke gave a cornet solo of his own composing, "Bride of the Waves," in which he showed himself a master of this instrument. His generous encore gained a treat for the audience in "The Rosary" one of the most exquisite of songs. Perhaps its real beauties were never realized here before as yesterday

Miss Ada Chambers sung the "Card of Song" from Sousa's opera, "The Bride Elect." She has a soprano voice of a delightful quality, sympathetic and melodious, although somewhat lacking in volume for the accompaniment. She responded to an encore with an air from "La Boheme." In the "Corrics as cotton crepe and the many Jeanette Powers revealed a genuine musical inspiration and depth of feeling, and drew from the violin wondrous tones bringing out the Hungarian characteristics of the piece. An encore brought Schubert's Serenade," exquisitely played with a harp accompaniment.

**CORNING, N. Y.,
OCTOBER 13, 1906.**

LEADER,

SOUSA CONCERT PLEASED EVERYONE

Big Band Rendered Typical Program in True Sousa- esque Style.

Sousa and his Band delighted an audience of fair size at the Opera House last night. It has been several years since Corning people have heard Sousa music rendered in true Sousaesque style and all of his marches old and new met with a great reception. Sousa as a conductor was a pleasant relief from the acrobatic Duss who last held down the stage with a band and he was courteous and gracious to his audience and not at all stingy with encores. The soloists he carries have every right to be in his company and distinguished themselves by their individual work.

The band arrived in Corning by special train from Hornell where a matinee performance was given and it will appear at the Hippodrome in New York Sunday in practically the same program rendered here, after which it goes to Boston for a 10 days' stay.

SOUSA'S BAND AT CASINO

Saturday's Concert Pleased Everyone.

A SPLENDID PROGRAM

Excellent Soprano and Violin Soloists -- Sketch of Sousa, the Leader and Composer.

John Philip Sousa, the famous band master and composer with his band of 53 musicians, arrived in town Saturday afternoon on Erie train Four from Corning, N. Y., over an hour late, and at 8 o'clock gave a concert in the Casino.

A fair-sized audience was present, which, for an hour and a half, was most highly pleased with the program of splendid music.

There were nine numbers rendered which were greeted with the closest attention and hearty applause. Each number was strongly encored and a prompt and pleasing response was given in each case.

Mr. Herbert L. Clarke, cornet soloist, gave an excellent selection "Bride of the Waves" and in response to the encore gave "The Rosary."

Miss Ada Chambers rendered two pleasing soprano solos, which demonstrated her ability as a good singer.

The violin soloist, Miss Jeannette Powers's rendition of "The Ride of the Valkyries" and the encore of "Schubert's Serenade," were the concluding numbers given and were received with long continued applause.

Mr. Sousa is evidently a master of his profession, both as conductor and composer. He is 50 years of age, and has been a conductor since the age of 17 years. For 12 years he was the leader of the U. S. Marine Band in Washington, and has been with the present Sousa organization for 15 years.

At 5.30 o'clock the band left town on a special train of two cars for Middletown, where the company played in the evening to a large audience in the Armory.

During their stay in town Mr. Sousa, Miss Powers and Mr. Lyons, the manager, visited the Port Jarvis Conservatory of Music as the guests of Mr. L. C. Fenner, and were entertained with violin and piano selections by Miss Stella Young and Erna Pantley. The visitors were greatly pleased with the excellent selections rendered by the young ladies and the general system of musical instruction used in the Conservatory of Music.

PORT JERVIS,

Gazette

A ROYAL MUSICAL TREAT.

Sousa's Band Enjoyed by an Enthusiastic Audience at the Matinee in the Casino.

A royal musical treat was enthusiastically enjoyed by a delighted audience at the Casino Saturday afternoon, the occasion being a matinee given by John Phillip Sousa and his band.

The program was of two hours duration, but to the many who attended it seemed the shortest two hours of their lives so complete was their interest. The opening piece was Liszt's "Les Preludes," a beautiful symphonic poem of musical genius. It was encored heartily and Mr. Sousa responded with a march. Mr. Clark is said to be one of the best solo cornetists living, and his work Saturday afternoon fully sustained his reputation. His solo was "Bride of the Waves," and he was recalled with tremendous applause. The tone he secured was pure and delicate, and not a note jarred on the ear.

The card song from "The Bride Elect," by Miss Ada Chambers, the soprano, was a musical gem. She has a fine voice of sympathetic quality as well as carrying power of tone. She has a keen appreciation of musical values and an intelligence in the interpretation of sentiment which enables her to obtain admirable results. She was enthusiastically encored.

Miss Jeannette Powers proved to be a remarkably gifted young woman. She is lovely to look upon and her celerity, daintiness and ease in handling the violin are a revelation. In a Mendelssohn number she did exquisite work, overcoming very difficult passages with a display of technique that awakened great enthusiasm. She scored a triumph in Schubert's "Serenade" in an encore.

rendered by the band was a delightfully funny number, as also was the humorous number "In Kansas." Mr. Sousa favored with several of his marches, among the number being a new march, "On to Victory." The concert throughout was all that could be desired and highly appreciated by all in attendance.

The next will be Pryor's, (all American) also a splendid musical organization.

Mr. Sousa's Compliment.

Mr. John Phillip Sousa, Miss Jeannette Powers and Mr. Lyon, day manager for Mr. Sousa, honored the Port Jarvis Conservatory of Music by their presence at

that place after the matinee, Saturday afternoon. They were liberal in unstinted praise for the systems that are taught in that school. They heard Miss Stella C. Young and Miss Erna F. Pantley in solos and complimented them highly on their musical ability and predicted a very brilliant future for them under the guidance of their instructor, L. C. Fenner

MIDDLETOWN, N. Y.,

OCTOBER 15, 1906

TIMES

THE SOUSA MUSIC.

Large and Appreciative Audience to Listen to Worth While Compositions.

A very large and appreciative audience greeted Sousa and his band, at the armory, Saturday evening, and were treated to a true musical feast, "a harmony of sweet sounds," which they will not soon forget. It is a good thing for the music of any city to hear such high class music now and then, as it raises the standard and teaches the people to look out for higher things.

The opening number, by Liszt, was charming beyond description, and was really a musical interpretation of human life from day to day, with its light and sombre moments, its touches of sunlight and shade. The Wagner piece, in conclusion, "The Ride of the Valkyries," taken from "Die Walkure," was likewise grand and impressive. A delicious bit of humor

was interspersed in the new paraphrase, called "Tearin' o' the Green."

Three Sousa pieces were played, all of them with the real old Sousa swing

to them; the new march, "Free Lance," it seems to us, being destined to be very popular.

Responding to encores, Sousa pleased his hearers by rendering some of his well known pieces, which have delighted the public for years, such as "El Capitan," etc.

The band is accompanied by three fine soloists, Miss Ada Chambers, a soprano of exquisite voice and style; Miss Jeannette Powers, who holds a genuine sovereignty over the violin, and Herbert L. Clark, a cornetist far beyond the average in skill and manipulation.

It would be impossible to praise Saturday night's concert too highly. Sousa's leadership is unquestioned and the music he makes proclaims the fact beyond any words of ours.

There were about 1,200 people present to enjoy the concert and the receipts were very satisfactory.

New York PAPERS

DAILY NEWS

MORNING TELEGRAPH

SOUSA PLAYS TO GREAT THROG

Every Seat in Hippodrome Taken When Popular Band Leader Makes His Appearance.

John Philip Sousa and his band received a hearty welcome at the Hippodrome last evening, where an immense audience that filled every seat in the large building testified by its presence and enthusiastic applause its affection for the conductor and its delight with the musical programme presented for its amusement.

