

# CARLISLE, PA..

FEBRUARY 19, 1908

## CARLISLE GAVE SOUSA'S BAND A GREAT OVATION

Large Audience Was Delighted With the Characteristic Program. Sousa, the March King, and greatest band leader of the United States, was in Carlisle, Tuesday afternoon and a full house at matinee performance, something Carlisle has given to few, was his.

An ovation was accorded this large musical organization and he courteously responded to double-encores. His three soloists, Miss Lucy Allen, soprano; Miss Jeannette Powers, violinist, and Herbert L. Clarke, cornetist delighted all. His program was distinctly of the Sousa variety; several masterpieces interspersed with solos and Sousa marches for encores. For double encores the audience was treated to "Love Me and the World is Mine" by Clarke; an Irish love song, by Miss Allen and "Schubert's Serenade," by Miss Powers.

### Program.

Overture—"Kaiser."  
Cornet Solo—"Rondo Caprice."  
Suite—"Last Days of Pompeii."  
Vocal Solo—"Roberta."  
"Merry Pranks," by Strauss.  
Suite—"Peer Gynt."  
"Humoresque" and March "Powhatan's Daughter."  
"Violin Solo—Caprice "Slav."  
"Ride of the Valkyries."

# GAZETTE, YORK, PA..

FEBRUARY 19, 1908.

## SOUSA AND HIS FAMOUS BAND DELIGHT YORK AUDIENCE

Reclaiming old friends and adding scores of new devotees, John Philip Sousa and his noted band returned to the local opera house last night after an absence of several years.

The concert was in keeping with the usual high standard set by Sousa and his world-famed musicians. There was not a single lull in the entire program and the Sousa maxim—plenty of excellent music and generous encores—was carried out to a marked degree.

Not alone did the program sparkle with gems from the most noted writers, including Mr. Sousa himself, but the encores made a decided hit. This was particularly true of the parody on "He walked right in and turned right around and walked right out again." At the final of this number there was one continued outburst of applause from the delighted audience.

During the evening Mr. Sousa took occasion to rejuvenate several of the old march favorites, including "Stars and Stripes Forever" and "Manhattan Beach." Other bright numbers on the program were "The Free Lance," "Powhatan's Daughter" and "The Last Days of Pompeii."

Three soloists were included in the evening's musical offering. Herbert L. Clarke, cornet soloist, rendered "Rondo Caprice" with marked ability; Miss Lucy Allen, the charming soprano soloist, sang "Roberto" and "An Irish Love Song," and Miss Jeannette Powers, violinist.

One of the largest and most fashionable audiences of the present theatrical season attended the concert and at the expiration of each number showed its appreciation by the fervent and continued applause.

John Philip Sousa is ever a welcome visitor in this city and judging from the reception tendered the noted band leader and his excellent musicians last night, the local patrons were enthralled with the extraordinary concert.

ALLENTOWN, PA.

FEBRUARY 20, 1908.

# Nelso's

## THE ONLY SOUSA.

### His Famous Band Gave a Great Concert Here Last Evening.

What was unquestionably the finest band concert ever heard in this city was given in the Lyric Theatre last evening by John Philip Sousa and his famous band. It was a typical Sousa concert and program, and the world's greatest bandmaster never appeared to better advantage. It is doubtful if there was ever a more enthusiastic audience attending a concert in this city than that which gathered in the Lyric last evening. Every number was received with prolonged applause, the soloists were accorded ovations and when the different encores were announced by card there was a spontaneous outburst. A more enjoyable program could hardly be arranged for the popular taste, a little classic, some operatic and lots of Sousa.

It seems barely possible that it is eight years since Sousa has been here. After hearing his excellent concert last evening one realizes what they miss by not hearing this great band at least once or twice a year.

One of the most effective numbers on the program was Sousa's suite, "The Last Days of Pompeii," which was rendered in a stirring and realistic manner. The "Peer Gynt" suite, seldom played by bands, was delivered in a manner that was more suggestive of a symphony orchestra than a brass band. Richard Strauss' "Till Eulenspiegel's Merry Pranks," proved an oddly conceived composition, and one that brought out the different instruments with telling effect. Another superbly rendered number was "The Ride of the Valkyries, from Wagner's "Die Walkure."

One of the great features of a Sousa concert are the encores and last evening was no exception to the rule. Of course, the Sousa marches predominated. "El Capitan," "Free Lance," "The Diplomat" and "Manhattan Beach," were all played in Sousa's characteristic fashion. Sousa's newest, "Powhatan's Daughter," was one of the best-liked pieces on the program, the last part being rendered with the cornets at the front, while in "Stars and Stripes Forever," the piccolos came to the front first, then the trombones and cornets. Two popular songs of the day were given a Sousaian touch, "Experience" and "He Walked Right In and Turned Around," etc. Another encore that struck a popular chord was "The Merry Widow" waltz. Mr. Sousa was presented with a beautiful bunch of carnations by the Allentown Band, and Herbert L. Clarke was also remembered with a bouquet by Martin Klingler.

One can always depend upon Sousa to have great soloists and this year he more than upholds his reputation in this respect. Miss Lucy Allen is a soprano of exceptional culture and interpretive ability, and her rendition of Meyerbeer's "Roberto," from "Robert le Diable" proved her an artiste of the first calibre. As an encore she sang an Irish love song.

Sousa is indeed fortunate this season in exploiting Miss Jeanette Powers, a young violinist, who is bound to become one of the foremost virtuosos of this country. A small, pretty girl, looking not a day over twenty, Miss Powers impressed everyone with her wonderful technique and unusual gift of execution. Geloso's caprice, "Slav," is a composition that taxes any violinist, but Miss Powers climbed the heights of the emotional passages with an amazing amount of ease and confidence. Miss Powers played Schubert's "Serenade" as an encore and the beautiful classic was never rendered with more genuine feeling and a more sympathetic touch.

Herbert L. Clarke is too well known to this community as a cornet soloist to dilate upon his talents. It is sufficient to say he never played better than he did last evening.

Altogether it was the most enjoyable concert of its kind ever heard here and it is to be hoped that Sousa will return to Allentown very soon, for nowhere in the country is he better liked and appreciated.

Allentown Pa  
X Lem. 2/20.

SPECIAL  
John Beauchamp, D., 113.

A Brilliant Concert.

A large audience greeted Sousa's Band at the Lyric Theatre last night and listened with every evidence of appreciation and satisfaction to the superb work of this famous organization, which still remains the form and finish of all brass bands.

The program itself was severely classical, but the encores, and Sousa, as usual, was most generous with his encores, were all popular compositions, and they raised the audience to the highest pitch of enthusiasm. There is a rhythm, a dash, a swing, an ensemble in Sousa's music and its rendition by his band that never materializes in any other organization. Whether it is the mighty phrases and deep, ponderous, tonal expressions of the masters of classical music, or the swing and sweep, the snappy rhythm and keen, crisp and incisive renditions of popular music, he is always absolutely satisfying and delightful.

One of his most charming selections was that popular song, "He Walked Right in and Turned Around and Walked Right Out Again." A simple theme, truly, and yet the endless variations and bewildering instrumentalizations into which this simple song can be interwoven is something truly wonderful. One of his finest classical selections, composed by himself, was "The Last Days of Pompeii."

The soloists were Miss Lucy Anne Allen, soprano; Miss Jeanette Powers, violinist, and Herbert L. Clarke, cornetist.

Miss Allen possesses a powerful voice of delightful quality and extensive range, rich and sweet and very good intonation. She sang Meyerbeer's "Roberto," and was warmly applauded. Miss Allen is a native of Rhode Island and was a classmate in the New England Conservatory of Music, Boston, of Mrs. F. J. Gildner, of this city. The latter spent some time with her on the stage last night. Miss Powers, who is considerably older than she looks, played superbly. She produces a strong, clear, mellow tone, while her fingering and bowing brought out all the delightful effects of a perfect execution.

Herbert Clarke, the famous cornetist, played with his usual finished style and perfect execution. Both he and Sousa were presented with bouquets, kind remembrances from the Allentown Band.

NEW BRUNSWICK HOME NEWS

FRIDAY, FEBRUARY 21, 1908.

# THE MARCH KING DELIGHTS HEARERS

Sousa and His Band Makes  
First Local Appearance--So-  
loists Worthy the Leader's  
Selection.

John Philip Sousa, the March King, with his band and soloists, made his night and was cordially greeted by a fair sized audience. Not as large a gathering as it ought to have been, nor as large as it will be when he comes to this city again. An entertainment such as was given at the Opera House by this world-renowned musician ought to draw every lover of music to the scene with an irresistible desire that could not be suppressed.

Well deserved is the tribute to him in "Love Pictures" by the poet who says:

As I listen enchanted, when Sousa is playing,  
My fancy, unfettered and light-winged,  
Is straying,  
I airily drift on the rythmical measures,  
And revel in music's ethereal treasures.

O minstrel, to thee the multitude listens;  
In eyes bravely calm a tear often glis-  
tens:  
And souls that are strengthened with  
hope for to-morrow,  
Will cherish and bless thee, thou  
healer of sorrows.

When listening to the strains produced under the leadership of a master like Sousa, it can well be said that music is the art of the prophets, the only art that can calm the agitations of the soul. It creates the atmosphere in which thoughts are born; it deals with the mystic states in which thought is steeped and colored.

Manager Miller ought to have hearty congratulations for giving citizens a chance to hear such music, for it is a power, unitive in truth and beauty, a source of strength and encouragement, and capable of inspiring multitudes. Even unmusical minds catch the drift of the intonation, see the lightning, hear the thunder, and perceive in a pictorial way, through the medium of the sound, the conceptions which the composer desires to express.

The clarinet solo by Joseph Norrito, the composer of the piece "Air Italien," was excellently rendered and worthy of special mention.

Miss Lucy Allen, as soloist, gave evidence that the great leader made no mistake in selecting her as one of the best he could find. She is a singer who can go through the whole range of voice from low to high, swelling out the tone and diminishing at will, preserving the sound pure, and uniting with it perfect intonation through crescendo and diminuendo.

Miss Jeanette Powers, as Violiniste, was perfect in the handling of the stringed instrument, and she won well deserved applause, which continued long even after rendering in a most charming way as an encore that delightful selection, "Schubert's Serenade," but she would not respond again to the disappointment of all.

The band leader was very gracious with his answers to encores. His own production, the fantastic episode entitled "The Band Came Back," created much merriment, and was a unique feature in musical productions. "Poughkeepsie's Daughter," the new march, the great composer, is a stirring, rousing composition, calculated to cause every nerve to vibrate in unison with this quickstep, and the only fault find with it is that it is so short.

NEW BRUNSWICK, N. J.,

FEBRUARY 21, 1908.

# Sousa's First Concert Pleaseas

Misses Allen and Powers, Soloists, and Music Master's Band Well Received.

Sousa brought his band and soloists here last evening, and a fair sized audience enjoyed the concert in the Opera House, which was first class from start to finish. Miss Lucy Allen, the soprano, did pleasingly, and especially made a hit in "Danza," by Chadwick. Miss Jeannette Powers has a well known reputation as one of the best violinists in the country, and she proved her right to the place she has attained last evening. It was Sousa's first trip to this city, and every one who attended last evening's concert hopes it will not be his last. His own fantastic episode, "The Band Came Back," and his new march, "Powhatan's Daughter," were two of the program numbers that especially pleased.

"The Stars and Stripes," offered as an encore, brought down the house. Mr. Sousa was liberal with his encores.

## NEW BRUNSWICK HOME NEWS.

Sousa and His Band Makes First Local Appearance--Soloists Worthy the Leader's Selection.

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Miss Jeannette Powers, as violiniste, was perfect in the handling of the stringed instrument, and she won well deserved applause, which continued long even after rendering in a most charming way as an encore that delightful selection, "Schubert's Serenade," but she would not respond again, to the disappointment of all.

The band leader was very gracious with his answers to encores. His own production, the fantastic episode entitled "The Band Came Back," created much merriment, and was a unique feature in musical productions. "Powhatan's Daughter," the new march of the great composer, is a stirring, rousing composition, calculated to cause every nerve to vibrate in unison with this quickstep, and the only fault to find with it is that it is so short.

# PEEKSKILL N. Y.

## A MUSICAL TREAT.

A great treat was enjoyed by the music lovers of Peekskill yesterday, when a large matinee audience attended the concert given by Sousa's band at the Colonial Theatre.

It was greatly enjoyed and the great leader was given liberal applause as was also each of the soloists. The audience in return was favored with extra numbers, that added greatly, to the large and enjoyable program.

## ALLENTOWN MORNING CALL,

### Sousa's Band Rendered a Cosmopolitan Program.

### THREE FINE SOLOISTS

Miss Powers, Violinist, Swayed Audience with Schubert's Serenade.

Miss Allen, Soprano Soloist, and Herbert L. Clarke, Cornet Virtuoso, Thoroughly Pleasing.

Music, classic and popular, although nearly every selection on the program was the work of a contemporaneous composer, was dispensed at the Lyric Theatre last evening, when a large audience was thoroughly delighted with the concert by John Philip Sousa and his band.

And not only the band selections were of a high order, but the work of the soloist was most satisfactory. Miss Jeanette Powers, violin soloist, was roundly applauded on the rendition of her scheduled selection, Geloso's caprice "Slav," and encored only to receive even greater applause for her encore selection, Schubert's "Serenade," in which she was accompanied by a harpist. With a violin of splendid resonance and tone, she displayed the ability of a true artist in every manner, and the "Serenade" carried the hearts of every one of her auditors into the mood she created by her perfect rendition of that selection. In the "Slav" she was accompanied by the reed instruments, with the delightful effect of a power organ accompaniment to the violin aria.

Miss Lucy Allen, the soprano soloist, sang Meyerbeer's "Roberto," and was encored. She has a strong, sweet and sympathetic voice, splendidly modulated and cultured. Her encore number was a dainty little American folk song.

Probably the most pretentious selection by the band was Sousa's suite, "The Last Days of Pompeii." Depicting in a strong tone picture the life in the city just prior to its destruction.

# THE YONKERS STATESMAN.

FEBRUARY 24, 1908.

### Sousa's Band at Blaney's Theater.

As was expected, the concert given by Sousa's Band, in Blaney's Theater, Friday night, attracted an audience that filled the house, and to say that "all greatly enjoyed the music" would be expressing the fact mildly.

To indicate how the concert was received, we record that, of the nine numbers, all but two were encored—additional selections, mainly familiar ones, being played. It was a splendid program, and excellent clarinet, violin and soprano solos were included.

The leader's own compositions were especially well received. The one entitled, "The Band Came Back," was amusing. It followed the intermission, and the musicians strolled in, a few at a time, starting different melodies, and after awhile it seemed as if every instrument was playing a different tune—yet all was harmonious.

The public is grateful to the Manager of Blaney's Theater for affording such an unusual musical treat.

### YONKERS DAILY NEWS.

The concert by Sousa's band, in Blaney's theater Friday evening drew the largest audience of the present season to that theater. Every seat was taken. From beginning to end the program was a characteristic one and was received with unstinted applause.

the strong character of "Nydia," Bulwer-Lytton's heroine, and the terrible earthquake, the terror of the populace, the darkness and all of the horror that ensued, and finally, the peaceful death of Nydia, the superb organization of the band and masterful leadership of the director was evidenced here as in no other selection.

Herbert L. Clarke, the cornet soloist of the band, presented his "Rondo Caprice," and an encore, which was certainly well deserved.

Another delightful suite was the "Peer Gynt." Delightful, yet powerful and a tone portrayal of dramatic events as this suite is, it was superbly handled.

The opening overture was Westmeyer's "Kaiser," and the conclusion, a fitting ending for the concert. "The Ride of the Valkyries," from Wagner's "Die Walkure."

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FEBRUARY 25, 1908.

## Sousa Came and Delighted as Usual

### A MUCH APPRECIATED AFTERNOON CONCERT.

Sousa's band with Sousa himself wielding the baton, gave a most enjoyable concert in the Academy of Music Monday afternoon and delighted an audience which was unusually large and also unusually strong in quality for a matinee audience. Enough to say of the concert is that it was a typical Sousa recital, that the band was never better, that Sousa himself was never more full of spirit, that the soloists were real artists—and that encores were given as abundantly as the audience demanded. Compared with other concerts which Sousa's band has given here it was easily the best as the organization has unquestionably improved since its last appearance in Northampton. Compared with other bands which have been heard here this season and other seasons it is pleasant to say that American pride in Sousa and his magnificent organization has not been misplaced and that the foreign bandmasters have no lead over the "March King" and his splendid aggregation of players.

The program of Monday afternoon was unusually strong in descriptive pieces of which the most interesting was the suite, "The Last Days of Pompeii," by Sousa himself. The others were the strong "Till Eudenspiegel's Merry Pranks," by Richard Strauss, the exquisite "Peer Gynt" suite by Edward Crieg, and "The Ride of the Valkries," from "Die Walkuere" by Wagner.

The work of Mr. Sousa is marked by much originality and a truly poetic development of the three phases of the story which has furnished the composer with his inspiration. The first movement portrays the house of Burbo and it takes no great stretch of the imagination to discover with what faithfulness the writer of the score has comprehended the spirit of the scene of wild confusion and dissipation in that drinking place. The ribaldry of the singing and the conversation, the rattle of the dice, the clinking of the glasses and quarrelling which are brought forth so strongly in the pages of Lytton's great work are all pictured by the music.

Contrasted strongly with the first

movement is the second, through which breathes the spirit of Nydia, lovely and sad. The composer lingers lightly and lovingly over the exquisite melody which recurs again and again. But marked as is the contrast afforded by the second movement it is not so great as the contrast of the third to the first and second. The destruction of the ill-fated city and the death of Nydia are painted with great masses of tone, the crashing of drums—a veritable onrushing of sound of tremendous volume with here and there a pathetic strain, more than realistically telling of the day of doom which smote the fair Italian city so many, many years ago.