The soloists were Miss Ada Chambers, soprano; Miss Jeannette Powers, violinist, and Herbert L. Clarke, cornetist. Miss Chambers sang an aria from Gounod's "Queen of Sheba" and one from "La Boheme." Miss Powers' numbers were Ries' "Moto Perpetuum," Schubert's "Serenade" and Sarasate's "Gypsy Dances," and Mr. Clarke's cornet solos were "Alice, Where Art Thou?" and "The Rosary."

The novelties of the evening's programme were a number of excerpts from Sousa's "Free Lance," a ballet suite, "Yedda," by Metra; "Baby's Sweetheart," by Corri, and an alleged humorous paraphrase, "Tearin' o' the Green," by Douglas.

None of these novelties proved to be important contributions to the band's repertoire—least of all the last—which number was a burlesque on the Irish air, "The Wearing of the Green," a melody that means too much to and is too much revered by a class of the community to be handled frivolously. It did not make a good impression on the audience.

As any sane person might expect, this insult to men and women of Irish birth and parentage chagrined the audience. A tragedy of centuries involving three famines, ninety coercion acts, the death by artificial famine of millions of Ireland's bravest sons and fairest daughters, is recalled by "The Wearing of the Green." It is the knowledge of these lamentable occurrences which should be safeguarded against burlesque, that inspired Dion Boucicault to compose that stirring melody.

John Philip Sousa will have no one but himself to blame if the scenes which attended the suppression of "McFadden's Row of Flats" are enacted the next time he essays "The Tearin' o' the Green," which rightly should be sluiced beneath the Union Jack and played to Fifth avenue title hunters and the descendants of the Revolutionary Tories who are still infatuated with English ideas and customs.

The number that excited every one to wild enthusiasm was a humorous arrangement of the popular air, "Waiting at the Church." In this Mr. Sousa introduced church bells and other appropriate and effective accompaniments. At its conclusion he blended a few bars of Gounod's "Funeral March of a Marionette," with the Mendelssohn's "Wedding March." The burlesque of a burlesque was exceedingly effective and made the hit of the evening.

Mr. Sousa's encores were as usual the best numbers of the evening, and he was as generous in granting them as the audience was emphatic in its demands therefor. They were received with welcome and were superbly performed.

NEW YORK AMERICAN

SUNDAY CONCERTS AT HIPPODROME STARTED

Sousa, His Band and Company of Soloists Open Season.

The season's Sunday night concerts at the Hippodrome were inaugurated last night by John Philip Sousa, "the March King," his band and company of soloists.

As usual with Sousa, many pleasing musical novelties, which received much merited applause, were introduced.

The numbers rendered by Miss Ada Chambers, soprano; Miss Jeannette Powers, violinist, and Mr. Herbert L. Clarke, cornetist, were warmly applauded.

NEW YORK HERALD,

Sousa Concert a Success.

Mr. Sousa and his band filled the Hippodrome, every seat of it, last night, and each seat holder heard just what he wanted to hear in the way of classic, popular, martial or rag time music. If he didn't he applauded as if he did.

Opening with the "Stradella Overture," the band played the whole gamut, especially that part contributed to contemporary lore by Mr. Sousa, down to what Mr. Sousa humorously called "The Tearin' o' the Green."

Mr. Hubert L. Clarke played with taste upon the cornet and Miss Jeannette Powers, a violinist, and Miss Ada Chambers, a soprano, were the other soloists. Both acquitted themselves well and received hearty applause.

SOUSA'S PARODY A GOOD ONE

Hippodrome Audience Applauds

"The Tearing of the Green."

John Philip Sousa was warmly welcomed on his return to New York last night at the Hippodrome. The concert as always, was spirited and highly appreciated. The parody, "The Tearing of the Green" was in Sousa's best vein of musical humor.

The soloists were Miss Ada Chambers, who sang an aria from "The Queen of Sheba;" Miss Jeannette Powers, the violinist, and the cornettist, Herbert Clarke, who scored heavily with his audience.

Sousa obliged with encores to every number on the programme. He played his own compositions and stirred up the enthusiasm of the audience with his lively marches. Among other pieces which were given were "The Stars and Stripes Forever," "El Capitan," "King Carnival" and "Hands Across the Sea." He also played "The Rosary" and made a hit with "Waiting at the Church," which he ended with Chopin's Funeral March instead of the usual Wedding March.

DAILY TRIBUNE.

SOUSA APPLAUDED AT HIPPODROME

The popularity of Sousa as a band conductor well attested at the Hippodrome last night, where an immense audience which filled the big auditorium to its capacity and applauded every number of the programme enthusiastically. Sousa responded to the applause with double and sometimes triple encores. The soloists were Miss Ada Chambers, soprano; Miss Jeannette Powers, violinist, and Herbert L. Clarke, cornetist.

EVENING SUN,

After all, it takes a bandsman like Sousa to do the trick. The Hippodrome host of Sunday nighters wept with joy to see John Philip home for the first time this autumn. There were Sousa march encores last night, with the usual incidental printed programme.

The rumor that Mr. Sousa has presented a musical library of sacred oratorio scores to the Hippodrome chorus girls is without foundation.

THE WORLD:

EVENING TELEGRAM.

GREAT CROWD AT SOUSA'S CONCERT

Classical Numbers Fell Before Demand for Composer's Own Melodies.

A typical Sousa crowd turned out last night to hear the opening concert of Sousa's Band at the Hippodrome, and a tremendous crowd it was, packing the house.

They did not come to listen to the half-dozen classical numbers which Mr. Sousa always sprinkles on his programme, but it applauded them vociferously, for this is the only way to get Sousa marches and airs. The composer plays these for encores and the crowd knew it. In the matter of encores the bandmaster was far from stingy, and in response to the demand he gave upward of a score. Besides marches these included hits from his operas and delightful, tinkling melodies beautifully orchestrated.

The programme did contain two Sousa numbers and they met with instant approval. The first was a medley from "The Free Lance," the opera which had a run at the New Amsterdam Theatre last season, and the second was the march "Hail to the Spirit of Liberty," written for the dedication of the Lafayette Monument in Paris six years ago. The soloists were Ada Chambers, soprano; Miss Jeannette Powers, violinist, and Herbert L. Clarke, cornetist. Miss Chambers was particularly agreeable in an aria from "The Queen of Sheba." The concert was one of the most successful ever given by Sousa.

THE SUN:

SOUSA DRAWS A CROWD.

Many Encores at Hippodrome Concert —Dirge for a Favorite.

Sousa and his band drew an enthusiastic crowd to the Hippodrome last night. The house was packed. The bandmaster's encores, largely marches of his own composition, seemed to tickle the audience

most and the favorites were frequently interrupted with applause.

An incident of the evening was when the band, after playing "Waiting at the Church" in most every conceivable manner, combined it with a burlesque dirge, thereby plainly sounding its death knell.

The soloists, Herbert L. Clarke, cornet; Miss Ada Chambers, soprano, and Miss Jeannette Powers, violin, were well received.

Sousa's Band Starts In at the Hippodrome.

If any one glancing at the programme for Mr. Sousa's first concert of the season at the Hippodrome last night felt disposed to complain of the seeming "stingy" arrangement of only nine selections, he soon discovered his mistake. Mr. Sousa was generous with encores, and these encores seemed to be the most popular feature of the programme.

A big audience expressed its hearty approval of selections as varied as Nevin's "The Rosary," the sextet from "Laicla" and Sousa's own "Hands Across the Sea."