Of the other descriptive pieces extremely interesting was the "Till Eudenspiegel" of Strauss, a musical story of the wild escapades of a German youth which brought him immense pleasure but which in the end led him to a court of justice and to the gibbet. The composition abounds in contrasts—German folk songs in a setting of powerful descriptive music.

The "Peer Gynt" has not been heard often in this city and there must have been in the audience Monday afternoon many who were hearing it for the first time. It has been said recently that Henrik Ibsen was so deaf to music that the admirably exquisite suite for his "Peer Gynt" was quite unintelligible to him and that his efforts to comprehend it and appreciate it in some measure such as it deserved were in the extreme amusing and pathetic. Possibly had Ibsen heard the suite played by Sousa's band even his ears might have caught a bit of the loveliness. The four pic-

tures, "Morning," "Asa's Death," "Anita's Dance," and "The Hall of the Mountain King" were all drawn with a clever hand back of which was a keen artistic conception of the work.

Of the Wagner number, "The Ride of the Valkries," all that needs to be said is that the band and leader were at their best—and if one likes Wagner, which some people do and some do not, that means that there was a genuine treat in this number.

Sousa introduced his hearers to a new march, "Powhattan's Daughter," which from first to last is Souesaque in its quality. The climax is attained by having the trombones line up in front of the rest of the band and crash out the stirring bars of the leit motif. In the same group with this march the band played a bit by Dvorak, "Humoresque," which was given with a daintiness strongly reminiscent of Francis MacMillen, the violinist, who played it in Assembly hall a fortnight ago.

The soloists were fully up to the expectations of the audience. With those who have heard Sousa's band before Herbert L. Clark, the cornetist, was an old favorite and his playing was heartily applauded both because of its merits and for the sake of the player.

Miss Lucy Allen, the vocalist, has a strong soprano voice of operatic quality which she handled admirably in the Meyerbeer aria from "Roberto" and in a pretty little Irish love song which she gave for an encore.

Miss Jeannette Powers, the violinist, is a young artist who has ability and intelligence. She played first a Slavish saprice by Geloso which impressed her hearers so favorably that an encore was demanded. For the encore she played one of the best things of the afternoon, Schubert's Serenade, with harp accompaniment. The name of the gentleman who played the harp did not chance to appear on the program, but whoever he is he is an artist. Harps were never intended to be played by women—as in concerts they most usually are—and to see a man behind one of them is like stepping back into historic days when strong men were harpers and by their playing incited other strong men to deeds of heroism. The accompaniment for the serenade was played most admirably.

But what would a Sousa concert be without numerous marches and other stirring pieces which make the feet move instinctively and the blood to tinge? No one knows, for there never yet was a Sousa concert at which such pieces were not played. The master of the band was very liberal Monday afternoon with his encores and for them gave such pieces as "El Capitan," "Free Lance," "The Merry Widow," "The Stars and Stripes Forever" and "Manhattan Beach."

every one of them admirably played. An inspiring encore number was an arrangement of "Songs of Grace and Glory" which included a number of the old familiar hymns which always awaken the strong feeling of reverence.

The most amusing of all the numbers, program pieces and encores, was an original and ingenious arrangement of the familiar: "He went right in, turned around and walked right out again." The playing of that piece terminated in a gale of laughter which swept through the house from the front row of orchestra seats to the last line in the gallery.

## PEEKSKILL, N. Y.,

In the presence of one of the most representative audiences ever gathered in the Colonial theatre, Sousa's Band rendered a delightful concert yesterday afternoon.

The program was unusually strong one, containing a larger number of "Big Numbers" than that arranged for tomorrow evening in New York City.

The third number on the program was "The Last Days of Pompeii," a descriptive selection of a high order. The fifth number was "Die Eulen-spiegels Merry Pranks," a descriptive selection of German life.

In the second part of the program the particular number was "Peer Gynt" in four parts.

The band was assisted by Miss Lucy Allen, soprano; Miss Jeanette Powers, violinist and Herbert L. Clark, cornetist.

It was beyond question the finest band concert Peekskill music-loving people have had the pleasure of enjoying. The audience was small but thoroughly appreciative.

CALL, NEWARK, N. J.,

## SOUSA DELIGHTED LARGE AUDIENCES.

Music That Was Both Good and Popular—The Program Was Doubled by Encores.

## IN AID OF BABIES' HOSPITAL

Yesterday afternoon and evening Sousa and his band gave concerts in Krueger Auditorium for the benefit of the Babies' Hospital. The same program served for both concerts. Those who have attended a Sousa concert know just how his programs are made up; marches and two-steps a-plenty, some characteristic compositions of his own and others, and usually one serious number. On this occasion the serious number was the first on the program and was Liszt's symphonic poem, "Les Preludes," after Lamartine's poem, in which he calls Life a series of preludes to that unknown song whose initial solemn note is tolled by Death. Liszt wrote this work for a symphonic orchestra. The arrangement for a reed and brass band is clever and effective, but, however well they may imitate, the clarionets can not entirely take the place of the violins. But Sousa gave a really beautiful performance of this composition. The encore to this was "El Capitan." Another serious number was Rubinstein's "Kamennoi Ostrow," written as a piano solo. The performance was satisfactory, but the instrumentation, though clever, does not reveal the beauty of the composition.

But outside of these two members, and the violin and vocal soloists, the program was Sousa and the Sousa style, and in these pieces the audiences took the greatest interest and pleasure. Every number except those that concluded the two parts of the program was encored, and some were doubly encored. Mr. Herbert L. Clarke, the solo cornetist of the band, played his own waltz, "Sounds From the Hudson," marked new on the program, and on his recall gave "Love Me and the World Is Mine." Next came "Three Quotations," a suite by Sousa; (a) "The King of France Marched Up the Hill;" (b) "And I, Too, Was Born in Arcadia;" (c) "Nigger in the Woodpile." Here we had Sousa in excelsis. The encore was more Sousa, "The Diplomat."

Then Miss Lucy Allen sang the well-known waltz song from Gounod's "Romeo and Juliet." Her encore was "Mavourneen." "Kamennoi Ostrow" closed the first part.

The second part began with Chadwick's "Jubilee," from his "Symphone Sketches." It was very Sousaish, and might have been thought to be written for this band instead of a full orchestra. To this there were three encores: (1) "He Walked Right In, Turned Around, and Walked

FEBRUARY 23, 1908.

Right Out Again;" (2) "The Merry Widow Waltz"—(of course, that must be on every program just now)—and (3) the "Manhattan Beach" march. When the tumult after these had subsided the next program number was played—"Pan Pastorale," an idyl, marked "new" on the program, by Benjamin Godard, who has been dead for a decade. Then came a new Sousa march, "Powhatan's Daughter," and the encore "The Stars and Stripes Forever," arousing more tumultuous enthusiasm.

Mrs. Jeannette Powers, violinist, gave a fine performance of Ries's Adagio and Moto Perpetuo, and on the recall Chopin's Nocturne in E flat. The concert concluded with a Mosaic by Sousa, entitled "The Free Lance." Like all Sousa concerts it was exciting and enjoyable. This band conductor, more than anyone else, has the power of arousing enthusiasm in his audiences. His marches are compelling in their rhythm and swing, and his characteristic pieces are catchy and altogether out of the ordinary. The many clever tricks of instrumentation are productive of amusement, and his own movements and motions while directing afford interest to those who watch him. There is something about a Sousa concert that is different from that of any other band. The music is of the really popular kind, the kind that is always good in itself. Sousa never plays trash, and demonstrates conclusively that trash is not necessary to catch the attention of popular audiences.

### Große Zuhörerschaft lauschte den Klängen des vorzüglichen Orchesters.

Zum Besten des Babies' Hosptial fanden gestern Nachmittag und Abend im Krüger Auditorium zwei Concerte der berühmten Kapelle von John Philip Sousa statt. Bei der großen Besuchtheit, welchen sich der "Marsch König" hier erfreut, waren beide Concerte gut besucht, sodaß der Kasse des Hospitals eine namhafte Summe zuflossen dürfte. Sousa ist natürlich beim Dirigiren noch immer der alte, aber so "taglich" diese Manieren auch scheinen, für die Musiter seiner Kapelle haben sie eine Bedeutung. Am effectvollsten klingen immer noch die Märsche eigener Composition, welche Sousa mit einer Finesse zu Gehör zu bringen versteht, welche ihm wohl nachgeahmt, aber nicht erreicht werden kann. Die Solisten waren Fr. Jeannette Powers, eine Violinistin mit trefflicher Technik, Fr. Lucy Anne Allen, eine Sängerin mit angenehmer Sopranstimme, und den bereits bestens bekannten Cornetisten, Herbert L. Clarke, Mitglied der Kapelle. Jede einzelne Programm-Nummer wurde so stürmisch applaudiert, daß sich der galante Herr Kapellmeister zu mehreren Anrufen verstand.

## THE GLOBE AND

## SOUSA AS A HUMORIST.

**A**N audience that crowded the big Hippodrome last night enthusiastically welcomed back John Philip Sousa

and his celebrated band, and as usual the programme of nine numbers became nearly nine and twenty before the maestro tapped his baton for the final encore. Popular and classical music alike met demonstrative applause and Sousa's own compositions seemed most acceptable.

His qualifications as a musical wit were further enhanced by a novelty introduced early in the evening. A "fantastic episode" labeled "The Band Came Back" can be guessed by the title. Two musicians playing a popular air strolled out on the big empty stage. From behind one wing an oboe sounded and a third player emerged. Behind another curtain a cornet opened up, and then singly and in pairs the entire band straggled on, each group playing its own melody, the whole then uniting in the finale. It made a hit.

The soloists were Miss Lucy Allen, soprano; Miss Jeannette Powers, violinist, and Joseph Norrito, clarinetist.

*Sun*

## Sousa Concert at the Hippodrome.

A good sized audience was present at the concert given by Sousa's Band at the Hippodrome last night. The soloists were Miss Lucy Allen, soprano; Miss Jeanette Powers, violinist, and Joseph Norrito, clarinetist. The band played a new Sousa march entitled "Powhatan's Daughter."

*Herald*

## Sousa's Band in the Hippodrome.

Mr. Sousa and his band were greeted by a house full of admirers in the Hippodrome last night.

With the assistance of Miss Lucy Allen, soprano; Miss Jeannette Powers, violinist, and Mr. Joseph Norrito, clarinetist, a programme was given that kept the audience applauding. The band made its best impressions with a Sousa suite, "At the King's Court," a fantastic composition called "The Band Came Back," and the "William Tell" finale.

Miss Allen pleased the audience with a song from Sousa's "The Bride Elect," and Miss Powers was equally successful with her violin solo, Hubay's "Czarda."

*Press*

## Mirth as Well as Music by Sousa.

Long ago Sousa revealed that he could be a musical humorist, and he showed that quality again last night. Returning to the Hippodrome, which was crowded with admirers of his marches and his men, he offered "The Band Came Back" as one number of the nine on the programme. In that "fantastic episode," as it was sub-titled, two players strolled out on the empty stage in an aimless way, tooting a popular air. An oboe sobbed a bit of another "song hit" in the distance, and that player moved into view. A cornet blared a third song in another direction, and soon the blower of brass appeared. Thus, singly, in pairs, or in trios, the men of the band came out, each group delivering itself of a new bit of melody, until the stage was filled with players. Then all broke into one tune, which ended the "episode." It was a clever idea, and deserved the applause it got.

The concert's soloists were Lucy Allen, soprano; Jeannette Powers, violinist, and Joseph Norrito, clarinet player. Miss Allen sang the "Cord" song from Sousa's "The Bride-Elect"; Miss Powers played Hubay's "Scene de la Czarda," and Norrito gave his own "Air Italien." All had to grant encores.

Of course, the band's listed numbers were almost doubled by the demands for more. The programme had "In a Haunted Forest," by MacDowell; Sousa's suite, "At the King's Court"; a "Mosaic," made up of a Chopin mazurka and valse, and his "Marche Funebre"; the Shepherds' Dance from German's "Henry VIII.," the bandmaster's new march, "Powhatan's Daughter," and an excerpt from "William Tell."

*Musical Courier*  
2/26.

The only Sousa has been to see us, swooping down for two concerts in one day, carrying off a pocketful of shining shekels, and, by the same token, giving a full quid pro quo to each person who was parted from the aforesaid shekels. He and his splendid band will always get a cordial welcome in Baltimore.

# Musical Courier 4/26.

## SOUSA'S TRIUMPHAL RE-ENTREE.

Sousa and his band came into their own again, so far as New York is concerned, when they appeared before a tremendous audience at the Hippodrome last Sunday evening and played an interesting program to the accompaniment of thunderous applause that lasted from the moment the great bandmaster first stepped on the stage until he and his men had finished the last of their fourteen encores. The imposing success was well deserved, for Sousa showed in his energetic and buoyant conducting and in the ready and refined response he achieved from the players that the representative American leader and the representative American band are better qualified than ever to uphold their proud pre-eminence. The whole program was done with fine animation, splendid rhythm and tone gradation, impressive musicianship, and infectious humor where that quality seemed in place, as, for instance, in the Chopin "Minute" valse, the orchestral humoresque, "The Band Came Back," and in several of the encores.

The program is printed herewith in full:

Scenes, In a Haunted Forest.....	MacDowell
Clarinet Solo, Air Italien.....	Norrito Joseph Norrito.
Suite, At the King's Court.....	Sousa
Soprano Solo, Cord Song, from The Bride Elect.....	Sousa Lucy Allen.
Mosaic—Mazurka, Valse, Marche Funebre.....	Chopin
Fantastic Episode, The Band Came Back.....	Sousa
Shepherd's Dance, from Henry VIII.....	German
March, Powhatan's Daughter (new).....	Sousa
Violin Solo, Scene de la Czarda.....	Hubay
Finale, William Tell.....	Rossini Jeanette Powers.

Two MacDowell numbers were heard, the scheduled one by the band (played with infinite delicacy and finish, by the way) and Hartmann's violin arrangement of "To a Wild Rose," played by Miss Powers in delightfully poetical fashion, as an encore to her regular number. Following the MacDowell-Hartmann piece, she was recalled repeatedly until she added the last part of Sarasate's "Zigeunerweisen."

Norrito proved himself to be a clarinetist of exceptional tonal and technical ability. Lucy Allen sang effectively and added Margaret Ruthven Lang's "Irish Love Song" as an encore. The new Sousa march is full of swing and movement, and, of course, is scored with all of that composer's usual piquancy and brilliancy of color.

After nine days more "on the road," the Sousa organization will take a vacation until spring, and in the interim the hard worked composer-conductor will go to Pinehurst, N. C., where he takes part annually in the championship trap shooting contests. Last year, by the way, Sousa won first prize.

# Musical Armchair

4/29

## MORE MUSICAL FUN FROM SOUSA'S BAND

Versatile Conductor Draws Large  
Audience to the New York  
Hippodrome

The return of John Philip Sousa and his band to the Hippodrome last Sunday night was the signal for the gathering of a large audience. The program consisted of MacDowell's "In a Haunted Forest," clarinet solo; "Air Italien," by Norrito; Sousa's Suite, "At the King's Court"; "Cord Song," from Sousa's "Bride Elect"; Chopin's Mosaic, Mazurka, Valse and Marche Funebre, Sousa's Fantastic Episode, "The Band Came Back"; German's Shepherd's Dance from "Henry VIII"; the new Sousa march, "Powhatan's Daughter"; Hubay's Scence de la Czarda, for violin, and the finale from Rossini's "William Tell."

Mr. Sousa's genuine sense of humor was again displayed in the "fantastic episode," "The Band Came Back." Two players strolled out on the empty stage in an aimless way, tooting a popular air. An oboe sobbed a bit of another "song hit" in the distance, and that player moved into view. A cornet blared a third song in another direction and soon the blower of brass appeared. Thus, singly, in pairs, or in trios, the men of the band came out, each group delivering itself of a new bit of melody, until the stage was filled with players. Then all broke into one tune, which ended the "episode." It was a clever idea and deserved the applause it got.

Mr. Norrito, the clarinetist, in the performance of his own composition, delighted his auditors with the beautiful mellow quality of tone produced on this instrument. Lucy Allen's soprano solo was well received and Jeanette Powers again delighted her listeners with her violin.

*Northampton*

GAZETTE,

FEBRUARY 25,

## SOUSA AND HIS BAND

To an audience that filled the balcony and orchestra circle of the Academy of Music yesterday afternoon John Philip Sousa and his band discoursed a program of solid and popular music with numerous encores of the March King's own, that was received with much pleasure and applause.

As usual, Mr. Sousa was generous with his encore numbers and the program was therefore of full measure. It included classical selections, burlesque and humorous numbers, and, of course, the Sousa marches, including a brand new one, "Powhatan's Daughter."

The encore numbers were the "El Capitan" march, "Songs of Grace and Songs of Glory," the "Free Lance" march, a burlesque on that classic of the variety stage, "He Walked Right in and Then Turned Round and Walked Right Out Again," with obligatos for every set of instruments in the band; "The Stars and Stripes" march, with an obligato for piccolos and one for all the brass instruments; "The Merry Widow" waltz, and the "Manhattan Beach" march. The encore numbers were as much enjoyed as the regular numbers on the program. One of the best of these was the opening Kaiser Overture by Westmeyer. The others were the "Peer Gynt" suite by Grieg; a descriptive composition by Sousa, which depicted the "Last Days of Pompeii;" R. Strauss' "Till Eulenspiegel's Merry Pranks" and Wagner's "Ride of the Valkyries."

A cornet solo was given by Herbert L. Clark, who played a "Rondo Caprice" of his own composition with brilliant execution and responded to an encore with "Love Me and the World Is Mine." Lucy Allen, a massive mezzo, sang Meyerbeer's "Roberto" effectively and for an encore an Irish love song. Jeanette Powers greatly pleased everybody with her violin playing. Her first number was a "Caprice Slav," by Geloso, and the encore number, the Schubert Serenade with harp accompaniment.

RINGFIELD DAILY NEWS,

FEBRUARY 25, 1908.

## Sousa Stirs Old and New Admirers

There is no resisting the incomparable Sousa and his peerless band, and the large audience at the Court Square Theater last evening made no attempt to. When Sousa stuck to his forte the enthusiasm knew no bounds; when the battery of cornets and trombones lined up for the familiar "Stars and Stripes Forever" and "Manhattan Beach" marches, the audience made no attempt to control itself and the applause was deafening; when the band gave us exquisite variations by one section after another of "He Walked Right in, Turned Around, and Walked Right Out Again," the audience simply capitulated; when, however, Sousa played the "Last Days of Pompeii" suite by the bandmaster himself, and the Grieg "Peer Gynt" suite, Sousa's admirers were but mildly appreciative. Such selections as the latter might well be left to the Symphony Orchestra. Everything on the program was liberally applauded and encores were given on the slightest provocation.

A feature of the program was a new Sousa march, "Powhatan's Daughter," which is interesting and meritorious, even if it does not threaten to make us forget "Stars and Stripes Forever," "Washington Post," etc., etc. Richard Strauss's beautiful tone poem, "Till Eulenspiegel's Merry Pranks," was given a distinctly smooth rendition by the band, which also played Westmeyer's overture, "Kaiser," Dvorak's "Humoresque" and the thrilling ride of the Valkyries for Wagner's "Die Walkure," besides such bits as "Experience" from "The Little Cherub," a march from "The Free Lance," "The Merry Widow" waltz, etc., as encores. Sousa conducted in his customary fascinatingly lackadaisical style.

The soloists included Herbert L. Clarke, the veteran cornetist, who has been with the band during most of its famous history; Lucy Allen, soprano, and Jeanette Powers, violinist. Mr. Clarke, who played a new "Rondo Caprice" by himself, was most cordially greeted and at the conclusion of his solo was vociferously applauded, every bit of favor shown him being deserved. Miss Allen, who is of heroic build, sang the aria from "Roberto," by Meyerbeer, dramatically, but with uneven vocal effect, giving for an encore an Irish love song. Miss Powers, the violinist, created a very favorable impression by her praiseworthy rendition of Geloso's Caprice, "Slav," and made an even more lasting hit in the lovely Schubert "Serenade," the latter with harp obligato. She is an exceedingly promising young fiddler, who will bear watching.

# SPRINGFIELD DAILY REPUBLICAN:

FEBRUARY 25, 1908.

## A SUCCESSFUL SOUSA CONCERT.

**A Program Ranging From Richard Strauss to the Latest Sousa March.**  
John Philip Sousa and his band have probably never given a more enjoyable concert here than the one presented last evening before a large and enthusiastic audience at Court Square theater. The front seats were for the most part empty because of a failure to arrange for selling them at a lower price as should always be done at an entertainment of this sort, where the back seats are the best. Otherwise the theater was very well filled, and by an uncommonly pleased audience. Mr. Sousa's band has never been in better condition, and the program was one of the most interesting he has ever offered here. Long years ago the bands of the country did splendid service in helping to popularize Wagner's music. Are they now to render a similar service in spreading the music of Richard Strauss, otherwise to be heard only in a very few of the largest cities? Last evening Mr. Sousa gave Springfield its very first hearing of one of the most famous of these great works, "Till Eulenspiegel's Merry Pranks," and if not quite the real thing without the strings, it was surprisingly well played and exceedingly interesting. The audience seemed to enjoy it thoroughly. Even more popular, of course, was the beautiful "Peer Gynt" suite by Grieg, much of which is very effective for band. And a brilliant close was given to the concert by the "Ride of the Valkyries," which is a stirring number for band.

These were the serious, the "classical" numbers, but there was plenty of music to suit all tastes. One of the best things was the opening "Kaiser" overture by Westmeyer, in which Haydn's Austrian hymn is used and copiously embellished. To meet the popular demand for realistic "program" music there was a suite by Mr. Sousa, "The Last Days of Pompeii," founded on Bulwer-Lytton, in which the earth quakes most terribly. Then there

## General

was a pretty "Humoresque" by Dvorak, and for the rest there were marches ad libitum to satisfy the popular demand, from the latest production, "Pocahontas's Daughter," which was well received, clear back to "Stars and Stripes Forever," which all the bands were playing with such enthusiasm at the St. Louis exposition. Of the lighter numbers none was more avidly received than the humorous and clever treatment of "He walked right in," etc. Very popular, too, were the "Manhattan Beach" march and the "Merry Widow" Waltz. The band now has a first-rate personnel, and is playing with much vim and snap; it has never been meeting with more success than this season. There are three soloists, Herbert L. Clark, who did some brilliant cornet playing, Miss Lucy Allen, soprano, and Miss Jeannette Powers, violinist. Miss Allen, who is remarkably tall and has a voice nearly large enough to correspond, is not a highly finished singer, and her voice is somewhat uneven, but she made the famous aria from Meyerbeer's "Roberto" interesting, and did still better with the Irish love song which she sang for an encore. Miss Powers has a good tone and a neat style, and played a "Caprice Slav" by Geloso with spirit. For encore she pleased her audience with Schubert's "Serenade" with harp accompaniment.

# SPRINGFIELD UNION

## SOUSA'S BAND.

### The March King Plays to Enthusiastic Audience.

There is no such swing to a march tune as there is to the march tunes composed by John Philip Sousa, consequently Court Square theater was well filled last night, save for the few front rows in the orchestra which are rarely occupied on concert nights. The audience thoroughly enjoyed the well varied program presented. As usual, Mr. Sousa was generous with his encore numbers and the program was therefore of full measure. It included classical selections, burlesque and humorous numbers, and, of course, the Sousa marches, including a brand new one.

The encore numbers included the "El Capitan" march, "Experience," the ditty which May Belfort sang here in advanced vaudeville days, the "Free Lance" march, a burlesque on that "classic" of the variety stage, "He Walked Right in and Then Turned Round and Walked Right Out Again," which included obligatos for every set of instruments in the band; "The Stars and Stripes" march, which included an obligato for piccolos and one for all the brass instruments; "The Merry Widow" waltz (inevitably), and the "Manhattan Beach" march. The encore numbers were, it must be admitted, as much enjoyed as the regular numbers on the program. These included several ambitious numbers, the more important of which were the "Peer Gynt" suite by Grieg, a descriptive composition by Sousa, which depicted the "Last Days of Pompeii"; R. Strauss' "Till Eulenspiegel's Merry Pranks" and Wagner's "Ride of the Valkyries." All these numbers were rendered in a musicianly manner and demonstrated the capabilities of the band in severely classical music.

A cornet solo was played by Herbert L. Clark, who played a "Rondo Caprice" of his own composition with brilliant execution and responded to an encore with "Love Me and the World Is Mine." Lucy Allen, a full-toned mezzo, sang Meyerbeer's "Roberto" effectively and for an encore sang an Irish love song. Jeannette Powers captivated everybody with her violin playing. Her first number was a "Caprice Slav," by Geloso, and the encore number was an exquisite rendition of the Schubert serenade. The program was an enjoyable one throughout and it is to be hoped that Mr. Sousa will come to Springfield often than he has in the last few years.

*New Bedford 2/26 Standard.*

#### SOUSA'S BAND.

##### Crowded House Shows Local Appreciation of the March King.

"New Bedford seems to be getting more appreciative of good music," was the comment yesterday afternoon of a man who stood watching the audience that left the New Bedford theatre after the concert by Sousa's band. Certainly yesterday's crowded house, and the even larger audience that greeted Madame Schumann-Heink a few weeks since, are still a source of wonderment to many who recall the scant patronage extended here to other musical attractions of the first class. Time was, and not so long ago, that the only hall which stood any show of being filled was the comparatively small Unitarian chapel; and it was but a few years back that Creatore brought his musicians and his mane and his mannerisms to New Bedford and played to empty seats. Admirers of the March King urge that Sousa's is the better band. Probably it is, although there are many who will always believe that Creatore produced the more wonderful music with inferior material. But this is not the time for arguing this question. Creatore, the Italian melomaniac, came comparatively unknown and went his way; and not one person out of a hundred knows today where he may be or whether he is at all, while Sousa, the American bandmaster, has been a household god and a national figure ever since people began whistling "The Washington Post" and "The High School Cadets." Pretty well forgotten these are now, and probably inferior to his later compositions; yet in their day they enjoyed a vogue equal to that of the later "Stars and Stripes" and still later "Powhatan's Daughter." Horses raced to the strains of "The Washington Post" on the courses of Europe; Mexican bands played it as they led processions of mourners back from the grave. Whatever the critical analyst might find to say about Sousa's as compared with other similar organizations, it cannot be disputed that he has a superb band and that the reception he received here was no more enthusiastic than was due so distinguished a musician.

The program yesterday was that printed in full in The Sunday Standard, but it does not begin to cover all the selections given. No bandmaster could have been more liberal with encores. With the exception of a brief intermission, the musicians were kept busy for two hours. All of the numbers were admirably rendered, perfect technique being combined with splendid orchestration and masterly leadership. To choose between the different selections is parlous business, although, judging from the applause, the Sousa descriptive suite, "The Last Days of Pompeii," gave the greatest satisfaction. More dramatic than this was "Till Eulenspiegel's Merry Pranks," by Richard Strauss, the contemporary genius who pretends to tell stories in music that other people pretend they can understand. Of the

more familiar numbers, the Peer Gynt suite was given with rare skill and feeling. How many people noticed, we wonder, the resemblance between Ase's Death, the second number of the suite, and the opening movement of "The Merry Widow" waltz?

With all respect for Mr. Sousa, it is but fair to say that his auditors evinced greater delight over the encores than they did over the program numbers. The former were many of them the bandmaster's own marches. Here both conductor and musicians were at their best. So far as motions went, Sousa leading the Strauss suite might have been any well mannered conductor; taking his band through "The Stars and Stripes" he was Sousa and no one else under the heavens. His mannerisms had full sway—the swing of his arms, the pinching together of the fingers of the left hand as though he were plucking invisible things out of the atmosphere, the knife-like motion of the baton as if he were cutting sausages instead of notes; while his whole air seemed to say: "This is dead easy." Rapturous applause was the portion of all the Sousa marches—which was only proper, for they are, after all, about the best marches going. A humoresque treatment of "He Walked Right In and Turned Around and Walked Right Out Again" showed that the famous bandmaster is no musical snob—also that he understands that many who profess the intensest ecstasy over Wagner really enjoy Von Tilzer better. As for "The Merry Widow"—well, it was apparent from the pleasure of the audience, that the latest musical bug has not yet run its course.

The soloists with Sousa were Miss Luca Allen, soprano, whose appearance here was of especial interest because of her former connection with the Unitarian Memorial church choir of Fairhaven; Herbert L. Clark, a cornetist of acknowledged standing; and Miss Jeanette Powers, whose rendition of the Caprice "Slav," by Geloso, was saturated with the melan-

choly of the steppes, and a performance of great artistic merit.

Sousa and his band will give concerts this afternoon and evening at Fall River.

# New Bedford Times

## SOUSA PLAYED TO CROWDED HOUSES

A crowded house greeted Sousa and his band at the New Bedford theatre, and enjoyed the matinee concert yesterday afternoon. To say that the artists and much of the music were Sousa's is sufficient to say of the excellence of the program and its execution.

The band was assisted by Miss Lucy Anne Allen, soprano; Miss Jeannette Powers, violinist, and Herbert L. Clark, cornetist. Miss Allen is well remembered here for her singing at the Unitarian Memorial church at Fairhaven. The assisting artists executed their numbers with very pleasing effect.

The concert program rendered consisted of:

1. Overture, "Kaiser" Westmeyer
2. Cornet Solo, "Rondo Caprice" (new) Clark
3. Suite, "The Last Days of Pompeii" Sousa
  - (a) "In the House of Burbo and Stratonice."
  - (b) "Nydia"
  - (c) "The Destruction of Pompeii and Nydia's Death."
4. Soprano Solo, "Roberto" Mayerbeer
5. Till Eulenspiegel's Merry Pranks R. Strauss
6. Suite, "Peer Gynt" Grieg
  - (a) "Morning"
  - (b) "Asa's Death"
  - (c) "Anitra's Dance"
  - (d) "In the Hall of the Mountain King"
7. (a) Humoresque Dvorak
- (b) March "Powhatan's Daughter" (new) Sousa
8. Violin Solo, Caprice "Slav" Geloso
9. Ride of the Valkyries from "Die Walkure" Wagner

As is usual with a Sousa concert the program represented only a part of the actual concert, for the conductor was generous with his encores. Of the assisting artists Miss Allen rendered a pretty "Irish Love Song" as an encore to her solo "Roberto" and Miss Powers when recalled played Schubert's "Serenade" with much feeling.

# Mercury

## SOUSA'S BAND.

### Large Attendance at Its Concert Yesterday Afternoon.

Sousa and his band came to town yesterday and gave a matinee concert at the New Bedford Théâtre to a crowded house. The programme:

1. Overture, "Kaiser" Westmeyer
2. Cornet Solo, "Rondo Caprice" (new) Clark
3. Suite, "The Last Days of Pompeii" Sousa
  - (a) "In the House of Burbo and Stratonice."
  - (b) "Nydia"
  - (c) "The Destruction of Pompeii and Nydia's Death."
4. Soprano Solo, "Roberto" Mayerbeer
5. Till Eulenspiegel's Merry Pranks R. Strauss
6. Suite, "Peer Gynt" Grieg
  - (a) "Morning"
  - (b) "Asa's Death"
  - (c) "Anitra's Dance"
  - (d) "In the Hall of the Mountain King"
7. (a) Humoresque Dvorak
- (b) March, "Powhatan's Daughter" (new) Sousa
8. Violin Solo, Caprice "Slav" Geloso
9. Ride of the Valkyries, from "Die Walkure" Wagner

The band was assisted by Miss Lucy Anne Allen, whose singing at the Unitarian Memorial church in Fairhaven, is most pleasantly remembered here. Miss Jeannette Powers, violinist, and Herbert L. Clark, cornetist. The programme as printed, represented, as is usual with a Sousa concert, only a part of the actual performance, for the conductor was generous in responding to encores, and many of the jolliest and most characteristically Sousa-esque selections came in by the recall route.

The advance notice that told that Sousa was to play "Till Eulenspiegel," by Richard Strauss, was the most interesting intimation of the programme, for one hears so much about Richard Strauss and has so little opportunity to hear his orchestral works outside the large cities that any hearing of them is welcome. As is the case with all the musical giants of the past, Strauss is a path-breaker, a seeker for new modes of musical expression, and from all accounts often leads people into a musical jungle where they are very likely to lose their way. Just as many people can accept the philosophy of Herbert Spencer, and balk at Philosophical Anarchism, which others declare to be a logical sequel to his theories, so many people who find Wagner easily understandable and enjoyable declare that Strauss is im-

possible and a follower of self-created false gods. His work is essentially programme music, attempting to describe all sorts of things that until now were thought to be outside the domain of music. In "Till Eulenspiegel" he took for his text the story of a mediaeval town cut-up, a sort of sublimated college-boy, who is a character in German literature, and in describing his doings he has evolved a gigantic "Humoresque" full of the most original harmonies (and dissonances too) and with unique combinations of instruments. Of course, in hearing the work played by a military band, one loses some of the orchestral color in the absence of the strings. At a first hearing the work is puzzling—one would like to hear it several times—to come to a conclusion about it, and it is likely that many people—the ones who must have things as they always had them—would never like it. Of the other numbers Grieg's lovely "Peer Gynt" suite was beautifully played, and Dvorak's "Humoresque," commonly heard as a violin solo, was interestingly scored and delightfully rendered. Mr. Sousa introduced two new compositions of his own, the Pompeian suite and "Powhatan's Daughter," a march in his well known style. The suite which is rather more interesting in its orchestral color than its themes, has a very pretty intermezzo "Nydia," and the march has splendid vim and go. The extra numbers for which many people go to hear Sousa included several of his marches, a delicious fantasia on the elevated theme of "He Walked Right in, Turned Around and Then Walked Out Again," and a delightful rendering of the prettiest melody of the "Merry Widow" score.

Miss Allen in her solo, "Roberto," by Mayerbeer, revealed her admirable qualities as a singer. Her beautiful soprano voice is very well trained and she uses it with a skill that denotes a true artistic temperament joined to great musical cultivation. She was presented with flowers at the conclusion of her number and was compelled to sing again, giving a pretty "Irish Love Song" with delightful effect.

Miss Powers played her violin solo skillfully and when recalled, played Schubert's lovely Serenade with much feeling.

The band will play in Fall River this afternoon and evening.

#### THE BROCKTON TIMES,

## SOUSA AROUSES WILD ENTHUSIASM

Hearers Stirred by Martial  
Band Melodies.

REMARKABLE VERSATILITY  
DISPLAYED BY MUSICIANS

Preparations for Coming Opening at  
Hathaway's New Theater.

The audience that filled the City theater last night for the concert by John Philip Sousa's band was wholly delighted with every feature. The great bandmaster proved himself as much of a genius in arranging a program for the pleasure of an audience as he is at composing stirring marches or getting a band into its best musical mood. He interspersed several of his own best known works and also offered several selections by various composers strong in popular fancy at the present time.

The soloists surely did their share of making the concert pleasing in every respect. The first to appear was Miss Lucy Allen, soprano, who sang Meyerbeer's "Roberto" and an Irish love song. Miss Allen sang the former with effective fervor and the latter with pleasing tenderness. Herbert Clarke gave two cornet solos that won instant favor. His first offering was one of his own compositions, "Rondo Caprice," difficult of execution, and his second was the popular "Love Me and the World Is Mine."

Miss Jeanette Powers handled her violin with masterly strength and exquisite skill. She first played Geloso's "Slav" caprice, and as an encore gave Schubert's "Serenade," with harp accompaniment. The applause following this compelled her to appear once more and her last offering was a lively Hungarian dance.