And if still greater contrast was wanted, there was an aria from "The Queen of Sheba," and another from "La Boheme," both well sung by Miss Ada Chambers, to say nothing of Miss Jeannette Powers with a violin solo by Reiss, and Mr. Herbert L. Clarke, with his cornet, and that nice old song that every young person has sung in the moonlight, "Alice, Where Art Thou?" It was such a popular concert that more than one listener voiced his regret that it was to be the last Sousa concert in New York this season.

COMMERCIAL.

Returning from a brief tour as far west as Springfield, Ill., Sousa and his band gave a concert at the Hippodrome last night. The programme novelties were a suite from the Japanese ballet "Yedda," and a comedy paraphrase, "Tearin' o' the Green." The soloists were Ada Chambers, soprano, who sang an aria from Gounod's "Queen of Sheba"; Jeannette Powers, violinist, who played the andante and moto perpetuum by Reiss, and Herbert L. Clarke, cornetist.

GLOBE AND COMMERCIAL ADVERTISER,

SOUSA—the same graceful, debonair Sousa as of old—drew a crowded house at the Hippodrome last night, and his band never was in better shape. Every taste of the musical devotee was satisfied in the programme—a potpourri of Sousa marches, classical numbers, and characteristic fantasies. As usual, the encores doubled the regular numbers, and Sousa pleased the big audience with eight of his stirring marches.

The humorous paraphrase, "Tearin' of the Green," was a "ripping" fifteen-variation ensemble of the Irish national air, and brought into play all the vigorous tonal effects of the band's brass and reeds. Perhaps the choicest selection of the evening was the idyl, "Baby's Sweetheart," a little gem as dainty as a bit of Dresden china.

Miss Ada Chambers, soprano, sang the "Queen of Sheba" aria and the Musette air from "La Boheme." Miss Jeannette Powers, violinist, gave the andante and Moto Perpetuo of Reiss and Schubert's serenade. Cornetist Herbert Clarke was the other soloist and gave "Alice, Where Art Thou?" and "The Rosary."

The number which seemed to please most was a parody on "Waiting at the Church," ending with a repetition of the tune as a dirge.

Press

LEONCAVALLO AND SOUSA AS RIVALS IN CONCERTS

John Philip Hailed by Crowd in
the Hippodrome.

FREQUENT ENCORES, AS USUAL

Italian Composer Gives Selections from
His "Roland of Berlin" and Solo-
ists Do Much Better.

Leoncavallo and Sousa wielded their batons in concerts in this city last night. That there is only one Sousa and Sousa is his prophet was demonstrated again in the Hippodrome, where an enormous audience was kept in a state of rapturous enjoyment by John Philip, his band and the three soloists that assisted in the festivities. By this time it is well recognized that nine announced numbers on a Sousa programme mean twenty-six when it comes to the performance, for one of the many reasons for this bandmaster's popularity is his extreme goodnature in the way of encores.

The set pieces for the band included Flotow's "Stradella" overture, a new ballet suite, "Yodda," by Meyer; several excerpts from "The Free Lance," the first with the jingling tune of "Baby's Sweetheart," the "Hail to the Spirit of Liberty" march and two ads by Edward German. The novelty in the list was a humorous paraphrase, "Dearie of the Green," which was not nearly so amusing as the conductor's own arrangement of "Wedding at the Church" that he played for an encore, nor the "In Kansas," that was thrown in for good measure. This last classic is made noteworthy by the tuba player turning his instrument into a "moody cow" for the sake of a touch of burlesque local color.

Herbert L. Clarke led the soloists with his cornet solo, "Alce, Where Art Thou?" and the audience liked it so much that he not only played "The Bessy," but called on five of his colleagues to assist him in playing the sextet from "Lucia." Miss Ada Chambers sang an aria from the "Queen of Sheba" and the most familiar air from "La Boheme," and Miss Jeannette Powers played Ries's "Andante and Mores Perpetuum," with Schubert's "Serenade" for an encore. The concert lasted from 8:20 until 11 o'clock, with the appetite of the audience still betraying an Oliver Twist tendency. Yet complaints are heard when a Boston Symphony concert lasts more than one and a half hours.

Boston Papers

OCTOBER 16, 1906.

HERALD

SOUSA'S BAND MAKES HIT.

Miss Ada Chambers, Miss Powers and
Cornetist Clarke Encored at Fair.

John Philip Sousa and his band made a great hit at the Boston Food fair, Mechanics' building yesterday afternoon and evening, and the soprano soloist, Miss Ada Chambers, created a genuine sensation with her wonderfully sweet and powerful voice, audible the whole length of the great hall.

Miss Chambers sang at both the afternoon and evening concerts, the afternoon selection being Musetto's waltz from "La Boheme," while at the evening concert the aria, "The Queen of Sheba," was sung in a wonderfully captivating manner. Miss Chambers was encored at both concerts, her evening concert piece being "Years at the Spring." She is to sing at every concert this week.

Miss Jeannette Powers, a very talented violin soloist, played at both concerts and was encored, while Herbert L. Clarke, the famous cornet player, gave a delightful solo in the afternoon and appeared in a cornet duet with Mr. Millhouse in the evening.

The soloists were accompanied by the band. "Tannhauser," "Plantation Songs and Dances," excerpts from Sousa's "Free Lance," Sousa's "At the King's Court" were some of the other selections on the evening programme, while two of the many encores played were "The Stars and Stripes Forever" and "King Cotton." At both concerts the band was constantly encored from the beginning to the end of the programme.

A large number of members of the New England Woman's Press Association were guests of the press department of the fair yesterday afternoon, occupying a reserved section of the gallery at the afternoon concert.

OCTOBER 16, 1906.

OCTOBER 16, 1906

OCTOBER 16,

SOUSA'S BAND HERE.

Well Received at First Concerts at Food Fair—Miss Chambers a Pleasing Soloist.

Sousa and his band yesterday afternoon became the central attraction at the food fair at Mechanics building, and received an enthusiastic reception.

This popular musical organization succeeds at the fair the U S marine band, which gave concerts twice a day that delighted the patrons of the fair. Sousa himself was conductor of Uncle Sam's marine band from 1880 to 1892, and it was as such that he made a good share of his reputation. He resigned to organize his own band.

The fact that his engagement in Boston follows directly that of the Marine band, inevitably bringing the two into comparison here, has caused Mr Sousa to lay himself out especially in the arrangement of his programs and the choice of the soloists he brings.

It is an interesting fact that while Mr Sousa and William H. Santlemann, leader of the Marine band, are necessarily to some extent musical rivals, they are warm friends and also near neighbors in Washington. It is told of Mr Santlemann that owing to this personal friendship he recently declined an engagement in New York city because Sousa was giving a concert in the same locality on the same date.

Sousa has brought as soloists for the Boston engagement Miss Ada Chambers, soprano; Miss Jeannette Powers, violinist, and Herbert L. Clarke, cornetist. Miss Chambers, who comes from Ohio, proved a particular star yesterday. She has a very pleasing voice of sufficient power to be very effective even in so big and difficult a place to sing as Mechanics building. She sang in the afternoon Musetto's waltz from "La Boheme," with "Calm as the Night" for the encore, and in the evening her program number was Gounod's aria, "The Queen of Sheba." The other soloists also were very well received. The concerts will continue through the week at 2 and 8 p m.

SOUSA'S BAND AT FOOD FAIR

"There is only one Sousa," so many music lovers have said, and, judging by the amount of applause each selection received, it was fully confirmed by the enormous crowds which attended both afternoon and evening concerts given by John Phillip Sousa and his band yesterday at the Boston Food Fair in Mechanics' building.

The concert programme last night began with the overture from "Tannhauser." This was followed by a cornet duet entitled "The Swiss Boy," a violin duet by Messrs. Clarke and Millhouse, a violin solo by Miss Jeannette Powers, and the singing of Miss Ada Chambers, soprano.

One of the features of these concerts is the singing of Miss Chambers. She will sing at every concert. Miss Powers, the violin soloist, is a native of Illinois, who has appeared in nearly 200 American cities. Mr. Clarke, the cornet soloist, has placed himself in the front rank of players. All of the other soloists are musicians of great ability.

The programme for the week's concerts is perhaps as fine a one of its kind as ever prepared. For these special concerts the same price for gallery seats will continue to prevail this week.

RECORD,

SOUSA'S BAND AT FOOD FAIR

"There is only one Sousa," so many music lovers have said, and, judging by the amount of applause each selection received, it was fully confirmed by the enormous crowds which attended both afternoon and evening concerts given by John Phillip Sousa and his band yesterday at the Boston food fair in Mechanics' building.

The concert program last night began with the overture from "Tannhauser." This was followed by a cornet duet entitled "The Swiss Boy," a violin duet by Messrs. Clarke and Millhouse, a violin solo by Miss Jeannette Powers, and the singing of Miss Ada Chambers, soprano.

One of the features of these concerts is the singing of Miss Chambers. She will sing at every concert. Miss Powers, the violin soloist, is a native of Illinois, who has appeared in nearly 200 American cities. Mr. Clarke, the cornet soloist, has placed himself in the front rank of players. All of the other soloists are musicians of great ability.

The program for the week's concerts is perhaps as fine a one of its kind as ever prepared.

For these special concerts the same price for gallery seats will continue to prevail this week.

SOUSA AS POPULAR AS EVER

Famous Band Heard in Two Fine Programmes at the Food Fair

Large and enthusiastic audiences greeted John Phillip Sousa and his world-famed band when they made their initial appearance at the Boston Food Fair yesterday afternoon and last evening. This popular musical organization succeeds at the Fair the United States Marine Band, which has been giving concerts twice a day at the Fair. Sousa himself was conductor of this Marine Band from 1880 to 1892, and it was as such that he made a good share of his reputation. He resigned to organize his present band.

It is an interesting fact that while Mr. Sousa and William H. Santlemann, leader of the Marine Band, are necessarily to some extent musical rivals, they are warm friends and also near neighbors in Washington. It is told of Mr. Santlemann that owing to this personal friendship he recently declined an engagement in New York city because Sousa was giving a concert in the same locality on the same date.

Yesterday afternoon and last evening at Mechanics Building, the balconies surrounding the main hall were crowded with people, while scores of others stood about on the floor, unable to obtain seats. The programme was varied and included the overture "Jubel," from Weber, concluding with the words of "America." Following this number was a cornet solo by Herbert L. Clarke; one of Sousa's own compositions entitled "Looking Upward," by the band; soprano solo from "La Bohème," by Miss Ada Chambers; "The Gypsy" and "The Free Lance," two new compositions, the former by Ganne and the latter by Sousa; by the band; a violin solo by Miss Jeannette Powers, and as the closing number the "Ride of the Valkyries," from Wagner's "Die Walküre."

The programme for the evening was even more elaborate than that of the afternoon having as an opening number the overture to Wagner's "Tannhäuser," and closed with a selection from the "Damnation of Faust." Among the particularly attractive numbers were a cornet duet, "The Swiss Boy," by Messrs. Clarke and Millhouse, a violin solo by Miss Jeannette Powers, and a soprano aria from "The Queen of Sheba" by Miss Ada Chambers. The band selections consisted of a suite, which included the several numbers of "At the King's Court," by Sousa; "Plantation Songs and Dances," by Clarke; excerpts from Sousa's "Free Lance"; the "Baby's Sweetheart," Corri and a march, "The Diplomat," other of the leader's own compositions.

The band concerts proved the chief feature of interest at the fair yesterday, the various booths and side shows were forgotten by any means, and the attendance, which has been on the increase since the opening day of the fair, larger yesterday than on any previous day, and every booth received its full share of attention.

OCTOBER 17, 1906.

OCTOBER 18, 1906

SOUSA PLEASURES LARGE CROWDS AT FOOD FAIR

Large crowds attended the Food Fair last evening, and although the various exhibits connected with the fair were freely patronized, the principal attraction was Sousa and his band, the reserved seats in the balcony being nearly all occupied and many persons standing on the floor of the main hall during the concert.

The concert opened with Liszt's "Les Preludes," which was loudly applauded, the second number on the program was a cornet solo, of his own composition, entitled "Le Veta," by Herbert L. Clarke, followed by a soprano solo from "Carmen" by Miss Ada Chambers. Miss Chambers has a remarkably strong voice and had no difficulty in filling the large hall.

The Second Rhapsody by Liszt, scenes from "La Boheme," by Puccini, Air of Louis XIV., "Amaryns," by Ghys, and Sousa's "Hail to the Spirit of Liberty," preceded by a violin solo by Miss Jeannette Powers, entitled, "Irish Fantasies," which brought forth loud applause. The concert closed with Meyerbeer's "Coronation."

The afternoon concert included a solo by Miss Chambers, a violin solo by Miss Powers, and a trombone solo by Leo Zimmerman.

An interesting program has been arranged for this afternoon with an entire change for the evening.

HERALD-

OCTOBER 17,

SOUSA AT FOOD FAIR.

Enthusiastic Reception to Popular Band—Many Encores.

John Phillip Sousa and his band were given an enthusiastic reception at the Boston Food fair yesterday afternoon and evening. The afternoon programme included a trombone solo by Leo Zimmerman, a violin solo, "Nocturne," by Miss Jeannette Powers, and a soprano solo, "Elizabeth's Prayer," from "Tannhauser," by Miss Ada Chambers. Almost every number on the programme was encored. Herbert L. Clarke, the cornet soloist, and Miss Powers, violinist, were well received.

This evening the Association of Railway Superintendents of Bridges and Buildings, which is holding its 16th annual convention at the New American House, is to visit the Food fair, a section in the gallery having been reserved for them for the evening concert of Sousa's band.

SOUSA A HIT AT FOOD FAIR

Hundreds of Excursionists and Convention Delegates Fill the Hall

John Phillip Sousa and his band were given a royal reception at the Boston Food Fair yesterday afternoon and evening. There was no end to the enthusiasm which the celebrated bandmaster and his men created, while the singing of Miss Ada Chambers, the soprano soloist, and the violin solos by Miss Jeannette Powers were simply superb.



MISS JEANNETTE POWERS,
Violin soloist with Sousa's Band at food fair in Mechanics' Hall.

John J. Perfetto gave a splendid euphonium solo during the afternoon concert, while the other solo artists rendered selections at both the afternoon and evening concerts.

There were a great many excursionists from various parts of New England at the food fair yesterday. A large number of Worcester grocers were among the visitors during the afternoon and evening, and some 230 members of the Association of Railway Superintendents of Bridges and Buildings took in the evening concert.

At this evening's concert Herbert L. Clarke, the celebrated cornetist, is to give "The Lost Chord." Miss Chambers' evening selection will be the air, "Samson and Deilah," while Miss Powers' violin solo will be the prize song from "Die Meistersinger."

Mr. Sousa, as usual, is making a big hit with his encore pieces, every one of which is wonderfully taking.

JOURNAL

VISITING GROCERS AT FOOD FAIR

Large Delegation From Worcester View Exhibits and Applaud Sousa.

John Phillip Sousa and his band were given a royal reception at the Boston Food Fair yesterday afternoon and evening. There was no end to the enthusiasm which the celebrated bandmaster and his men created, while the singing of Miss Ada Chambers, the soprano soloist, and the violin solos by Miss Jeannette Powers were simply superb.