The first band selection was Westmeyer's overture, "Kaiser," followed by Sousa's dashing "El Capitan," which particularly pleased the house. Then came Sousa's "Last Days of Pompeii," a pretentious descriptive work. A Strauss offering was next, "Till Eulenspiegel's Merry Pranks," also highly descriptive. The "Peer Gynt" suite by Grieg gave the band splendid opportunities and the delicate Dvorak "Humoresque" allowed the musicians to evolve beautiful effects at harmony. A new Sousa composition, "Powhatan's Daughter," met with favor and the closing offering was "The Valkyries' Ride," from Wagner's "Die Walkure," a work of weird beauty and masterful strength of expression.

"Experience," made famous by Hattie Williams in her play, "The Little Cherub," was one of the encore selections, as were also "The Diplomat," "Manhattan Beach" and "The Merry Widow Waltz." There were notable comedy effects in "He Walked Right In, Turned Around and Walked Right Out Again." "The Stars and Stripes," by Sousa, was given as an added feature and it was rendered in rousing spirit, twelve brass instruments taking the brunt of the interpretation upon themselves and crashing out the music with such splendid enthusiasm that the audience vied in the thunder of its applause with the sound that came from the instruments.

Sousa does not depart from the quiet methods that have always characterized his work with the baton. His control is evident in every bar of music, yet he directs his players and carries himself in an unpretentious manner all the time he is before the audience.

# GREAT CONCERT BY SOUSA'S BAND

Big Audience Applauds March  
King and His Aids.

## THREE FINE SOLOISTS

Were Enthusiastically Received and  
Heartily Recalled.

It was a fine concert that Sousa and his band and his soloists gave a big audience at the City Theatre last night, and the reception accorded the march king and his artists was something to please them and to show them that their efforts were fully appreciated. The band has all the old power and snap and crackle and variety. The programme ranged from "Peer Gynt" and "The Ride of the Valkyries" and Sousa's own "Last Days of Pompeii" down to the expression by various instruments of their humorous belief as to how "He Walked Right in and Turned Around and Walked Right Out Again" should be played, with variations.

Mr. Sousa himself has changed little since he was last here. He has added a new move or two in leading; one is an up and down motion of the arms that might be called a poetical use of an imaginary washboard, and all the old familiar schemes of leadership are retained, including the crooked body, sidewise bent head and elevation of the hands before the face that present a lifelike imitation of Mr. Fred Tenney of Boston catching a wide high liner off first base. Mr. Sousa is watched with all the old interest by his audiences, and the fashion in which he keeps his band working together is remarkable as ever.

He has a plan that saves many weary moments of guessing by his audience. When there's a recall number a bandman picks up a huge sign in black and white and holds it where the people can see it and know what selection is to be played on the encore.

There was a bundle of crisp, lively Sousa marches on recall and they were received with great satisfaction and played through with a zip. There was "El Capitan," "The Free Lance," and "The Diplomat," and "Manhattan Beach;" in the regular order on the bill was "Powhatan's Daughter," a new one, which has all the Sousa characteristics and is good; and there was "The Stars and Stripes Forever," with three piccolos lined up in front for a starter, and with a long line of brasses a moment later to join them and attack the ears of the audience with a portentous and crashing discharge of artillery and small arms commingled.

A harp is used in the band this season, and it was played deliciously in the Hattie Williams song, "Experience," and in an obligato to a violin solo by Miss Powers.

Not wishing to leave us out of the prevailing craze Mr. Sousa kindly gave us in one recall number "The Merry Widow" waltz, and had half the heads in the house nodding in a moment in time with the Lehar masterpiece.

Other numbers were the "Kaiser" overture, Westmeyer; the Sousa suite, "The Last Days of Pompeii," a fine piece of work; "Eulenspiegel's Merry Pranks," R. Strauss; the "Peer Gynt" suite by Grieg with its whirlwind finish; and, as mentioned, "Powhatan's Daughter," and "The Ride of the Valkyries" by Wagner.

Herbert Clarke, cornet soloist, played with his usual facility, and took an occasional ascension on a high note that made balloon flights seem earthly affairs in comparison. After his show piece, "Rondo Caprice," by himself, he rendered the popular "Love Me and the World is Mine," and played it delightfully.

Miss Lucy Allen, the former soloist at the Rogers Memorial church in Fairhaven, a tall, handsome and majestic young woman with a very nice soprano voice, sang Meyerbeer's "Roberto," to show the excellence of her execution, and displayed all expect-

ed ease and command of the situation. On recall she gave "Irish Love," singing with warmth and feeling as well as skill.

Miss Jeannette Powers was the third soloist—a young woman who affects the apparently simple in style and garb, who looks decidedly youthful, and who plays as though she had done nothing but handle a violin for more years than her life has spanned. The "Slav" caprice was a fine exhibition of skill as well as ease and dash, but the Schubert "Serenade" gave opportunity to display the depth of the heart of the instrument, and with the obligato of the artist who played the harp the result was superb. The clamorous audience insisted on still another number, and she played a lively and attractive Hungarian dance.

Mr. Sousa is accompanied on his tour over the country by Miss Sousa, his daughter, and she was here with him last evening.

Frank G. Harrison, manager of the Lynn Theatre, who is taking the attraction through New England, and John Graham, who is doing clever advance work for the band hereabouts, were present last evening. Mr. Harrison said that he should play Creatore and his band through this section after Lent, and expected to book the attraction for the City Theatre.

## FALL RIVER, MASS. NEWS, FEBRUARY 27, 1908.

### SOUSA'S BAND

Gives Two First-Class Concerts in the Academy of Music.

Sousa and his band gave two fine concerts at the Academy yesterday. There was a rather slim audience, but in the evening, despite the storm, the house was crowded. A Sousa concert is a great treat, and there was ample justification for the great enthusiasm which this splendid band evoked. That Sousa seeks to please is evidenced by the programmes which he arranges for his concerts. Those yesterday was made up of selections which appealed to all classes of music lovers, from the person who likes rag time to the one who cares for nothing but the classic.

Nothing could be finer than the way Liszt's symphonic poem, "Les Preludes" was rendered in the afternoon, or the "Peer Gynt" suite by Grieg in the evening. There was a wealth of Sousa music, too, and mighty pleasing is the suite "Three Quotations," and the mosaic, "The Free Lance," played in the afternoon, and the suite, "The Last Days of Pompeii," played in the evening. It would be hard to imagine anything funnier than the way the band played "He Walked Right In, Then Turned Around and Walked Right Out Again." Then there were the Sousa marches, played as encore selections at both afternoon and evening concerts. They all made the audience sit up and take notice, and the enthusiasm was great when that big band swung along in that grand march "Stars and Stripes Forever," which more than any other gives him the title of the March King.

The compositions of two local composers were produced with fine effect—"Our Boys" march and two step by Mrs. Susan Dyer Bowen, and "O-B-Joyful," by Bert Anthony. Both were mighty pleasing and made distinct hits.

The solo numbers were particularly fine. Miss Lucy Allen, the soprano, who formerly sang in the quartette at the Unitarian church in Fairhaven, has a pleasing voice and she delighted the audience. In the afternoon she sang the waltz song from "Romeo and Juliet," by Gounod, and in the evening "Roberto," by Meyerbeer. For an encore each time she sang an Irish love song. Miss Jeannette Powers played the violin with rare skill. In the afternoon she played a selection by Ries, adagii and moto perpetuum, and in the evening a caprice by Geloso—"Slav." The encore number in the afternoon was Chopin's Nocturn, pretty and played very well. For an encore in the evening she played "St. Patrick's Day," with variations, and aroused great enthusiasm. Herbert L. Clarke, the cornetist, was great. He produced a wonderfully sweet tone. In the af-

ternoon he played a new selection, "Sounds from the Hudson," composed by himself and responded to an encore with "Love Me and the World Is Mine." For the evening selection another of his new compositions was played—a rondo caprice—and for an encore he played "Killarney."

# THE DAILY GLOBE,

## ALL ENJOYED SOUSA'S BAND

MARCH KING'S MUSICIANS IN TWO  
FINE CONCERTS AT ACADEMY  
OF MUSIC.

That John Philip Sousa, his band and his music have lost none of their charms for Fall River people was shown by the size and enthusiasm of the audiences that gathered at the concerts in the Academy of Music, Wednesday afternoon and evening. The concerts were under the auspices of Fall River council, Knights of Columbus, for the benefit of St. Vincent's orphanage, and they were a complete success financially. The large numbers who attended felt well repaid for their outlay for a charitable purpose and their trouble of facing a nasty storm, for they heard concerts that were up to the Sousa standard in every way, and soles by three artists of marked ability. Taken as a whole the attraction was of the strongest of the kind ever seen here. The soloists were Herbert L. Clarke, cornetist, formerly with Reeves' Band of Providence; Miss Lucy Anne Allen, soprano, who had been heard before by many in the audience, and Miss Jeanette Powers, a violinist, who convinced all that she could make the instrument talk or sing. Miss Allen was formerly soloist at the Rogers Memorial church in Fairhaven, and has been a familiar figure in this city on her trips thither from her home in East Greenwich, R. I. She is tall and handsome, and her old friends present were glad to see and hear her again. Miss Powers is petite and charming, just what the ladies call "cute."

An easterly gale and a heavy downpour that made the night a most disagreeable one failed to prevent a very large attendance at the evening concert. There were few vacant chairs on the main floor, and the balcony and gallery were well filled. In the gallery were many music lovers who feel that they get the best effect of concert music when sitting there. Following his usual custom, Mr. Sousa gave some of his own inspiring marches as encores to the numbers. An overture, "Kaiser," was followed by a cornet solo by Herbert L. Clarke, who has been for years a master of the instrument, and who seems to improve as he goes along. It has long been agreed that in point of getting sweetness of tone out of a brass instrument Mr. Clarke has no superior. He played "Killarney" as an encore. A descriptive suite, "The Last Days of Pompeii," by Sousa, made a big hit.

Miss Allen made a splendid appearance, and her solo, "Roberto," showed all of the sweetness and power, and the remarkable range of her voice. For an encore she sang an Irish love song. A descriptive suite, "Peer Gynt," was the first number after an intermission, and for an encore the band rendered the catchy march and two step, "Our Boys," by Mrs. Susan Dyer Bowen, of this city. It scored as much of a hit as it had previously in the afternoon. There were two new selections in the next number. The first "O-B-Joyful," by Bert R. Anthony, of this city. It proved a very catchy piece, for it had a snap and a vim that made the audience beat-time. "Powhattan's Daughter," by Sousa, was heard, and an encore was demanded. "The Stars and Stripes Forever," was played in a manner that showed that if anything it is more popular than ever, and another encore was given. The second made as big a hit as the first, and many felt that "He Walked Right In, He Turned Around, and Walked Right Out Again," was about as catchy a thing as there was on the bill. Miss Jeanette Powers had not been playing the violin a minute before she convinced her audience that she had perfect control of every string from one end to the other. She played the caprice, "Slav," and for an encore, "St. Patrick's Day." The "Ride of the Valkyries," was the closing number of one of the most pleasing programs ever given by Sousa in this city.

It is necessary to say but little except in words of praise of the afternoon concert. The set program was different from that of the evening, but was well selected and highly enjoyed, the audience being frantic in its applause, especially over the soloists.

Next to the magnetic Sousa, the most striking figure in the band was the man who played the ponderous double bass horn. He seemed nearly seven feet tall.

# HERALD

## SOUSA'S BAND.

### Two Fine Concerts by Famous Musical Organization.

John Philip Sousa and his fine band of musicians came to Fall River yesterday and gave two concerts at the Academy of Music for the benefit of St. Vincent's Orphans' home, under the auspices of the Knights of Columbus. It could not be said that there was a large audience at the matinee performance, as there were almost as many people on the stage as there were in the orchestra chairs. The audience in the evening was much larger. Sousa and his band were assisted by Miss Lucy Allen, soprano; Miss Jeannette Powers, violinist, and Herbert L. Clarke, cornetist.

Sousa has been here many times and he and his band are far famed as a musical organization. Sousa received an ovation just before he and his band commenced the concerts, while every number on the two programmes was well encored. The afternoon programme was as follows:

- Symphonic Poem, "Les Preludes"..... Liszt  
Cornet Solo, "Sounds from the Hudson" (new)..... Clarke  
Herbert L. Clarke.  
Suite, "Three Quotations"..... Sousa  
a. "The King of France marched up the Hill!  
With twenty thousand men;  
The King of France came down the hill  
And ne'er went up again."  
b. "And I, too, was born in Arcadia."  
c. "Nigger in the wood-pile."  
Soprano Solo, Waltz song from "Romeo and Juliet"..... Gounod  
Miss Lucy Adams.  
Nocturne, "Kammenol Ostrow"..... Rubinstein  
March, "Our Boys" Susan Dyer Bowen  
Intermission.  
Jubilee from "Symphonic Sketches"  
a. Idyl, "Pan Pastoral" (new)..... Goddard  
b. March, "Powhatan's Daughter" (new)..... Sousa  
Violin Solo, "Adagio and Moto Perpetuum"..... Ries  
Miss Jeannette Powers.  
Mosaic, "The Free Lance"..... Sousa  
The evening programme was as follows:  
Overture, "Kaiser"..... Westmeyer  
Cornet Solo, "Rondo Caprice" (new)..... Clarke  
Herbert L. Clarke.  
Suite, "The Last Days of Pompeii".

- (a) "In the House of Burbo and Stratonice."..... sousa  
(b) "Nydia."..... oct  
(c) "The Destruction of Pompeii and Nydia's Death."..... il  
Soprano Solo, "Roberto"..... Meyerbeer  
Miss Lucy Allen.  
"Till Eulenspiegel's Merry Pranks"..... K. Strauss  
Intermission.  
Suite, "Peer Gynt" ..... Grieg  
"Morning." ..... t  
"Asa's Death." ..... i  
"Anitra's Dance." ..... r  
"In the Hall of the Mountain King." ..... t  
March, "O-B-Joyful"..... Bert R. Anthony  
March, "Powhatan's Daughter" (new) ..... Sousa  
Violin Solo, Caprice "Slav"..... Geloso  
Miss Jeannette Powers.  
Ride of the Valkyries, from "Die Walkure" ..... Wagner  
Miss Allen proved her great talent as a soloist and her sweet soprano voice, which is very strong, was heard to fine advantage. Miss Powers is a charming violinist and by her skillful handling of the instrument won applause. "Our Boys" march and two-step by Susan Allen Bowen of this city was played at both concerts. It has life and movement that ought to commend it to the public. In the evening Bert R. Anthony's new composition, "O-B-Joyful," was played, and was heartily received.

# WORCESTER DAILY TELEGRAM

FEBRUARY 28, 1908.

## SAME OLD SOUSA'S BAND.

### For Second Time This Season It Is Heard in Worcester.

For the second time this season, John Philip Sousa and his famous band appeared in Worcester, giving concerts in Mechanics hall, yesterday afternoon and last night, for the benefit of the Associated charities.

The hall presented a peculiar appearance at night, a small portion of the floor seats only being occupied, while the entire balcony was packed and the front portion of the floor remained vacant. This vacancy meant pecuniary loss to the association, but could be accounted for, when the undesirableness of such close proximity to the thunderous volume of tone produced by 50 martial instruments was considered.

Mr. Sousa bore out his reputation of being a hustler, scarcely pausing to breathe from the first note of the opening number, "Yedda," a new ballet by Metra, to the closing chord of the "Rakoczy march" of Berlioz.

Beside the announced selections by the band, nine or 10 marches were played on demand, and several little scherzo pieces.

Herbert L. Clarke played as a cornet solo his latest composition, "Queen of the sea," and as an encore the popular song, "Love me and the world is mine."

Miss Lucy Allen sang Elizabeth's prayer, from "Tannhauser," very pleasingly, and also responded to the applause which she received.

Miss Jeannette Powers, violinist, played the allegro vivace from Mendelssohn's concerto, in a manner which might have given more delight to the listeners had not the ponderous activity of the accompanying instruments detracted from the delicate spiccato tones of the violin.

Miss Powers' work was sufficiently appreciated to win for her an encore, whereon she played Chopin's D major nocturne with harp accompaniment, which showed the audience the player's possibilities under favorable conditions.

The best numbers presented by the band were "Sheridan's ride," by Sousa, and Edward German's "Welsh rhapsody."

In the afternoon an equally fine program was presented, with Joseph Monito, clarinet soloist, in a composition of his own, "Italian air," the other soloists filling the usual place.

# WORCESTER EVENING GAZETTE.

For the second time this winter, John Philip Sousa and his band gave two concerts, yesterday afternoon and evening in Mechanics hall. Both the programs were of excellent quality and played as only Sousa's band can play. The soloist at the afternoon concert was Joseph Monito, clarinetist, and for the evening, Miss Lucy Allen, soprano, and Miss Jeannette Powers, violinist. The proceeds of the concert will be used for the work of the Associated Charities under whose auspices the concerts were given.

# LOWELL COURIER-CITIZEN.

FEBRUARY 29, 1908.

## OPEN HOUSE.

### Sousa and His Band Gave a Rare Concert Afternoon.

Sousa and his band have been in town. They gave a matinee concert at the opera house yesterday afternoon and there was a jolly jumble of musical sounds and melodies for two hours, which delighted everyone of the large audience present.

In the program were three descriptive selections: "The Last Days of Pompeii," by Sousa; "Till Eulenspiegel," by R. Strauss; and "Ride of the Valkyries," by Wagner.

While admiring the genius which inspired the authors of such superior musical coloring, we must confess to a surfeit of it in the program, and we liked Strauss less than Sousa and Sousa less than Wagner, by comparison.

There was a coherence in the bold Wagnerian selection which to our mind was lacking in the others. In the Strauss number, it was difficult to find the basis for much of the musical coloring. It seemed detached and aimless.