This afternoon's program by the band includes solo selections by Miss Chambers and Miss Powers; the overture, "Oberon;" the quartet for saxophones, "Rigoletto;" scenes from "La Gioconda;" the fantasia, "Siegfried," and gems from "The Bride-Elect." Miss Chambers' selection for this afternoon will be "Calm as the Night."

At this evening's concert, Herbert L. Clarke, the celebrated cornetist, is to give "The Lost Chord." Miss Chambers' evening selection will be the air, "Samson and Deilah," while Miss Powers' violin solo will be the prize song from "Die Meistersinger." The selections by the band this evening will include "William Tell," "Poet and Peasant," and "Songs of Grace and Songs of Glory," this last being a collocation of hymn tunes of the American churches, introducing "Lead, Kindly Light" and "Nearer, My God, to Thee," the two favorite hymns of the late President McKinley.

**MISS ADA CHAMBERS,
SOPRANO WITH SOUSA'S
BAND AT THE FOOD FAIR**



Both the afternoon and evening concerts by Sousa's Band were exceedingly good. At the afternoon concert Miss Ada Chambers, the soprano soloist, sang "Calm as the Night," while her evening selection was "Samson and Delilah." Miss Chambers, as usual, was encored. Miss Jeannette Powers gave a violin solo, "Largo," at the afternoon concert, and in the evening her selection was the prize song from "Die Meistersinger." Herbert L. Clarke, cornet soloist, rendered "The Lost Chord" with splendid effect at the evening concert.

This afternoon's program will include a piccolo solo, Neapolitan airs and variations, by G. Norrito. Miss Chambers' solo will be "Good By," while Miss Powers will play Schubert's serenade. The program also includes the wedding march from "Midsummer Night's Dream." This evening's program will include a solo by Mr. Clarke, "Alice, Where At Thou?" while Miss Chambers' selection will be the waltz song, "Parla."

TRANSCRIPT,

OCTOBER 22,

LAST WEEK OF THE FOOD FAIR

Sousa to Give a Fine Programme, Moving Pictures to Be Changed

This is the last week of the great Boston Food Fair at Mechanics Building, and it promises to be the banner week of all. John Philip Sousa and his celebrated band have been engaged for the entire week, and the programme prepared by Mr. Sousa is one of the most attractive musical programmes ever prepared. It includes two soprano soloists of international reputation and many other features of unusual interest.

The two sopranos are Miss Ada Chambers and Miss Lucy N. Allen, while the other soloists are Miss Jeannette Powers, violinist; Herbert L. Clarke, cornetist; Leo Zimmerman, trombone; and John J. Perfetto, euphonium. Miss Chambers has created a great sensation by her beautiful singing at the fair during the past week, and everybody has been carried away by the power and sweetness of her voice. Miss Allen, not unlike Miss Chambers, is a young woman of striking presence, while her voice is one which has given her a great name among singers everywhere she has been. Miss Allen is a Boston favorite who sang here in oratorio, and received part of her education and early musical training here in Boston. She completed her education in music in Italy, and is a dramatic soprano of unusual ability.

Miss Powers, the violinist, has made a great hit at the fair the past week, as has also Herbert L. Clarke, the distinguished cornetist. All the other soloists are exceedingly clever. Mr. Sousa and his band are more popular than ever, as is shown by the vast attendance and intense enthusiasm every day of the past week.

**BRASS AND STRING
LEADERS GRASP
HANDS**

Yesterday at the Touraine, after a meeting three years ago in Warsaw, Russian Poland, Leoncavallo, who is here from Milan with his orchestra, and John Philip Sousa, the bandmaster, who is at the Food Fair, met after each had traveled thousands of miles under many suns. The meeting was mutually pleasant. Sousa had heard Leoncavallo at the Sunday night concert in Symphony Hall, and Leoncavallo, anxious to clasp again the hand of the bandman, called on him next morning. Sousa extended an invitation to the orchestra leader to be his guest next Saturday evening, but Leoncavallo said it would be impossible.

At the afternoon concert by Sousa's band, at the Boston Food Fair, the program included a trumpet solo, fantasia, "Attila," by Mr. H. Le Barbier; the soprano solo, "Carmen," by Miss Ada Chambers; the violin solo, "Largo," by Miss Jeannette Powers; the march, "Semper Fidelis," and many other popular selections, also "Reminiscences of all Nations."

At the evening concert Mr. Herbert L. Clarke gave a cornet solo, "Because I Love Lou," and Miss Lucy Anne Allen sang "Semiramide" with splendid effect. It was Miss Allen's first appearance at the food fair, she having been engaged as an extra soprano soloist for this, the last week of the fair. She is a dramatic soloist of signal ability, and her efforts were received with great enthusiasm. Miss Jeannette Powers, the accomplished violinist, gave the solo, "Gipsy Songs." The grand fantasia, "Aida," and gems from "The Mikado" were also among the evening selections.

There were a great many Maine excursionists at the food fair yesterday, numbers coming from many sections of that State. Today there are to be excursions from Portland, Me., also from Worcester, New Bedford and Taunton, Mass.

The Sousa programs for the remainder of the week are exceedingly interesting. The attendance at the fair last night was very large, and the management expects this will be the best week of all.

**TALL MEN FLOCK TO
GREAT FOOD
FAIR**

Excursionists from Eastern and Northern Maine Conspicuous in Vast Crowd—Sousa's Program for Today.

Yesterday was a great day for excursionists at the Boston Food Fair, the various excursion trains bringing many hundred persons to the fair. A considerable number of very tall men were noticed here and there about the hall. Some of them seemed at least 6½ feet in height. Most of them came from eastern and northern Maine.

OCTOBER 23.

SOUSA SEES LEONCAVALLO

Two Great Composers and Musicians Are Firm Friends

Yesterday was one of the most enjoyable of days for John Phillip Sousa. Mr. Sousa had a long and very pleasant chat with Sig. Ruggiero Leoncavallo, the celebrated Italian composer and orchestra leader. Mr. Sousa and Sig. Leoncavallo have long been acquainted, and the last time they met was in Moscow, Russia, several years ago, and the reunion was very much enjoyed.

At the afternoon concert by Sousa's band at the Boston Food Fair the programme included many solos.

At the evening concert Mr. Herbert L. Clarke gave a cornet solo, "Because I Love You," and Miss Lucy Anne Allen sang "Semiramide" with splendid effect. It was Miss Allen's first appearance at the Food Fair, she having been engaged as an extra soprano soloist for this week. She has a powerful, yet a beautiful, voice, and her efforts were received with great enthusiasm. Miss Jeannette Powers, the accomplished violinist, gave the solo, "Gipsy Songs."

There were a great many Maine excursionists at the Food Fair yesterday, numbers coming from many sections of that State. Today there are to be excursions from Portland, Me., also from New Bedford and Taunton, Mass.

Boston Food Fair.

Yesterday was one of the most enjoyable of days for John Phillip Sousa, who had a long and pleasant chat with Sig. Ruggiero Leoncavallo, the celebrated Italian composer and orchestra leader. Mr. Sousa and Sig. Leoncavallo have long been acquainted, and the last time they met was in Moscow, Russia, several years ago, so the reunion was one much enjoyed by both. At the afternoon concert by Sousa's band at the Boston Food Fair yesterday the programme included a trumpet solo, "Attila," by H. Le Barbier; the soprano solo, "Carmen," by Miss Ada Chambers; violin solo, "Largo," by Miss Jeannette Powers; the march, "Semper Fidelis," and many other popular selections, also "Reminiscences of All Nations."

At the evening concert Herbert L. Clarke gave a cornet solo, "Because I Love You," and Miss Lucy Allen sang "Semiramide" with splendid effect. It was Miss Allen's first appearance at the Food Fair. Miss Jeannette Powers, the accomplished violinist, played the solo, "Gypsy Songs."

Many Maine excursionists were at the Food Fair yesterday. Today there are to be excursions from Portland, Me., Worcester, New Bedford and Taunton.

GOOD STORIES.

Bandsmen Who Wake the Czar Each Morning.

Rather Than Give Up a Toy Terrier, an Ohio Woman Goes to Jail.

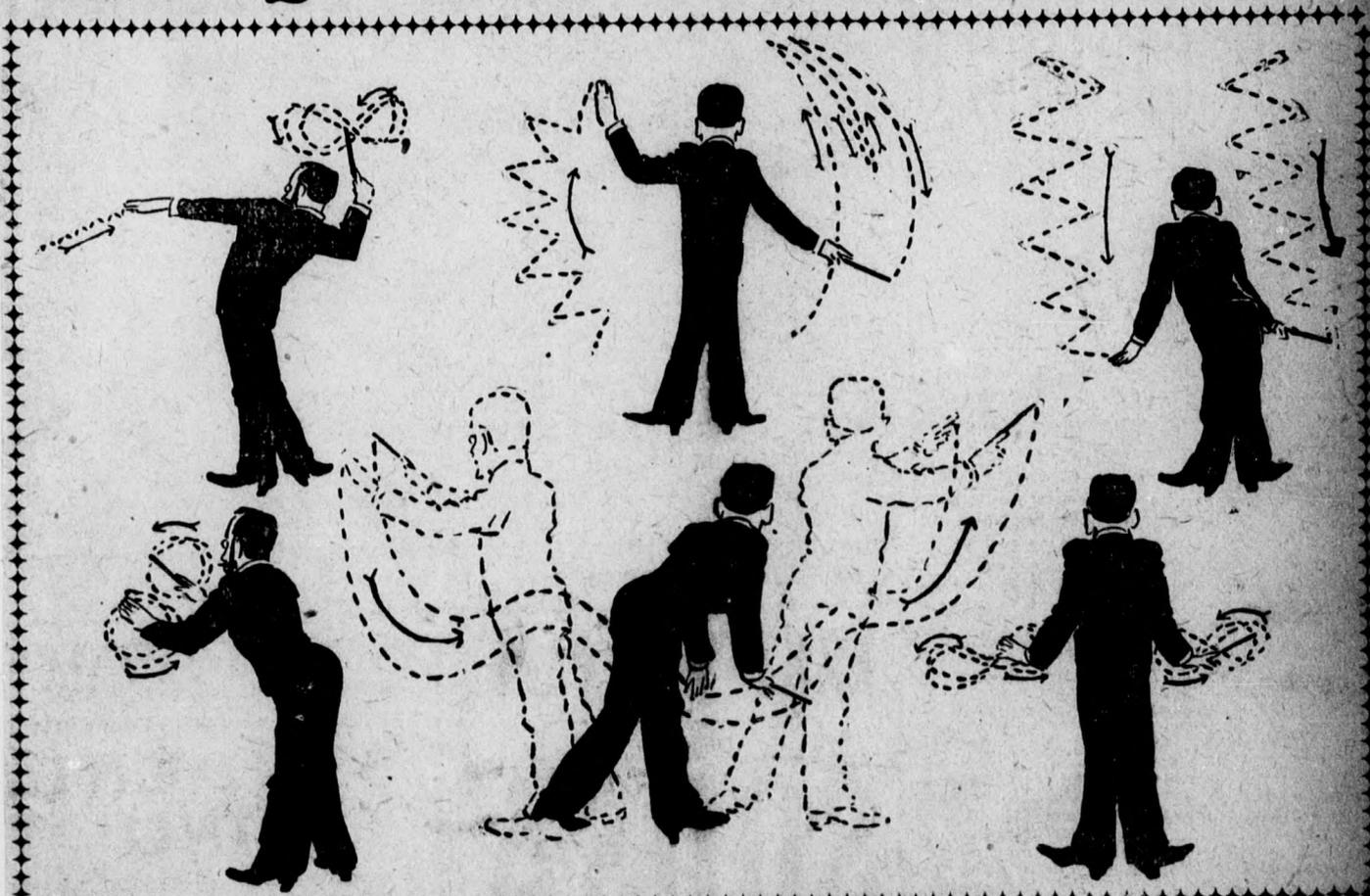
The illustration shows two men of the imperial horse guards band, whose business is to awaken the czar each morning by blowing fanfares beneath his window.



THE CZAR'S ALARM CLOCK.

St Petersburg has lost no time in dubbing them "the imperial alarm clock."
—London Sketch.

Art Is Perfection of Anything; May Be Leading a Band or Wooing, Says Sousa



A FEW THINGS WHICH SOUSA DOES TO LURE MUSIC FROM BAND MEN

Master of Wonderful Gyration Says Music Has Been His Hobby Since Youth.

In the first place, his name is John Phillip Sousa and it has been the family name for generations, despite the story that his father's name was Philipso and he added U. S. A., the letters on his baggage when he came over the pond from Portugal.

Mr. Sousa says so himself. Furthermore he insists upon being called plain "Mr." although he might have all kinds of frills tacked on to his name, for he has been presented with the Palm of France, the Rosette of Germany and the Victorian Cross.

John Phillip Sousa is the magnet at the Food Show in Mechanics Building, and he daily and nightly draws enormous crowds of Boston folks. They frequently remark upon his wonderful leadership.

Sousa describes large circles, small circles, arcs of circles with his baton. He zigzags the air, he performs undulating movements, sharp sudden verticle lines, and a dizzy serpentine figure.

His Little Magic Wand.

Yet the tiny magic wand moves so quietly, so easily that Sousa does not seem to be working at all.

His movements mean something, as a German critic has said. No sooner has he begun easily on a great arm sweep than he is back at the music stand starting on a crescendo upward beat.

Sousa's body retains always the military bearing. His arms and fingers direct and call forth the music from the musicians. Something about him suggests generalship, and no man would want to do anything but his best under such a leadership.

He doesn't work himself into a frenzied emotion, he doesn't appeal to the musicians. He commands the men and by personal magnetism gets soul into the music.

"There must be illusion in art," says the great bandmaster. "A painting is more beautiful if it can be appreciated without the canvas and paint being remarked. It is not necessary to put great muscular force

"March King" Is Daily Drawing Crowds to the Big Food Fair Exhibit.

into leading a band. But if force, passion, volume, sweep and pathos can be suggested without outward emotion from the leader then the effect is greater.

Perfection the Thing.

"Art is the perfection, the ease with which one does things, whether it is courting a girl or leading a band.

"And sincerity is elementary to success. I have been playing since I was seven years old, and my work now is as great a pleasure as it was then.

"If I have a hobby it is my Americanism. I pride myself upon being just as democratic now as I was when a boy. A measure of success should not spoil a man, especially an American.

"I was born in Washington, D. C. My father came from Portugal and served in the Civil War."

POST,

OCTOBER 27,

FOOD FAIR'S CLOSING DAY

Excursions Will Be Run From Many Points

The great food fair closes tonight, and preparations have been made for entertaining immense crowds of visitors. The excursions today are to include large parties from Norwich and Putnam, Conn.; Providence and Pawtucket, R. I.; Attleboro, Worcester and Newburyport, Mass., and Exeter, N. H.

The fair has been in every way a success, the attendance having been extremely large. The wonderful uniform scheme of decoration, making the fair one entirely unlike any previous fair, has proven a great drawing card, and it is freely predicted that no large fair will ever be conducted in New England in the future under the old plan of having each exhibitor build his own booth.