Overture "Kaiser," ..... Westmeyer  
Cornet solo, "Rondo Caprice" (new) ..... Clarke

Mr. Herbert L. Clarke.

Suite, "The Last Days of Pompeii," ..... Sousa

Soprano solo, "Roberto" ..... Meyerbeer

Miss Lucy Allen.

Till Eulenspiegel's Merry Pranks ..... Strauss

INTERMISSION.

Suite, "Peer Gynt" ..... Grieg

(a)—"Morning."

(b)—"Asa's Death."

(c)—"Anitra's Dance."

(d)—"In the Hall of the Mountain King."

(a)—Humoresque ..... Dvorak

(b)—March, "Powhatan's Daughter," (new) ..... Sousa

Violin solo, Caprice "Slav," ..... Geloso

Miss Jeannette Powers.

Ride of the Valkyries, from "Die Walkure," ..... Wagner

After all, Sousa is at his best in interpreting his own works and the swing and the vim of his marches appeal to everybody. His latest number "Powhatan's Daughter" lacks the melodious flow of earlier productions such as "The Stars and Stripes Forever," and "Manhattan Beach," but it smacks strongly of Sousa nevertheless.

The program was a generous one; there was variety as well as satiety. The interpolation by way of encores of various selections by Sousa, served to enliven it greatly.

The soprano soloist, Miss Lucy Allen, gave a very artistic rendition of Meyerbeer's "Roberto" and followed it with an Irish love song given in exquisite style. She has a beautiful soprano voice of rare quality, and interprets her song with true musical feeling.

The violinist, Miss Jeannette Powers, has a skilful and soulful touch, and her number on the program as well as Schubert's serenade given as a recall were given in admirable taste.

The Harvey Stock Company will

FEBRUARY 29 1908

## OPERA HOUSE

### SOUSA AND HIS BAND.

Sousa and his band gave a concert at the Opera House yesterday afternoon to the entire satisfaction of the large audience present. Sousa's own music was of course the most attractive feature of the program with Sousa himself to interpret, and even the local musical quidnuncs could not but enjoy it.

The soprano soloist, Miss Lucy Allen, gave a very artistic rendition of Meyerbeer's "Roberto" and followed it with an Irish love song given in exquisite style. She has a beautiful soprano voice of rare quality, and interprets her song with true musical feeling.

The violinist, Miss Jeannette Powers, has a skilful and soulful touch, and her number on the program as well as Schubert's serenade given as a recall were given excellent taste.

Mr. Hubert Clarke's cornet solos were inspiring.

HARVEY STOCK COMPANY

Manchester

## MIRROR

### A Splendid Concert.

Filled in every part by an audience of high appreciation and almost unlimited enthusiasm, Mechanics hall gave a rousing welcome last night to Sousa's superb band and the soloists which it introduced. Once a year, at least, Manchester is ready for Sousa, and her people who enjoy the thrilling music of the march king never experienced deeper enjoyment than they did last night, when a program of delightful variety and infinite beauty was nearly doubled in length by the enthusiastic applause of the great house. John Philip Sousa ought to be satisfied with what Manchester gave him last night, and Manager Gallagher of Mechanics theatre evidently feels today that his efforts in securing so grand an attraction were abundantly appreciated.

### Sousa's Band.

John Philip Sousa, the march king, and his famous band, gave a concert in Mechanics' hall last evening, and played to a house that filled the place to the doors. It was a good concert, all of which goes without saying, but to one that remembered the last one given by Sousa in Manchester, it was rather disappointing. Then again, Sousa's band suffered just as the Marine band did when it played in Mechanics' hall, from being jammed into an inadequate stage.

On the other hand Sousa brought the best soloists with him that have appeared in a band concert in Manchester in twenty years at least. Herbert L. Clarke, playing his own "Rondo Caprice" on the cornet, and following it with "Love Me and the World Is Mine," was superb, his clear, full, mellow, sustained tones being far and away more satisfying than the triple-tonguing antics that most cornet players indulge in, bewildering their hearers into imagining that something wonderful is being done. Then his soprano soloist, Miss Lucy Allen, is a splendid singer. She rendered Meyerbeer's "Roberto" in a way that satisfied, and her encore selection, an Irish love song, was beautiful. Again, his violin soloist, Miss Jeannette Powers, is a sweet, finished player. For her encore piece she played Schubert's "Serenade," with harp accompaniment, and it is doubtful if it was ever better played here. To many, doubtless, she was the most satisfying of the three soloists. Her program number was Geloso's "Star."

There is one good thing about a Sousa concert. There's something in it for everyone. Perhaps you wouldn't have appreciated Gregs's "Peer Gynt" suite and would have liked a rattling Sousa march. They were both there. Just a word about those marches. You know Sousa is generous with his encores, that almost always it is one of his marches. He may have been a quiet and conventional a director as ever carried a band through an overture, but when the encore piece begins, be it "El Capitan," "Free Lance," "The Diplomat," dear old "Manhattan Beach," or the fine "Stars and Stripes Forever," the genuine Sousa mannerisms come back and he is all animation. So is the band, and the marches go with a wonderful swing. The new one, "Pocahontas's Daughter," didn't seem to be particularly strong, but it served the purpose of bringing the fine cornet sextet to the front. That was very happy, for it would hardly have been forgiven if the sextet hadn't had something to do. It ought to have had a number on the program.

As for the band selections on the program, the overture from Westmeyer's Kaiser was grandly done; and Sousa's suite, "The Last Days of Pompeii," was good too, the realistic description of the overthrow, and the death of Nydia being exceptionally so. "Till Enlenspugil's Merry Franks," and the "Peer Gynt" suite were immensely enjoyed by the comparatively few who care for that kind of music, and the fine "Ride of the Valkyries," with which Sousa closed his last concert here, was magnificent.

The band will play at Portsmouth this afternoon, at Dover in the evening, and will then take a special train for Boston, where a concert will be given at the Colonial theater Sunday evening.

... at the Park.

# SOUSA PLAYS LURVEY MARCH

Sousa's band gave a delightful concert before a large and appreciative audience at Lynn theatre yesterday afternoon, and each number of the long and varied program was applauded to the echo.

An interesting feature was the rendering of a composition of a local musician, which was appreciated by all present. The composition in question was "Uncle Sam's Postman," a march composed by Hiram E. Lurvey, violinist and leader of the Auditorium orchestra of this city, one of the best-known musicians in this city.

The march was played—as an encore, just before intermission, and came as a welcome surprise to all who recognized it as the work of this popular musician. Mr. Lurvey has produced several popular pieces of music which are published by him, among them being the "Auditorium" and "The Boulevard," marches and two-steps, all of which are popular with Lynn audiences.

As a cover picture to "Uncle Sam's Postman," Mr. Lurvey presents a fine half-tone cut of George T. Estes, the oldest letter carrier in the service in this city, and one of the oldest in the country.

## ITEM—LYNN, MASS.

### AMUSEMENTS.

#### Sousa and His Band.

Sousa, the march king, as natty as ever, directing with all the Sousa mannerisms, and getting all there is in a composition out of it, with his musicians under perfect control, aroused a big audience at Lynn Theatre, Sunday afternoon to cheers. In connection with the concert Sousa paid a very pretty compliment to a Lynn musician. After a capital playing of Richard Strauss' "Till Eulenspiegel's Merry Pranks," in which the sheer virtuosity of the band was admirably displayed in response to the persistent demand for an encore number the leader waved his baton and directed the players in the measures of "Uncle Sam's Postman March," the composition of Hiram R. Lurvey of Lynn, also a composer of "The Auditorium" and "The Boulevard" marches, and leader of the Auditorium Orchestra. The march made a hit with the audience and it is possible that it will be retained on Sousa's programmes for the rest of the season.

The programme Sunday was a typical, Sousa selection. Westmeyer's "Kaiser Overture" was splendidly played and Sousa's own suite, "Last Days of Pompeii," with the effective scoring for the harp in the second number, entitled "Nydia," and its imitation of what Sousa thinks an earthquake is like in the final, proved stirring. The musicianship of the band was displayed in the Strauss number and again in the Peer Gynt, in which the "Morning" was given sympathetic interpretation, and the unique "In the Hall of the Mountain King" won applause recognition. The Wagner selection, the famous ride of the Valkyries, was inspiringly played.

Sousa appeals strongly to popular favor in his encore numbers. "King Cotton," "Free Lance," "Manhattan Beach" and "Stars and Stripes Forever" were the Sousa marches and the last with its massing of trombones cornets and fifes in front set the audience wild. The "Merry Widow" waltz, Hattie Williams' song, "Experience," daintily played by the brass section, and humorous play on "He Walked Right in and Turned Around and Walked Right Out Again," in which all choirs of the band played with the refrain, were capital things.

Herbert L. Clarge, the cornet soloist, with his own "Rondo Caprice" played skillfully and with virtuoso fire and responded to an encore with "Love Me and the World is Mine," sung on the cornet in the once familiar fashion of the late Walter Emerson. Miss Lucy Allen, a mezzo soprano, sang the Meyerbeer aria "Roberto" and for encore "An Irish Love Song." Miss Jeanette Powers played Geloso's "Slav" caprice, the same violin number offered by her the last time she played with the band in Lynn. Her technical command of the violin has become fuller and more free. Her encore, a Chopin nocturne, proved that she is a violinist worth the hearing.

Sunday Pictures.

# TAUNTON DAILY GAZETTE

## Sousa and the Chinaman.

John Philip Sousa tells the following story in the N. Y. Town Topics: "Whatever may be the opinion of our people of the Chinaman's place in the political evolution of this country, I am not particularly struck with his rushing-to-the-rescue or life-saving propensities, and if my views are prejudiced I can best explain it by relating an accident that happened on my recent tour to the Pacific coast. When we were playing in Los Angeles I, having some friends in Pasadena, concluded one bright morning to accept an invitation from them for breakfast. Those who know me best know that I am very fond of horseback riding, and that I indulge in it whenever I can. So I thought, instead of going by trolley or train to Pasadena, I would cross country on a saddle horse, which I did. On my return to Los Angeles during the day I was coming up the main street, jogging along at a very slow trot, with a trolley car directly back of me containing a brass band. Suddenly the band struck up and frightened my horse. The animal backed toward instead of working away from the torrent of sound, and the car struck him with sufficient force to make him plunge forward and become unmanageable. The street was crowded with various vehicles and the horse began plunging and rearing in a crazy variety of antics. The liveliness of the experience knocked my glasses off, not to speak of disarranging my formation, and to my great concern the horse seemed trying to find a place to bolt from the tangle of wagons. At this moment, very much concerned, my glasses somewhat in the road, and myself sitting in the vicinity of the horse's neck, and not too sure of staying. I called to a Chinaman

standing near, 'Catch the bridle! Catch the bridle!' With a face like a graven image and with absolutely impassive countenance he looked at me and said very slowly: 'I will not; it is not my horse.' In spite of my perilous position I burst out laughing, and my mount, as if he caught at the humor of the remark, quieted down and took me to the stable in safety."

Thomas Hunter

## DOVER NEW HAMPSHIRE

### Sousa's Band Gave Excellent Concert.

The "March King" John Philip Sousa and his famous band came here from Portsmouth at 6 o'clock Saturday evening and gave a concert before a packed house at the opera house. The audience was the largest of the season, every seat being sold and many extra chairs being put in to accommodate those who wishes to witness the work of this famous organization. Bandmaster Sousa and his band were at their best and they gave a concert of the very highest class, which was fully appreciated by the large audience as the hearty encores went to prove. The cornet solo by Herbert L. Clarke, the soprano solo by Miss Lucy Allen and the violin playing of Jeanette Powers were gems of the highest order and they were accorded well merited encores for their artistic work. The entire program was artistically rendered.

At the conclusion of the concert the members of the band left here by special train for Portsmouth where they remained over night, proceeding to Boston yesterday where they gave a concert at the Colonial theatre last night.

## Opera House

### GREAT CONCERT BY SOUSA'S BAND.

It was an exceedingly fine concert that Sousa and his celebrated band gave to a big audience at the Lowell Opera house, yesterday afternoon and the reception accorded the "March King" and his artists was something to please them and to show them that their efforts were fully appreciated.

The band was all of the old power and snap and catch and variety. The program ranged from "Peer Gynt," and "The Ride of the Valkyries" and Sousa's own "Last Days of Pompeii" down to the expression by various instruments of their humorous belief as to how "He Walked Right in and Turned Around and Walked Right Out Again" should be played, with variations.

Mr. Sousa himself has changed little since he was last in Lowell about two years ago. He has added a new move or two in leading. One is an up and down motion of the arms that might be called a poetical use of an imaginary washboard, and all the old familiar schemes of leadership are retained, including the crooked body, sidewise bent head and elevation of the hands before the face that present a lifelike imitation of Mr. Fred Tenney of New York catching a wide high liner off first base. Mr. Sousa is watched with all the old interest by his audiences, and the fashion in which he keeps his band working together is remarkable as ever.

He has a plan that saves many weary moments of guessing by his audience. When there's a recall number a bandman picks up a huge sign in black and white and holds it where the people can see it and know what selection is to be played on the encore.

There was a bundle of crisp, lively Sousa marches on recall and they were received with great satisfaction and played through with a zip. There was "El Capitan," "The Free Lance," and "The Diplomat," and "Manhattan Beach;" in the regular order on the bill was "Powhatan's Daughter," a new one, which has all the Sousa characteristics and is good; and there was "The Stars and Stripes Forever," with three piccolos lined up in front for a starter, and with a long line of brasses a moment later to join them and attack the ears of the audience with a portentous and crashing discharge of artillery and small arms commingled.

A harp is used in the band this season, and it was played deliciously in the Hattie Williams song, "Experience," and in an obligato to a violin

solo by Miss Powers.

Not wishing to leave Lowellians out of this prevailing craze, Mr. Sousa kindly gave in one recall number, "The Merry Widow" waltz, and had half the heads in the house nodding in a moment in time with the Lehar masterpiece.

Other numbers were the "Kaiser" overture, Westmeyer; the Sousa suite, "The Last Days of Pompeii," a fine piece of work; "Eulenspiegel's Merry Pranks," R. Strauss; the "Peer Gynt" suite by Grieg with its whirlwind finish; and, as mentioned, "Powhatan's Daughter," and "The Ride of the Valkyries," by Wagner.

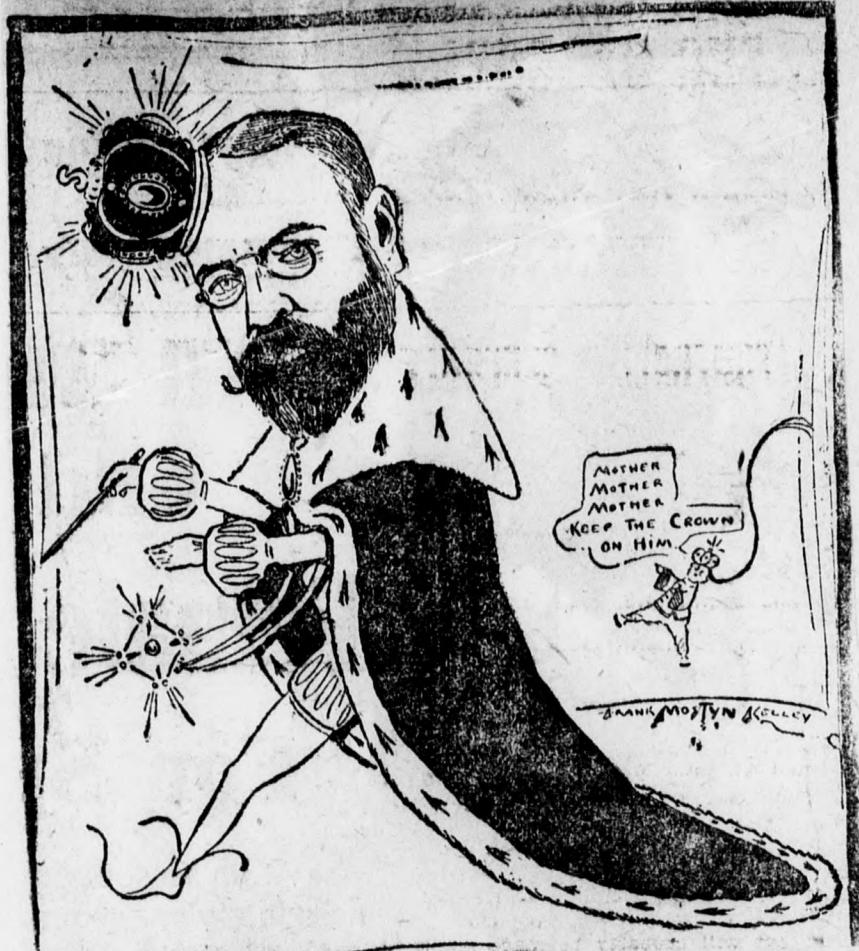
Herbert Clarke, cornet soloist, played with his usual facility too an occasional ascension on a high note that made balloon lights seen earthly affairs comparison. After his show piece "Rondo Caprice," by himself, he rendered his popular "Love Me and the World Is Mine," and played it delightfully.

Miss Lucy Allen, the former soloist at the Rogers Memorial church in Fairhave, a tall, handsome and majestic young woman with a very nice soprano voice, sang Meyerbeer's "Roberto," to show the excellence of her execution, and displayed all expected ease and command of the situation. On recall she gave "Irish Love," singing with warmth and feeling as well as skill.

Miss Jeannette Powers was the third soloist—a young woman who affects the apparently simple in style and garb, who looks decidedly youthful, and who plays as though she has done nothing but handle a violin for more years than her life has spanned. The "Slav" caprice was a fine exhibition of skill as well as ease and dash, but the Schubert "Serenade" gave opportunity to display the depth of the heart of the instrument, and with the obligato of the artists who played the harp the result was superb. The clamorous audience insisted on still another number and she played a lively and attractive Hungarian dance.

Mr. Sousa is accompanied on his tour over the country by Miss Sousa, his daughter, and she was in Lowell yesterday afternoon.

# Sousa's Band Tonight



THE ATTLEBORO SUN, TUESDAY, MARCH 3, 1908.

## SOUSA AND HIS BAND.

### Soloists Aid in Program of Merit at the Bates.

Sousa and his band appeared in the Bates yesterday afternoon before a large audience under the auspices of Attleboro lodge of Elks. An excellent program was given during which there were many pleasing musical features.

Under the direction of the celebrated leader, John Phillip Sousa, the band gave many inspiring selections, entertaining the audience from the opening to the close of the program. The special features were contributed by Miss Lucy Allen, soprano; Miss Jeanette Powers, violinist; Herbert L. Clarke, cornetist, and others. In the selections given by the band the most pleasing selections were: "The Last Days of Pompeii," "Till Eulenspiegel's Merry Franks" and "In the Hall of the Mountain King."

WEDNESDAY, MARCH 4, 1908

SOUSA GIVES TWO  
FINE CONCERTS

Two fine concerts under the auspices of B. P. O. Elks were given by Sousa's famous band at Infantry hall yesterday afternoon and evening to large and appreciative audiences. The afternoon concert was under the patronage of Mayor McCarthy. In the evening Gov. James H. Higgins, accompanied by Cols. Tucker, Archambault, Baker and Hunt of his staff, occupied seats in the balcony. Their entrance was the signal for hearty applause and the band played "Hall to the Chief."

The concerts, it is hardly necessary to say, were of the usual high-class Sousa type, the classical numbers, overtures and fantasies being augmented by Sousa's popular medleys and marches, played with characteristic dash and spirit.

Herbert L. Clarke, former leader of Reeves' American band, received flattering ovations for his beautiful cornet solo. Miss Lucy Allen, daughter of ex-Representative S. W. K. Allen of East Greenwich, displayed her highly cultured soprano voice in a manner which won hearty approval. She has fine articulation in addition to a beautiful blending of other attributes necessary to a soloist and at both concerts yesterday was given a most hearty ovation.

Miss Jeanette Powers, violinist, has an artistic expression and Mr. Joseph Norrito, clarinet soloist, in the afternoon rendered some beautiful Italian airs with fine effect. Leader Sousa was in closest sympathy and control of his men and elicited the customary admiration for his graceful and effective operations with the baton.

The evening program was as follows:  
Scenes, "The Haunted Forest," MacDowell; cornet solo, "Queen of the Sea," Clark, by Herbert L. Clark; suite, "At the King's Court," (a) Her Ladyship, the Countess, (b) Her Grace the Duchess, (c) Her Majesty the Queen, Sousa; soprano solo, "Crd Song" from "The Bride-Elect," Sousa, by Miss Lucy Allen; Molais, mazurka, valse, marche funebre, Chopin; fantastic episode, "The Band Came Back," Sousa; (a) "Shepherd's Dance" from "Henry VIII." German; (b) march, "Pocahontas His Own Daughter," (new) "Pocahontas His Own Daughter," "She the Dove of Woronoco," "The Pride of Cuscarora," Sousa; violin solo, "Scene de la Czard," Hubay, by Miss Jeanette Powers; finale, "William Tell," Rossini.

In charge of the benefit was the following committee: Frank King, Robert F. Jones, M. F. Ryan, Harry Jacobs, Fred J. Mills, Fred Mack, H. W. Callender, Charles E. Shean, C. H. Horton, James S. Barry, Thomas F. Keller, M. H. McGwin, John Ogden, Leo Kaufman, Frank Schneider, Thomas F. McNeal, Thomas F. Monahan, John E. Hurley, Frank H. Hammill, Jere F. Leahy, Daniel F. McGinn, James H. Finn, Matthew J. Reilly, Harry Cutler, Charles H. Abbott, Joseph W. Hudson, Edward Kelley.

## MANY HEARD SOUSA.

B. P. O. ELKS HAD VERY SUCCESSFUL  
BENEFIT.

Lovers of music turned out in large numbers yesterday to enjoy the two excellent concerts at Infantry Hall rendered by Sousa's Band and soloists. The affair



JOHN PHILIP SOUSA.  
His Band Gave Two Concerts at Infantry Hall.

was given under the auspices of B. P. O. Elks and the two concerts were most successful. In the afternoon the affair was under the patronage of Mayor McCarthy and in the evening Gov. Higgins, attended by Cols. Tucker, Archambault, Baker and Hunt, were the patrons.

The concerts proper were of the usual high-class Sousa type, the classical numbers, overtures and fantasies being augmented by a generous supply of Sousa's popular medleys and marches, and the old-time dash and spirit with distinct attention to shading and other good musical qualities marked the rendition of the pieces.

In the solo line there was much of a local color. Herbert L. Clarke received flattering ovations for his cornet solo work, which was marked by characteristic smoothness and the richness of his tones. Miss Lucy Allen, the talented daughter of ex-Representative S. W. K. Allen of East Greenwich, displayed her highly cultured soprano voice in a manner which invited flattering approval. A fine articulation in addition to a beautiful blending of other attributes necessary to a soloist of the type of Miss Allen is a noted point in her singing and at both concerts yesterday she was given a most hearty ovation.

Miss Jeanette Powers, a violinist who has an artistic expression, and with particular talents for selections, such as Schubert's "Serenade," was another of the soloists, while Mr. Joseph Norrito, clarinet soloist in the afternoon rendered some beautiful Italian airs with fine effect. Leader Sousa was, as usual, in absolute command of his men and elicited the customary admiration for his graceful and effective operations with the baton.

The evening programme was as follows:

Scenes, "The Haunted Forest," MacDowell; cornet solo, "Queen of the Sea," Clark, by Herbert L. Clark; suite, "At the King's Court," (a) Her Ladyship the Countess, (b) Her Grace the Duchess, (c) Her Majesty the Queen, Sousa; soprano solo, "Card Song" from "The Bride-Elect," Sousa, by Miss Lucy Allen; Mosaic, mazurka, valse, marche funebre, Chopin; fantastic episode, "The Band Came Back," Sousa; (a) "Shepherd's Dance" from "Henry VIII," German; (b) march, "Pocahontas, his own daughter," "She the Dove of Woronoco," "The Pride of Tuscarora," Sousa; violin solo, "Scene de la Czarda,"

Hubay, by Miss Jeannette Powers; finale, "William Tell," Rossini.

The committee in charge of the benefit consisted of: Frank King, Robert F. Jones, M. F. Regan, Harry Jacobs, Fred J. Mills, Fred Mack, H. W. Callender, Charles E. Shean, C. H. Horton, James S. Barry, Thomas E. Keller, M. H. McGwin, John Ogden, Lee Kaufman, Frank Schneider, Thomas F. McNeal, Thomas F. Monahan, John E. Hurley, Frank H. Hammill, Jere F. Leahy, Daniel F. McGinn, James H. Finn, Matthew J. Reilly, Harry Cutler, Charles H. Abbott, Joseph W. Hudson, Edward Kelley.

The program was such a one as only a student of the popular fancy like Sousa could have arranged. The program proper was made up of classic selections, for the most part of a descriptive nature. These were splendidly interpreted and pleased even those who could not understand the beautiful technique. When such a selection was finished, the audience would applaud and applaud, with certain knowledge of what they wanted and what the applause would bring—encores. Sousa's encores are almost inevitably his own swinging, rousing marches, and when the master would return to the rostrum, gracefully acknowledging the din, the audience would inhale very deeply and settle down for what it knew was coming. Nor was the audience disappointed. Sousa is generosity itself in the matter of encores, and all the more popular of his marches were given. Even the much-maligned ragtime was not denied its due. It was ragtime glorified and endowed with splendid attributes that Sousa gave, however, a composition with the popular "He Walked Right In, Turned Around," etc., as the theme.

The audience was treated to Sousa's new march, Pocahontas's Daughter, and voted it up to the standard. The composition that made all hands sit up straight, however, was the stirring Stars and Stripes, in which the salvo of brass was a thing to stir sluggish blood to the boiling point.

The soloists who accompany the band rounded out the program and made an excellent impression. Mr. Herbert L. Clarke's cornet solos showed him to be a master of that instrument, his renditions being faultless. Miss Lucy Allen exploited a voice of remarkable range and great purity. Quite as good as anything offered during the evening was the violin playing of Miss Jeanette Powers, of which the audience had to satisfy itself with far from all it wanted—and Sousa is generous with his soloists as he is with his bandmen.

*Taunton Times*

MAR 3 - 1908

## SOUSA'S BAND

Sousa's band, with the peerless John Philip at its head, was at the Taunton theatre last evening—the band's first visit to this city in several years. If disaffection of any sort was the cause of the long lapse, cordial relations were firmly established last evening. The audience filled even the less desirable—for band music—seats down front, and was as responsive as were the musicians themselves to the march king's baton.

PORTSMOUTH, N. H.

MAR 2 1908

### SOUSA BAND AT MUSIC HALL

One of the Largest Audiences of the Year Greets This Peerless Musical Organization

Sousa and his famous band were the attraction which on Saturday afternoon packed Music Hall with a representative audience, and they were charmed by the concert given. Sousa was at his best and his band of fifty men gave one of the best concerts that has been heard in this city for some years.

He was forced to respond to encores each time and for these he played his famous marches and that of the Stars and Stripes Forever was especially inspiring. His musical rendering of that popular piece "He Walked Right In and Turned Around and Came Right Out Again" was both musical and amusing. The soloists were very clever, the violinist being especially attractive. She has remarkable ability.

## PHILADELPHIA RECORD.

AUGUST 16, 1908.

### SOUSA'S BAND

Engagement of "March King" Begins To-day at Willow Grove Park.

Patrons of Willow Grove Park feel some regret that the season of the Theodore Thomas Orchestra has been so short, but the regret is less poignant since it is known that the successor of that excellent musical organization will be Sousa and his band. The Sousa engagement begins this afternoon, and a most interesting program has been prepared by the "March King." Vocal as well as instrumental solos will be features of the concerts and during the three weeks of the band's engagement, there will be three sopranos heard, as follows, each in successive weeks: Estelle Liebling, Louise Ormsby and Lucy Anne Allen. Giacinta della Rocca, violiniste, will be a soloist during the first two weeks, and Rose Reichard, also a violiniste, will be the special instrumental soloist of the concluding week. Sousa will direct at every concert.

The programs arrange for to-day are as follows:

#### AFTERNOON.

1—Overture—"Poet and Peasant" ..... Suppe  
2—Scenes from "La Boheme" ..... Puccini  
3—Soprano solo—"The Marriage of Jeannette" ..... Masse

Estelle Liebling

4—Scenes from "Lohengrin" ..... Wagner  
5—March—"On to Victory" ..... Sousa  
6—Scenes from the most admired works of Meyerbeer

7—Song for cornet—"The Great Beyond" (new) Carrington

Herbert L. Clarke

8—(a)—Barn dance—"The Huskin' Bee" (new) Kenneth Clark

(b)—March—"The Fairest of the Fair," (first time) ..... Sousa  
(Written especially for the Boston Food Fair of 1908)

9—Violin solo—"Bacchanale" (Miss G. della Rocca) ..... Severn

10—Suiso—"Looking Upward" ..... Sousa

#### EVENING.

1—Airs from "The Merry Widow" ..... Lehar  
2—Famous compositions of ..... Chopin  
3—Aria for soprano—"Le pre aux Clercs" Herold

Estelle Liebling

4—Scenes from "Madam Butterfly" ..... Puccini  
5—March—"The Diplomat" ..... Sousa

6—Songs of Grace and Songs of Glory ..... Sousa

7—Cornet solo—"Inflammatus" from "Stabat Mater" ..... Rossini

Herbert L. Clarke

8—Scenes from "Faust" ..... Gounod

9—Violin solo—"Czardas" ..... Hubbay  
Miss G. della Rocca

10—March—"Pocahontas' Daughter" ..... Sousa



## JOHN PHILIP SOUSA IN SOME CHARACTERISTIC POSES

A mighty throng went to Willow Grove Park yesterday to welcome the "March King," at the opening of his three weeks' engagement. Besides presenting a well-balanced program of operatic selections and several of his own compositions, one a new march—"The Fairest of the Fair"—Sousa has a splendid soprano soloist, Miss Estelle Leibling, who was heartily applauded.

## 30,000 PERSONS GREET SOUSA AND HIS BAND

## NEW MARCH GREAT HIT

Before 30,000 persons John Philip Sousa and his big band yesterday realized the measure of their popularity when the throngs that filled Willow Grove Park participated in such a demonstration that the march king was several minutes late in beginning his program.

Unpremeditatedly, a youngster of about 6 years started the demonstration upon Sousa's exit from the pavilion waiting room to the stage by climbing on top of one of the seats and emitting a shrill crescendo yell which set the big audience applauding.

Sousa's reappearance here was marked by the rendition of his newest march, "The Fairest of the Fair," which his big band played with all the accustomed vigor looked for in Sousa's own compositions.

Next in favor with the audience was the band soloist, Miss Estelle Leibling, a soprano, whose voice revealed a wonderfully wide range in "The Marriage of Jeanette" and in the encore that was quickly demanded. Miss Giacinta della Rocca also appeared here for the first time as violinist with the band. She has been playing for several years in France and Germany.

All told, the program was well balanced and such as is demanded in a community where there must necessarily enter an element of sacred or semi-sacred music, with the overture to "The

brought the applause always expected in response to that popular air. In turn there were selections from "La Boheme" and "Lohengrin," and the first quarter of the program concluded with the stirring "On to Victory" march.

Herbert L. Clarke played "The Great Beyond," a song arranged for the cornet which is new to Philadelphia, and in the evening "Inflammatus," from Rossini's "Stabat Mater," while Miss della Rocca played Severn's "Bacchanale," and in the evening Hubay's "Czardas."

Concession to popular desires resulted in opening the evening program with selections from "The Merry Widow," but there quickly followed selections from Puccini's "Madame Butterfly" and Gounod's "Faust." The two quarters of the evening program concluded, respectively, with Sousa's own marches, "The Diplomat" and "Powhatan's Daughter."

Throughout the afternoon and evening the throng entering the park was almost at the level reached on Labor Day and similar holidays.

Insistent calls from the audience for some sort of response from Sousa brought only bows and a hasty beginning of the program.

"Especially in this political year, there is no reason for me to talk," he told a reporter. "The public expects talk 'talk' chiefly from Mr. Taft and Mr. Bryan. To me talking has no part in a musical program; I am a bandmaster, not an orator, and if I am any judge of my place with the public I would say that they would much rather hear my music than to hear me." Then he told of a new opera which he has just completed and turned over to Klaw & Erlanger for production during the winter season.

Bandmaster Gets Ovation at

Opening of Engagement at

Willow Grove.

Although he is the author of ten operas of various kinds, it was not until this last effort that he decided to write an all-American opera, the scenes of which will be laid for the first two acts in or near New York, and the last act in Cuba in 1898. Naturally it is a military opera.

There will be three weeks of the present Sousa engagement at Willow Grove.

# BULLETIN-PHILADELPHIA

AUGUST 18, 1908.

## Sousa at Willow Grove

John Philip Sousa, the matchless "March King," as graceful, debonair and ingratiating as ever, is back at Willow Grove, having started in this week with his ever-popular band as the concluding musical attraction of the season at Philadelphia's favorite suburban resort. Time was, only a few years ago, when, to see and hear Sousa—and seeing him is no small part of the pleasure—one had to pay the price of admission at the Academy of Music, and not get half so much for the money as may now be had for the small sum of a car-fare to Willow Grove, not to mention the other delights of the trip. Sousa is, as usual, making his programs to fit the occasion, and all visitors to the Grove will find something to suit their taste. The classical and the popular are presented in well-balanced proportions, and the spirited Sousa marches still hold frequent sway. The programs are varied with selections by instrumental soloists.

# PHILADELPHIA INQUIRER

AUGUST 18, 1908

## SOUSA SCORES HIT

### Great Band Leader and Composer Triumphs at Willow Grove

Sousa, the magic wielder of the baton, "March King" composer, novelist and some more—Sousa, the idol of thousands upon thousands of music-lovers, the band loving music public, was at Willow Grove, and yesterday repeated his triumph of Sunday.

"Sousa and his band" has become a household phrase in Philadelphia, and, indeed, if he were received in any other city with greater enthusiasm and demonstration than here, he would have to be mobbed. It was a reception not only to the leader, but to his popular performers.

The program was interspersed generously with his own compositions, and they never failed to bring forth thunders of applause, but it was not all Sousa music. He showed a discreet sense of contrast in his program making, so there was ample choice for the delight of every taste.

The soloist of the evening was Herbert S. Clarke, who rendered "La Vita," one of his own compositions. He was well received. Miss G. Della Rocca, violinist, played the "Hungarian Dance" by Brahms with fine feeling and a display of technique. Miss Estelle Siebling, a soprano, rendered "The Pearl of Brazil," with flute obbligato, by Mr. Julius Spindler.

Last night's program included Sousa's new march, "The Fairest of the Fair." It is a typical Sousa composition of a high order and won its place with the thousands who heard it for the first time. "El Capitan" was all that was needed to complete the success of Sousa's return. Sousa has not lost any of his old form.

AUGUST 19, 1908.

## SOUSA ON HAMMERSTEIN

**Bandmaster a Great Admirer of the Famous Impresario.**

**Sousa Declares That Hammerstein Has Come to Stay in the American Musical World and That He Will Give "Good Opera" in This City —An Interesting Talk With the Famous Band Master.**

**S**EVENTY-FIVE thousand persons came to hear my opening concert at Willow Grove Sunday. That speaks well for the music-loving citizens of Philadelphia."

John Philip Sousa, in speaking of Mr. Hammerstein yesterday, to a reporter of the PUBLIC LEDGER, said that he could not express how much he admired the man.