Yesterday was, in point of attendance, one of the largest days the fair has seen, and the afternoon and evening concerts given by Sousa's band were exceptionally good. This afternoon Miss Allen is to sing "Casta Diva" and this evening Miss Chambers is to render "La Boheme."

It is estimated that 100,000 persons have seen the beautiful moving photographic entertainments, "Ben Hur" and the San Francisco disaster.

GLOBE-

OCTOBER 27

FOOD FAIR'S FAREWELL.

This is the Closing Day of the Popular Exposition in Mechanics Building, and Special Attractions Will be Offered.

The great Boston food fair in Mechanics building closes tonight, and preparations have been made for entertaining immense crowds of visitors. Special excursions will be run over the Boston & Maine, N. Y., N. H. & H., and Boston & Albany railroads, and there is every indication that the attendance will be the largest since the opening of the fair. The excursions today are to include large parties from Norwich and Putnam, Conn., Providence and Pawtucket, R. I., Attleboro, Worcester and Newburyport, and Exeter, N. H.

Yesterday was, in point of attendance, one of the largest days the fair has seen, and the afternoon and evening concerts given by Sousa's band were exceptionally good. Miss Ada Chambers, the soprano soloist, sang "Calm as the Night" at the afternoon concert, and her sweet voice delighted the audience. Miss Jeannette Powers, the violin soloist, charmed her hearers at both the afternoon and evening concerts. This afternoon Miss Allen will sing "Casta Diva," and in the evening Miss Chambers will sing a selection from "La Boheme."

The fair to close this evening is the sixth food fair which has been conducted by the Boston retail grocers' association, and the members of that organization feel much pleased at the success of the enterprise, also at the wonderful attractiveness and high character of the exposition itself. The fairs conducted by this association are the largest food fairs held in America, and probably the largest in the world.

HERALD-

OCTOBER 27,

FOOD FAIR ENDS TONIGHT.

Preparations Made for Big Crowd at Mechanics' Hall All Day.

The great Boston Food fair in Mechanics' building closes tonight, and preparations have been made for entertaining crowds of visitors. Special excursions will be run over the Boston & Maine, N. Y., N. H. & H. and Boston & Albany. The attendance at the Food fair has been large since the first day. The excursions today are to include large parties from Norwich and Putnam, Ct.; Providence and Pawtucket, R. I.; Attleboro, Worcester and Newburyport; Exeter, N. H., and other places.

The beautiful decorations will be torn down at once, beginning Monday morning. All the booths and arches and many other parts of the decorative work at the Food fair are built as substantially as they would be if required to last for many years. The fair has been in every way a success. The uniform scheme of decoration made it unlike any previous fair, and it is predicted that no large fair will ever be conducted in New England in the future under the old plan of having each exhibitor build his own booth.

Yesterday was, in point of attendance, one of the largest days the fair has seen, and the afternoon and evening concerts given by Sousa's band were exceptionally good. Miss Ada Chambers, the soprano soloist, sang "Calm as the Night" at the afternoon concert and completely captured her audience. Miss Jeannette Powers, the violin soloist, delighted her hearers at both the afternoon and evening concerts. Miss Lucy Anne Allen at the evening concert sang the aria for soprano, "Roberto," and was, as usual, splendidly received. Herbert L. Clarke gave another of his enjoyable cornet solos at the evening concert.

This is the sixth food fair which has been conducted by the Boston Retail Grocers' Association, and the members are pleased at the success of the enterprise. Although it is not commonly known, the food fairs conducted by this association are the largest held in America, and probably the largest in the world.

World's Greatest Food Fair Closes Tonight

The great Boston Food Fair in Mechanics' Building closes tonight, and preparations have been made for entertaining immense crowds of visitors. Special excursions will be run over the Boston and Maine, New York, New Haven and Hartford and Boston and Albany railroads, and there is every indication that the attendance will be the largest since the opening of the Fair, which is saying a great deal, for the attendance at the Food Fair has been very large ever since the first day. The excursions today are to include large parties from Norwich and Putnam, Conn., Providence and Pawtucket, R. I., Attleboro, Worcester and Newburyport, Exeter, N. H., and other places.

The beautiful decorations, which cost a fortune, will be torn down at once, beginning Monday morning. The wondrously attractive color scheme with all the decorations in complete harmony with each other has been the talk of all New England, and many persons have been led to ask if part or whole of them were to be allowed to remain in Mechanics Building permanently. All the booths and arches and many other parts of the decorative work at the Food Fair are built as substantially as they would be if required to last for many years. The Fair has been in every way a success, the attendance having been extremely large right from the opening day. The wonderful uniform scheme of decoration, making the Fair one entirely unlike any previous fair, has proven a great drawing card, and it is freely predicted that no large fair will ever be conducted in New England in the future under the old plan of having each exhibitor build his own booth.

Yesterday was, in point of attendance, one of the largest days the Fair has

seen, and the afternoon and evening concerts given by Sousa's Band were exceptionally good, there being a constant succession of encores. Miss Ada Chambers, the soprano soloist, sang "Calm as the Night" at the afternoon concert, and her wonderfully strong yet sweet voice completely captured the audience. Miss Chambers is particularly fine on high notes, and, large as is Grand Hall, her voice can be clearly heard in the remotest section of the hall. Miss Jeannette Powers, the violin soloist, delighted her hearers at both the afternoon and evening concerts. Miss Lucy Anne Allen at the evening concert sang the aria for soprano, "Roberto." Miss Allen was, as usual, splendidly received. Herbert L. Clarke gave another of his splendid cornet solos at the evening concert.

This afternoon Miss Allen is to sing "Casta Diva," and this evening Miss Chambers is to render "La Boheme," a selection with which she has made a great hit at the Fair.

The beautiful moving photographic entertainments, "Ben Hur" and the San Francisco Disaster, which are given alternately six times each day in the Paul Revere annex, over Exhibition Hall, are so popular that it is estimated that over 100,000 persons must have seen them during the Fair. The large room in which these entertainments are given has been nicknamed "the Ben Hur room," and it is quite likely to be known by that name from now on.

The Fair, to close this evening, is the sixth food fair which has been conducted by the Boston Retail Grocers' Association, and the members of that organization feel much pleased at the success of the enterprise, also at the wonderful attractiveness and high character of the exposition itself. Although not commonly known, the food fairs conducted by this association are the largest food fairs held in America and probably the largest in the world.

9

October 27, 1906

New York

SOUSA'S BAND AT THE HIPPODROME

Will Give Their Second New York Concert To-Morrow Night—Three Soloists to Appear.



SOUSA and his band will give their second New York concert to-morrow night, October 28, at the Hippodrome. Three soloists will assist: Ada Chambers, the soprano, who will give an aria from Saint-Saëns's "Samson et Dalila"; Herbert L. Clarke, cornetist, in a solo of

his own composition, and Jeannette Powers, violiniste, with Vieuxtemps' "Irish Fantasia," as her selection. Interesting numbers on the programme will be Liszt's Symphonic Poem "Les Preludes"; the Weingartner version of Weber's "Invitation to the Dance." Mr. Sousa's Suite, "Looking Upward" with its famous drum roll, and excerpts from Puccini's delightful Japanese Opera, "Mme. Butterfly." The closing number will be the Grand March from "Tannhäuser."

GLOBE AND COMMERCIAL ADVERTISER.

At the Hippodrome Sousa and his band made their final appearance here for 1906. A crowded house and unbounded enthusiasm were a matter of course. A novelty on the programme was a group of excerpts from Puccini's Japanese opera, "Madame Butterfly."

OCTOBER 29, 1906.