"I take second place to no man in my admiration for Mr. Hammerstein," he said. "He has come to stay in the American musical world. I admire him for his earnestness and courage. He will give Philadelphia good opera, and should be supported by every lover of music in the city. Besides being a man of keen business ability, Mr. Hammerstein is a musician, and knows instantly the fine voice.

"Opera should not be subsidized. It should receive the hearty support of the people and not be kept among the classes. I wish Mr. Hammerstein all success, and believe that he will obtain it."

Mr. Sousa, who played for the first time at Willow Grove, on Sunday, his new march, entitled "The Fairest of the Fair," was received with tremendous applause.

"That march makes one feel happy," he said, "because it was born of happiness."

A new opera is under way which will be produced in the fall. The waltz song in this opera, Mr. Sousa declares, is the best thing he has written. Several new marches are also in the course of composition. When asked what he thought of the people of Philadelphia as music lovers, Mr. Sousa replied that he loved Philadelphia.

"It was here that I learned for the first time that my marches were popular outside of Washington," he said. "Of course I knew they were liked in my own city, because there, as leader of the Marine Band, I was popular, but when I first wrote those marches I sold them outright to a publisher in the North for a

mere song. Then I came to Philadelphia to give the Saturday concerts in the Academy of Music.

"During the first half of the first concert I gave them classic music, encores and all, and it was during the applause which followed the first number in the second half of the concert, that an old gentleman with white hair and beard rose from his seat in the audience, and, holding up his arm, just as did the priest in the Coliseum many hundreds of years ago, when he said, 'I forbid,' this old gentleman, commanding silence, said to me, 'Will Mr. Sousa play one of his marches?'

"Naturally, I complied with his request, and gave them the 'High School Cadet March,' which was then new.

"The house went mad.

"I played it, and then had to play it again, and again, and again.

"Of course I love the people of your city. I shall always love them; they taught me that my own music was what they wanted—what they liked."

Many mistaken ideas have been expressed regarding Mr. Sousa's manner. Most persons consider him an exceedingly reserved person and a severe critic. In reality, he is congenial and full of life.

He possesses a keen sense of humor, and thoroughly enjoys a joke. Kindness and gentleness predominate in his nature. His company love him.

"He ees kind, most kind," said one of the members of his troupe. "He ees so gentle to the little children; he makes them not feel nervous in his presence. Oh, he is good to us all."

A great admirer of a manly man and a womanly woman, Mr. Sousa is opposed to the woman who tries to be a "good fellow," and in so doing thinks she must smoke cigarettes and drink cocktails.

"We men like women to be gentle; we love their little feminine ways, and depend on their goodness," he says. "In trying to emulate man, in acquiring his habits, woman loses her chief charm.

"The men who are really worth while, the makers of history and rulers of nations, want their wives and daughters to possess the gentle arts and womanly ways which are essential to the happiness of man and his home."

Mr. Sousa is extremely fond of children, and enjoys hearing and telling little stories about them. One story which he takes particular delight in relating is about his own daughter.

One Sunday, when she was five years old, she came to him and said: "Papa, is it a sin to jump rope on Sunday?" Her father, wishing her to be a good child, told her that it was.

"Well, papa, you said it was wicked to jump rope and play games on Sunday, didn't you?"

"Yes, my child."

"And it is a sin, isn't it, papa?"

By this time Mr. Sousa was becoming curious.

"Yes, dear," he said, "why do you ask so often?"

"Because Jennie Bruce says it isn't a sin, and I say it is a sin, and Jennie is eight, and I'm only five,—and I know more about sin than she does, don't I, papa?"

Mr. Sousa and his band will give concerts at Willow Grove every afternoon and evening until September 7.

# TELEGRAPH—PHILADELPHIA,

AUGUST 24, 1908.

## SOUSA'S MOTHER DEAD

**Bandmaster, Now Here, Goes to Washington on Day of Funeral.**

Bandmaster John Philip Sousa was notified early this morning of the death of his mother in Washington, but it is announced that he will not go there until the day of the funeral, which will probably be on Wednesday or Thursday of this week.

Mrs. Sousa died yesterday of old age. She was born May 20, 1826, at Hesse Darmstadt, Germany. She was the widow of Antonio Sousa, who died in Washington in 1892. They had ten children, six of whom are living. All of the children were born in Washington. Mrs. Sousa came to the United States with her parents in 1846. She first met her husband in Brooklyn.

Mrs. Sousa was devoted to her son, John Philip, and was very proud of his accomplishments. She last saw him two weeks ago, when he brought her a family picture on the back of which he wrote: "Back to home and little mother."

# BULLETIN—PHILADELPHIA,

AUGUST 24, 1908.

## SOUSA'S MOTHER IS DEAD

**Aged Parent of Bandmaster Expires in Washington Home.**

Washington, Aug. 24.—Mrs. Elizabeth Sousa, mother of John Philip Sousa, bandmaster, died of old age at her home here yesterday, after a decline of three months.

Elizabeth Sousa was born May 20, 1826, at Hesse Darmstadt, Germany. She was the widow of Antonio Sousa, who died in Washington in 1892. They had ten children, six of whom are living. All of the children were born in this city. Mrs. Sousa came to the United States with her parents in 1846. She first met her husband in Brooklyn.

Mrs. Sousa was devoted to her son, John Philip, and was very proud of his accomplishments. She last saw him two weeks ago, when he brought her a family picture, on the back of which he wrote:

"Back to home and little mother."

# BULLETIN—PHILADELPHIA,

AUGUST 25, 1908.

## DUTY BEFORE SOUSA'S GRIEF

**Bandmaster, Mother Dead, Conducts Willow Grove Concerts, in Keeping With Obligation to Public.**

Although visibly affected by the death of his aged mother, John Philip Sousa, the bandmaster, conducted personally the concerts at Willow Grove yesterday and will do so this afternoon and evening, before leaving on a late train for Washington, D. C., where the funeral will take place to-morrow. In leading his famous band Sousa declared that he is only following his mother's oft-expressed wish that he should never disappoint the public for personal reasons.

"My mother always told me that under no consideration must I disappoint the people who had come to hear my band," said Sousa. "She always said that a man must do his duty before he should attend to anything personal. She always considered that my duty was to play for the public, and I am following her wishes."

"I expect to arrive in Washington in time to attend the funeral at 9 o'clock Wednesday morning and hope to get back in time for the concert in the afternoon."

"My mother only came to hear my band once and that made her so nervous that she never did so again, declaring at that time that she knew what I could do and that my telling her about my music always satisfied her."

"It is to her that I owe my faith in mankind. I used to compose small pieces of music and then stand in the corner and play them on a violin when a boy. Although she did not understand the nature of the music, she always encouraged me by saying it was pretty."

Mrs. Sousa was eighty-two years old. She was born in Germany and came to this country in 1846. She married Antonio Sousa in Brooklyn a short time later. They had ten children, six of whom are living.

AUGUST 25, 1908.

# SOUSA, HEART RENT, DELIGHTS THOUSANDS

**Bandmaster, Bowed Low With Grief  
at Death of Mother, Still Keeps  
Faith With Public.**

## WILL RUSH TO FUNERAL

In his long and varied career as a musician and bandmaster, John Philip Sousa probably never received a more cordial yet subdued welcome than last night at Willow Grove Park after the news had spread around that his aged mother was dead at Washington, D. C.

The several thousand persons were mystified by his presence, it not being generally known that he had many times promised his mother, especially during her advanced years, that he would allow nothing personal to come between him and his obligations to the public.

It was not the same noisy welcome as the audience of a trifle more than a week ago showed him, when he appeared here for the first time in a year. The applause was rather reserved, and instead of clamoring for almost countless encores the sympathetic gathering apparently sought to show its feeling by resting content with one encore to a number.

From the moment Sousa stepped upon the broad platform of the music shell it was easily seen that something had gone wrong. When the crowd applauded he bowed and smiled, but the smiles were not so broad nor the bows so deep and graceful as customary.

As if to bury his grief in the music as quickly as possible, he raised his baton and a moment later the three score men under his command had plunged into the strains of "Songs and Dances of the Sailors."

### IT WAS A DIFFERENT SOUSA.

Every eye was upon the "March King," and his every movement was followed closely. There was none of the showy and eccentric about his directorship last evening. In fact, had it not been easy to gain a clear view of his face, there might have been doubt as to who was leading the band.

The nonchalance always noticeable in Sousa was missing. He kept his attention strictly upon the musicians, and, although striving hard to swing the baton with the grace and careless freedom of old, he failed.

The players of cornet, trombone and the numerous other instruments did their parts in the usual faultless style. It was easy to note that every man was striving to do his best and thereby relieve the leader of any worries other than those which already weighed heavily upon him.

The program was of the usual classical type, with a few selections of the lighter vein introduced between the heavier selections. But there was no difference in the bandmaster's actions, whether playing airs from "The Three Twins," a musical comedy, or the scene illustrating "Siegfried's Death," from "Gotterdaemmerung."

Withal, he stood up bravely under the strain. Just once during the evening concert, while playing one of his favorite compositions, "The Stars and Stripes Forever," did he let his body sway and give his arms unrestrained freedom. Then only was he the Sousa so often burlesqued by stage folks and caricatured by the newspapers.

When it came time for a young woman soprano soloist to sing her ballad, "A Happy Song," he did not forget his usual custom of rushing to the entrance way and escorting her in. This little courtesy was greeted with considerable applause.

### BACK TO DUTY TO-MORROW.

This afternoon and evening Sousa will swing the baton, then he will hurry to Washington in time to attend the funeral to-morrow morning, and rush back to this city in time if possible to direct his musicians at the concert to-morrow afternoon.

"My mother always told me that under no consideration must I disappoint the people who had come to hear my band," said Sousa. "She always said that a man must do his duty before he should attend to anything personal. She always considered that my duty was to play for the public, and I am following her wishes.

"My mother only came to hear my band once and that made her so nervous that she never did so again, declaring at that time that she knew what I could do and that my telling her about my music always satisfied her.

"It is to her that I owe my faith in mankind. I used to compose small pieces of music and then stand in the corner and play them on a violin when a boy. Although she did not understand the nature of the music, she always encouraged me by saying it was pretty."

*Clarksburg Telegram*

### ONLY SOUSA COULD DO THIS

"Only Sousa could do this—certainly no other band in the world could crowd the arena as he did yesterday evening, when every available seat was taken, people stood all over the promenades and compelled the bringing in of hundreds of extra chairs to the front of the floor." This is the Montreal Daily Herald's description of Sousa's last concert in that city, and there are hundreds more of startling declarations like this one.

SEPTEMBER 2, 1908.



## YOUNG VIOLINIST A HIT WITH SOUSA

Western Girl Wins Approval By  
Her Playing in the Willow  
Grove Concerts

Miss Rose Reichard, a young western girl, is playing violin solos this week out at Willow Grove to the accompaniment of Sousa's band. This is her first appearance in the East, and she has made a very favorable impression by her playing.

Miss Reichard's home is in Des Moines, Iowa, and she has been playing the violin ever since she was a child. For the last three years she has been studying in Europe under such instructors as Ysaye and Marteau. On her return, recently, from abroad, she was appointed principal of the violin department of the Drake University in Des Moines, and this summer she has engaged in concert work. Among the selections which have won approval for Miss Reichard are Le Clair's "Sarabande and Tambourine" and Sarasate's "Playera and Zapateado." Miss Reichard will remain as soloist with Sousa's band during the remainder of its engagement here.

NORTH AMERICAN, PHILADELPHIA

SEPTEMBER 4, 1908.

**Sousa's Band Nine Wins.**

Willow Grove was the scene of an exciting game of ball between the representative nine of Sousa's and the Municipal bands. The Sousa musicians managed to win the game by the score of 9 to 3, by bunching hits in the first and sixth innings. The game was witnessed by a big crowd, including John Philip Sousa and the Misses Allen and Reichard, soprano and violin soloists, respectively. Score by innings:

Sousa's Band.....	2	0	1	0	0	4	0	1	1-9
Municipal Band.....	0	0	1	0	1	0	0	8	
Batteries—Dugan and Holt; Flood and Wagner.									

REVIEW

*Philadelphia Press. 9/8.08*

**Willow Grove Park Closed.**

One of the largest crowds of the season thronged Willow Grove Park last night, it being the closing day of the present season. An interesting feature of the closing concert by Sousa's Band was the presentation to John Philip Sousa, the leader, and to Miss Lucy Allen and Miss Rose Reichard, soloists, of large bouquets of American Beauty roses. The presentations were made by an 8-year-old boy, Master George Winkoop, Jr., the son of George C. Winkoop, the superintendent at the resort.

*Altona. 9/9.08,*

**MORNING TRIBUNE,**

**Sousa and His Band.**—Sousa, the only Sousa, and his band were the joint attraction at the Mishler last evening and pleased the rather large audience which was in attendance. This could not have been otherwise. The programme rendered was one of the best yet prepared by the "March King" and it was listened to most attentively. The pleasing thing about the Sousa band concerts is the fact that there is always a number of selections that come within the range of the musical education of the ordinary citizen. It will be a long time before America will have a director who can surpass Sousa and he will ever be a prime favorite with an Altoona audience. It might be said in this connection that Sousa and his band opened the new opera house at Huntingdon yesterday afternoon by giving one of his fine concerts.

HUNTINGDON, PA., WEDNESDAY, SEPT. 9, 1908.

# NEW ERA

## SOUSA PLEASED EVERYBODY HERE

Sousa, with his band of about fifty members, hit Huntingdon on Tuesday afternoon, and from the favorable remarks that have been heard since, he certainly struck the city hard. At the opening number of the New Huntingdon Opera House, the famous band master with his skilled musicians was certainly a success.

The program as announced by the New Era last Friday was given and the leader responded very gallantly to repeated encores, increasing it over twice its original length.

To watch Sousa, as he leads his men, is an enjoyment without hearing the music, because if the eye is a little faster than the ear, one can prophesy how the musicians, working together like one huge instrument, will play.

Quite a number of Sousa's own compositions were played, and as encores he used some of his favorite marches. The enthusiasm of his audience reached a climax when his men struck up "The Stars and Stripes Forever" and the first floor and the balconies rang with applause. One of the finest numbers of his own compositions was the suite, "Looking Upward," divided into three themes, (a) "By the Light of the Polar Star," (b) "Under the Southern Cross" and (c) "Mars and Venus."

Comedy in band music is certainly a novelty, but Sousa introduced it in his rendition, as an encore, of a funny "take-off" on "Harrigan." With full band the popular, whistled and sung air was played thru, verse and chorus, to the words, "It's a name, etc., then a little, high, squeaky instrument about three octaves above where the melody had been played, dragged that score out, the full band taking "Harrigan," and then came the little squeak again, "That's me." With variations, this was repeated, sounding funnier each time.

The stars of each of the soloists have undoubtedly risen high. Herbert L. Clarke, cornet virtuoso, delighted his audience with a new and difficult "Caprice Brillante," written by himself, followed by an encore of "The Rosary," played superbly.

Miss Allen showed the pleasing as well as wonderful qualities and range of her voice in her number, the "Card Song," from Sousa's "The Bride-Elect." Her encore was, however, not within the concert class, using as she did, "I've Made My Plans for the Summer"—one of the popular songs. Huntingdon was, however, up to date and noticed it.

Miss Rose Reichard, the violinist, completely won her audience with her handling of her instrument. Her number, Leonard's "Souvenir de Haydn," could not be adequately described or praised by any critic, and her dainty little bows would not satisfy her hearers until as an encore she had given "Cavaliera Rusticana."

Sousa's new "Fairest of the Fair" march is an excellent one and another especially beautiful selection was the well known sextet from "Lu-cia."

TIMES, ALTOONA, PA.,

SEPTEMBER 9, 1908.

### SOUSA WINS NEW FRIENDS.

#### Superb Band Captivated Large Audience at Mishler Theatre.

A large and cultured audience was delighted by a surpassing rendition of an elaborate musical program by John Philip Sousa's superb organization, at the Mishler theatre last night. This great array of talented artists have established an enviable reputation, having given entire satisfaction to thousands during the past few years, but critical music lovers regarded last night's entertainment as just a little bit better, if possible, than their previous efforts.

It would be supererogatory to say that the concert was of a high order, for no one who has had the pleasure of enjoying one of these exquisite renditions can have any doubt on that score. The hearty and long-maintained applause that greeted every selection was the best evidence that everybody was satisfied. In addition to the set program, the band responded with numerous encore numbers.

## SOUSA AT THE EXPO THIS AFTERNOON



SOUSA AND HIS MEDALS.

Famous "March King" and His Band Begin Their Engagement at the Big Exhibition at the Point

That Pittsburg music lovers are loyal to Sousa was evidenced this afternoon when the famous "March King" and his band opened their engagement in the Music Hall at the Exposition. The appearance of these popular favorites was signalized by the heartiest demonstration of the large audience present.

Cont. 9/9.

### CHEERS FOR SOUSA AND HIS SOLOISTS

JOHN PHILIP SOUSA,  
Who opens his engagement at the  
Expo today.

That Pittsburg music lovers are loyal to Sousa was evidenced this afternoon when the famous march king and his band opened their engagement in the music hall at the Exposition. The appearance of these favorites was signalized by the heartiest demonstration of the large audience present.

One of the hits was Sousa's latest composition, "The Fairest of the Fair," a march that rings with a fervid tone in the author's best vein. It received an enthusiastic encore.

Lucy Allen, soprano, was given a big reception, and sang Sousa's "Geraldine, My Geraldine," most admirably. Her rich voice is in fine condition and she at once won the favor of the audience.

Rose Reichard proved herself an accomplished violinist and showed rare execution in her solos. Herbert L. Clarke, a prime favorite last season, won repeated recalls for his cornet solo, "Because of Thee." Paul Senn's piccolo solo, "The Dove," was an enjoyable number, while selections from Verdi's "Aida" and Bernard's "Passions of the Heart" contributed materially to the afternoon's enjoyment.

Telegraph. 9/9.