HERALD,

SOUSA MUSIC PLEASES.

Hippodrome Is Filled with Audience Which Warmly Receives Both the Classical and Popular Airs.

Sousa's Band gave its second concert of the season in the Hippodrome last night before an audience that filled every seat in the huge structure.

The soloists were Miss Ada Chambers, soprano, and Miss Jeannette Powers, violinist. The former gave a selection from "Samson and Delilah" and the latter played an Irish fantasia. Both were generously applauded.

The band programme began with Liszt's symphonic poem, "Les Preludes," and closed with the ever popular "Tannhäuser." Between these were compositions by Saint-Saëns, Weber, Weingartner, Strauss, Wagner and Sousa. The encores included many popular marches of the "King" as well as the usual fun raising jingles that please Hippodrome crowds.

The novelty of the night was a number composed of excerpts from Puccini's "Madame Butterfly." Mr. Sousa's own suite, "Looking Upward," was well liked, as was also the new Princeton "Cannon Song March," composed for the football season of 1906.

NEW YORK AMERICAN-

SOUSA BAND CLOSSES AT THE HIPPODROME

Puccini's "Madame Butterfly" Feature of the Final Concert.

Sousa and his band closed their season at the Hippodrome last night and will not be heard in this city again during 1906.

Puccini's beautiful "Madame Butterfly" was the feature. The Hippodrome was crowded to its capacity.

Oct. 29, 1906.

DAILY NEWS

SOUSA HAD TO WORK OVERTIME

Sousa and his band drew an audience to the Hippodrome last evening that filled the capacious building from pit to dome. It was the second concert given this season by the popular conductor, who announced an interesting programme containing six numbers by his band and three numbers by his soloists. Mr. Sousa nevertheless was obliged on the emphatic demand of the audience to perform no less than sixteen additional selections.

It is a great compliment to the bandmaster to relate that even with a performance of so long a programme, that the audience wished for even more music. Until the final number had been concluded, the seats remained as fully occupied and the audience were as demonstrative, as at the commencement of the concert.

There was much interest displayed to hear the excerpts from "Madame Butterfly," the new Puccini opera, which was announced on the programme, and of which so much has been written, the more so because the opera will be given in a few weeks in this city. The selection was played for the first time by the band, and from its presentation it gave evidence that the music will be welcomed and enjoyed by the public. The selection performed was tantalizingly brief, but it was nevertheless exceedingly interesting.

Among other programme numbers well rendered were Liszt's "Preludes," Weber's "Invitation a la Valse," Strauss' "The Whistlers," and the "Tannhauser" march.

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

Miss Chambers, who has often been heard at the Sousa concerts, sang in beautiful voice an "Aria" by Saint-Saens, "The Card Song" from Sousa's "Bride Elect," and "Years at the Spring." The last two were given as encores, on emphatic demand by the audience.

Miss Powers' solo was Vieuxtemps Fantasia on the Irish air, "St. Patrick's Day." She played it with taste and expression, and was twice recalled. The first time she gave Handel's "Largo" and thereafter a Hungarian dance.

NEW YORK PRESS,

Famous Names on Sousa List.

Liszt, Saint-Saens, Puccini, Weber-Weingartner, Strauss, Vieuxtemps and Wagner form a brilliant array of names, and they were all on the programme of the Sousa concert in the Hippodrome last night. But what the enormous audience wanted to hear were the compositions of John Philip himself, and the most graceful and obliging of all our military band conductors was in his usual mood to humor this taste. Liszt's "Leg Preludes" did not make nearly as much of an impression as "Hands Across the Sea" or the "El Capitan" march, and even the excerpts from "Madame Butterfly" were not received so rapturously as that present-day classic, "Waiting at the Church," or the truly amusing "In Kansas." Miss Ada Chambers sang a "Samson and Delilah" aria, and Miss Jeannette Powers played Vieuxtemps's "Irish Fantasia." Both soloists were applauded enthusiastically, and gave Sousa numbers for encores. This is the last appearance of Sousa in this city for the year.

THE WORLD:

SOUSA'S SECOND CONCERT.

Big Audience at Hippodrome Is Pleased with Performance.

Sousa's Band gave its second concert at the Hippodrome last night and the big house was crowded. The programme, as usual, was made of a mixture of classical and popular numbers, with Sousa marches for encores.

The soloists were Miss Ada Chambers and Miss Estelle Liebling, sopranos, and Miss Jeannette Powers, violinist. Each was well received. The programme opened with Liszt's "Les Preludes," and closed with the grand march from "Tannhauser."

DAILY TRIBUNE.

At the Hippodrome last evening Sousa gave another concert, and again packed the great auditorium. The novelty of his programme was a number of selections from "Madame Butterfly," which met with much favor.

SOUSA ENDS SEASON WITH GREAT CONCERT.

Sousa's second and last concert of the season in New York, winding up his own season as well, was given at the Hippodrome last night, and when the people stopped coming in there wasn't standing room left in the big auditorium.

As usual with Sousa music went on an express schedule from start to finish with an encore for every number awaiting the taps of his baton. Selections from his own compositions were greeted enthusiastically, and he repeated the 7 varieties of "Waiting at the Church," which he gave two weeks ago, to the infinite delight of the crowd. Other numbers on the programme were "Les

Preludes" of Liszt, excerpts from Puccini's "Madame Butterfly," "The Whistler" from Strauss's "Spring Air" and the grand march in "Tannhaeuser."

The soloists were Miss Ada Chambers, who has a pure soprano voice of rare expression, for whom it is said Victor Herbert is going to write an opera to be produced next year; Miss Jeannette Powers, the violinist, who has delighted many New York audiences, and the old-time favorite cornettist, Herbert L. Clarke. Miss Powers played "Irish Fantasy" for a main number and Mr. Clarke the "Bride of the Waves."

THE SUN.

SOUSA AT THE HIPPODROME.

New Numbers and Old Favorites Please the Large Audience.

Sousa's band gave its final concert of the season last night before an audience that filled the Hippodrome. Two and three encores followed each number and among them the catchy swing of the old favorites "El Capitan," "The Stars and Stripes," and "Hands Across the Sea" found chief favor.

The principal numbers on the programme were Liszt's "Les Preludes," excerpts from Puccini's "Madame Butterfly," the Weber-Weingartner "Invitation to the Dance," and Sousa's three part suite "Looking Upward."

The new Princeton cannon song, a football strain, with the band doing the college rah, rahing, drew applause, while the band's disconsolate trombone interpretation of the man who left a lady "Waiting at the Church" was heartily encored.

The soloists were Miss Ada Chambers, soprano; Miss Jeanette Powers, violinist, and Herbert L. Clarke, cornetist.

MORNING TELEGRAPH.

The second of the Sousa band concerts was given last night at the Hippodrome, the house being packed.

Miss Ada Chambers and Miss Estelle Liebling were the sopranos and Miss Jeannette Powers, violinist. The programme was as follows:

- Symphonic Poem, "Les Preludes".....Liszt
- Soprano Solo, "Musetta's Waltz" from "La Boheme".....Puccini
- Miss Ada Chambers.
- Suite, "Looking Upward".....Sousa
- Violin Solo, "Irish Fantasy".....Vieuxtemps
- Miss Jeanette Powers.
- Excerpts from "Madam Butterfly" (new)..Puccini
- Invitation a la Valse.....Weber-Weingaertner
- (a) "The Whistlers" from "Spring Air".....Strauss
- (b) March, "The Free Lance".....Sousa
- Aria for Soprano, "Le Pre Aux Clercs".....Herold
- Miss Estelle Liebling.
- Grand March, "Tannhaeuser".....Wagner