## ROUSING WELCOME FOR SOUSA

**Noted Bandmaster's Latest Composition Makes Hit With Big Audience at Exposition.**

### SOLOIST WINS MUCH APPLAUSE

That Pittsburgh music lovers are loyal to Sousa was evidenced this afternoon when the famous "March King" and his band opened their engagement at the Exposition. One of the hits of the program was Sousa's latest composition, "The Fairest of the Fair," a march in the author's best vein. It received an enthusiastic encore. Lucy Allen, the soprano, was given an ovation. She sang Sousa's "Geraldine, My Geraldine" admirably. Her rich melodious voice is in fine condition this season and she won the favor of the audience. Rose Reichard proved herself to be an accomplished violinist and showed rare execution in her solos. Herbert L. Clarke, who was such a prime favorite last season, won repeated recalls for his cornet solo "Because of Thee." Paul Senno's piccolo solo, "The Dove" was an enjoyable number while selections from Verdi's "Aida," Bernard's "Passions of the Heart," contributed materially to the afternoon's enjoyment.

Gazette. 9/10

## Ovation To March King

**Sousa and His Band Are Heard by Great Audiences in Exposition Music Hall.**

### SOLOISTS WIN MUCH FAVOR

Sousa returned yesterday to the Exposition, the scenes of former brilliant triumphs and there was a big turnout to hear the opening concerts, the music hall being packed at the performances both afternoon and evening. The "march king" has the same dash and graceful manner as of yore and his reception last night was nothing short of an ovation, while his musicians and soloists came in for their share of applause.

His program of yesterday included a number of new selections, never given here before. One of these were airs from "The Soul Kiss," by Levi, while the "Dream Waltz" by O. Strauss, the "Three Twins" by Hoscha; Bernard's "Passions of the Heart," and Sousa's, "The Fairest of the Fair," had never been heard here before. The latter composition is in Sousa's best vein and promises to rank with some of his notable hits. It was written for the Boston Food Fair and it has made a spontaneous hit wherever it was rendered during the present season.

#### Soloists Win Favor.

The soloists of the organization are up to its usual high standard of excellence and their work added greatly to the brilliant success of the opening performances. Lucy Allen, a coloratura soprano of international repute, immediately won the favor of the audience by her rendition of Sousa's original ballad, "Geraldine, My Geraldine" while Rose Reichard, the violin soloist, proved a valuable acquisition to the organization. Herbert L. Clarke, the famous cornetist, won new friends by his excellent solos. Scenes from the "Merry Widow" by Lehar, were vociferously applauded as were other selections taken from the works of noted masters.

Dispatch. 9/10.

## SOUSA AT THE EXPO

### Bandmaster Accorded an Ovation on His Appearance Yesterday.

Sousa returned to the Exposition yesterday, the scene of former brilliant triumphs. There was a big turnout to hear the opening concerts, the music hall being packed at the performances afternoon and evening. His reception last night was nothing short of an ovation.

Sousa's program yesterday included a number of new selections never given here before, embracing airs from "The Soul Kiss," by Levi; "The Dream Waltz," by O. Strauss; "Three Twins," by Hoscha; Bernard's "Passions of the Heart" and Sousa's "The Fairest of the Fair." The last named composition is in Sousa's best vein.

The soloists are up to Sousa's usual high standard. Lucy Allen, soprano, immediately won the favor of the audience by her excellent rendition of Sousa's original ballad, "Geraldine, My Geraldine," while Rose Reichard, the violin soloist, proved a valuable acquisition. Herbert L. Clarke, the cornetist, won new friends.

Sousa and his band will render the following program this afternoon:

*Leader 9/11.*

## SOUSA SPRINGS MUSIC SURPRISES

Startles Exposition Crowds by  
Switching From Classical to Rag-  
time for Encores

Sousa is springing many little surprises during his present engagement at the Exposition, and the manner in which he switches from the heaviest music to some light and airy selection is startling. Last night at the conclusion of a classical number there was an encore and before the audience was hardly aware of it the band was well advanced in that jingling, swinging melody, "Sleepy Sidney."

This afternoon the band introduced here for the first time, "Nelly Nell." Scenes from Ponchielli's "La Gioconda" were capitally rendered, while Nevin's tone picture, "A Day in Venice," met with a hearty reception. Lucy Allen's soprano solo, "Roberto," "The Swiss Boy," a cornet duet by Messrs. Clarke and Millhouse, Rose Reichard's rollicking fantasia for the violin, "St. Patrick's Day," and the intermezzo from "Adrienne Lacouvreur" were among the features of the afternoon. The "Wupland March" from "In Wupland," will be played tonight in addition to the regular program.

*Sun 9/12.*

## SOUSA GREETED BY LARGE CROWD

Bandmaster Welcomed at the  
Exposition and His New  
Composition Is Favorably  
Received by Audience.

That Pittsburgh music-lovers are loyal to Sousa was shown this afternoon when the famous "March King" and his band opened their engagement in the music hall in the Exposition. The appearance of these popular favorites was signalized by the heartiest demonstration of the large audience present. One of the hits

of the afternoon was Sousa's latest composition, "The Fairest of the Fair," a march that rings with a fervid tone. It is in the author's best vein and it received an enthusiastic encore. Lucy Allen, the soprano, was given a big reception, and she sang Sousa's "Geraldine, My Geraldine," most admirably.

Rose Reichard proved herself to be an accomplished violinist and showed rare execution in her solos. Herbert L. Clark, who was such a prime favorite last season, won repeated calls for his cornet solo, "Because of Thee." Paul Senn's piccolo solo, "The Dove," was an enjoyable number, while selections from Verdi's "Aida" and Bernard's "Passions of the Heart" contributed materially to the afternoon's enjoyment.

*Post 9/12*

## WAGNERIAN PROGRAM GIVEN BY SOUSA'S BAND.

Attractive Music Offerings Prepared for To-Day's Audiences—The Programs.

Wagner figured in the Sousa concerts at the Exposition last night. Among the selections given were parts from "Tristan and Isolde," "Lohengrin" and the "Ride of the Valkyries;" works of Tschaikowski, parts from Verdi's "Aida," and the favorite compositions of Chopin were also among the numbers which appealed to admirers of the old masters. Lucy Allen sang Sousa's "The Carrier Pigeon" in a manner that won a hearty recall, while Miss Reichard's violin solos were well received, as was Herbert L. Clarke's cornet solo. The "Wupland March" was given last night and met with a hearty reception.

*Dispatch 9/12.*

## Soloists Popular In Sousa Concerts

Wagner Program Warmly Greeted at Exposition—Good Music Promised for Today.

Wagner figured conspicuously in the Sousa concerts at the Exposition last night.

Among the selections rendered were scenes from "Tristan and Isolde," "Lohengrin" and the "Ride of the Valkyries," all of which were given with finished expression. Excerpts from the works of Tschaikowski, scenes from Verdi's "Aida" and the favorite compositions of Chopin were also among the classical numbers which appealed to the admirers of the old masters. Lucy Allen sang Sousa's "Carrier Pigeon" in a manner that won a hearty recall, while Miss Reichard's violin solos were well received, as was Herbert L. Clarke's cornet solo.

*Post. 9/13.*

## SOUSA'S ENGAGEMENT ENDS WITH THIS WEEK

March King's Appearance at Expo Has Been Markedly Successful.

### NEW INDUSTRIAL FEATURES

Model of Coal Fleet, Electrical Display and Armor Plate Interest Crowds.

Sousa will begin the last week of his engagement at the Exposition to-morrow afternoon. This is his twelfth annual appearance here, and he is still a popular idol. He is said to have the largest repertoire of any band in the country. His program for his present season includes many numbers that will probably be among the big New York successes before the winter is over, and he has a collection of new compositions which he will introduce during the closing nights of his engagement. An overflowing house packed the music hall last

*Times 9/13.*

#### Always Looking for Talent.

"Beside looking for something new in the way of music," said Mr. Sousa, "I am always in the outlook for new musical talent. Just like the management of your baseball team, I am constantly searching for new material that will strengthen the organization. We hear of a player who is said to be promising, and we give him a trial. Some of our applicants prove to have been deceived by unwise friends, while now and again men of unusual talent are discovered. Of course, like the Pittsburgh ball team, we always have our Fred Clarkes and 'Honus' Wagners with us. Several men now in the band have been playing with me for 25 years, while some have been with me since I organized the Sousa band, 16 years ago." Mr. Sousa is now completing a new opera in which he has great faith. It is distinctively American, and deals wholly with American characters. The opera, which has not yet been named, will be produced by Klaw & Erlanger during the winter.

ROSE REICHARD.



Violin soloist with Sousa's band at Exposition.

night, and the concerts met with a hearty reception. Moszkowski suite, "In Foreign Lands," was given fine expression by the band, and scenes from Verdi's works caught the fancy of the cultivated musical ear. Miss Allen's

big soprano voice was heard to fine advantage in Meyerbeer's "Robert le Diable," while Miss Reichard again showed her skill on the violin.

### CROWDS IN ATTENDANCE

Sousa will begin the last week of his engagement at the Exposition tomorrow afternoon, and it is announced that among the music to be heard within the next few days will be novelties of the highest character. It is characteristic of Sousa that he is progressive, and once having found the taste of his audiences he always seeks to gratify that taste. He is also ever on the lookout for new material and willing at all times to give aspiring musicians a hearing.

The music hall was crowded last night and the band and soloists were at their best. Light and easy compositions were given as encores, making the concerts a combination such as is seldom heard.

*Press 9/13*

## SOUSA PLEASES IMMENSE CROWD AT EXPOSITION

Excellent Program of Selections and Solos Attracted Many — Tomorrow Begins Last Week of Engagement

Sousa will begin the last week of his engagement at the Exposition tomorrow afternoon. This is his twelfth appearance here and he is still a popular idol. Sousa's progressiveness is evidenced by the fact that he was the first to introduce music that, months later, became popular throughout the land. His programs for his present season include many numbers that will probably be among the big New York successes before the winter is over, and he has a collection of new compositions which he will introduce during the closing nights of his engagement.

An overflowing house packed the music hall last night and the concerts met with a most hearty reception. Moszkowski's suite, "In Foreign Lands," was given fine expression by the band and scenes from Verdi's works caught the fancy of the cultivated musical ear. Miss Allen's big soprano voice was heard to fine advantage in Meyerbeer's "Robert le Diable," while Miss Reichard again showed her skill on the violin. Light, fantastic music served as encores, and the concerts pleased immensely.

Sousa is a man of industrious habits and a hard student. He is the composer of many marches of world-wide popularity, several operas and novels. Mr. Sousa is now completing a new opera in which he has great faith. It is distinctively American and deals wholly with American characters. The opera, which has not yet been named, will be produced during the winter.

*Dispatch. 9/13.*

Press 9/15.

## SOUSA RENDERS VARIED PROGRAM

### Heavier Numbers Are Loudly Applauded — Many School Children Attend Expo

The musical program for this afternoon at the Exposition was varied, including the widest range of selections, from the works of the old masters to the most popular successes of the day. All selections were well rendered by Sousa's band. Bizet's grand religious fantasia, "Golden Love," Hayden's selections from "Titania and Caliban," which is now here, and Grieg's lyric suite Op. 54, were among the heavier numbers that were loudly applauded. Paul Senno in a piccolo solo, "The Whistler;" Miss Lucy Allen in Sousa's card song from "The Bride Elect," and Ross Millhouse's cornet solo, "The Carnival," were among the selections that contributed to the afternoon program.

Post 9/15.

### SOUSA'S LAST WEEK STARTS AUSPICIOUSLY.

### Both Afternoon and Evening Concerts Please Large Audi- ences at Exposition.

The beginning of Sousa's last week at the Exposition was signalized yesterday by large audiences at both the afternoon and evening concerts. The "March King" was given a rousing reception and his engagement promises to be one of the most successful he has had here. His programs have been new and a great many of his selections were never heard here before.

"O'Neill of Derry," by Olcott, was a number introduced last night and it made a favorable impression. Sousa's "Sheridan's Ride" was an inspiring selection and won a well-deserved encore. It was rendered with a dash and fervor characteristic of the bandmaster.

Gazette Times 9/15

## Wins Much New Praise

### Sousa Gains Many Friends in Present Engagement, One of Most Successful Here.

### POPULAR SELECTIONS GIVEN

The beginning of Sousa's last week at the Exposition was signalized yesterday by large audiences at both the afternoon and evening concerts. The "March King" was given a rousing reception and his engagement promises to be one of the most successful he has had here.

"O'Neill of Derry," by Olcott, was a number introduced last night and it made a favorable impression. Sousa's "Sheridan's Ride" was an inspiring selection and won a well-deserved encore. It was rendered with the dash and fervor characteristic of the bandmaster. Rubinstein's "Kammenol Ostrow" is a magnificent composition and was played in a finished and artistic manner. Rossini's well-known overture from "William Tell" was heartily received.

Lucy Allen again showed her rich soprano voice off to good advantage in Sousa's solo: "Will You Love When the Lilles Are Dead." Rose Reichard's violin solo, a dance selection from "Henry VIII," and overture from "Tannhauser," airs from "The Mikado" and the introduction of sparkling melodies for encores contributed to a program calculated to please the widest range of tastes.

The outing season is over and many of those who have been away for the summer are seeking the life, amusements and recreations of the Exposition. Large and fashionably dressed crowds are seen every night strolling down the aisles of the main building and visiting the special features.

### SOUSA WEEK AT EXPO IS DRAWING TO A CLOSE

Fine Program Arranged for This  
Evening—Will Render "Here's to  
Old Pittsburg"—Crowds Increase

As Sousa's engagement at the Exposition draws to a close, the attendance steadily increases. The bandmaster gave a carefully selected program this afternoon and the numbers were heartily encored. Selections which appealed particularly to the fancy of the audience were Meyerbeer's Benediction of the Poignards; sextet from "Lucia" by Donizetti; Strauss' "Village Swallows" and scenes from the operas of Wagner. The sextet from "Lucia" was rendered by Messrs. Clarke, Corey, Williams, Millhouse, Roeder and Perfetto. Miss Allen sang a solo from "Romeo and Juliet," while Miss Reichard repeated her violin solo, "Sarabande Tambourine."

*Dispatch. 9/19.*

## Sousa Will Say Goodby Tonight

Famous Bandmaster's Concluding Programs at the Exposition.  
Comparing Us With London.

Sousa's 10 days' engagement at the Exposition, which will close tonight, has been conspicuous for the diversity of music rendered. The bearded bandmaster has introduced many selections never heard here before—among them gems from big musical hits in New York and London, which will be presented in Pittsburgh between now and the close of the theatrical season.

Special features will mark the close of the engagement. Both this afternoon and tonight popular hits not on the regular program will be played.

The old masters were well represented in the concerts last night. Wagnerian classics from "Seigfried," "Die Meistersinger," and "Die Walkure," besides Liszt, Greig and Strauss, were among the numbers. Miss Allen sang Sousa's card song from "The Bride-Elect."

H. G. Langdon, an Englishman, passing through the city on his way to Texas, where he is interested in stock raising, was at the Exposition last night. "I have just returned from London," he said, "and while there I visited the Franco-British Exposition, which reminds me very much of your show here. I'll confess that I didn't see anything there that excelled Pittsburgh's display in the way of mechanical and electrical appliances. In the matter of a varied display the Pittsburgh show is equal to anything I have seen."

*Leader. 9/19.*

Has Arranged Fine Program for Closing Event—Large Attendance This Afternoon

Sousa will bring his successful season at the Exposition to a close tonight and it is expected that music hall will be filled to overflowing. During his engagement here Sousa has presented the most notable works of eminent composers and at the same time introduced many selections never heard here before. Special features will mark the closing scenes tonight and besides the regular program a number of popular hits will be played.

Large audiences were in attendance at the afternoon concerts. Selections from the works of Wagner, Bucalossi, Rubens and Strauss appealed to the lovers of classical music. Sousa's scenes from "The Free Lance," Czardas No. 1 by Michaelis and airs from "The Girls of Gottenburg," which recently made such a pronounced hit in New York, were also highly appreciated by the audience. Miss Allen sang Sousa's soprano solo, "Will You Love Me When the Lilies are Dead," while Miss Reichard in a violin solo and a cornet duet by Messrs. Clarke and Millhouse contributed to the enjoyable entertainment. Sousa will close the program tonight with his inspiring march, "The Stars and Stripes Forever."

"Hers's to Old Pittsburg," music by A. D. Liefeld and words by H. Brownfield Scott, both of this city, will be played by the band tonight. This song was written in honor of the sesquicentennial. Pol-

*Gazette. 9/19.*

## Last Sousa Card Today

Bandmaster Pays Compliment to Local Men's March and Will Play It.

### FINAL PROGRAM GOOD ONE

Sousa's 10 days' engagement at the Exposition, which will come to a close tonight, has been conspicuous for the diversity of music rendered. During his season this popular bandmaster has presented the most notable works of eminent composers and at the same time introduced a great many selections never heard here before. Among these were gems from big musical hits in New York and London, which will be presented in Pittsburgh between now and the close of the theatrical season. His concerts were greatly enhanced by the soloists, Lucy Allen, Rose Reichard and Herbert Clarke, who made many new friends. Special features will mark the closing scenes of Sousa's engagement, and both this afternoon and tonight popular hits not on the regular program will be played.

The march song "Hers's to Old Pittsburgh," by Albert D. Liefeld, words by H. Brownfield Scott, both local men, which will be played this evening as a special number, has earned the warm approval of Mr. Sousa, who paid the authors a high compliment.

This composition, which was written especially for the sesqui-centennial celebration and will be sung by the school children of Pittsburgh at the Exposition November 25, will be directed by J. P. McCollum. The music program for today is as follows:

*Post. 9/20.*

Sousa Closes His Engagement After Pleasing Thousands of Hearers.

#### Musical Festival a Success.

So far the musical festival at the exposition has been a marked success, the first two attractions playing to large and delighted crowds. Sousa closed his engagement last night in the presence of an immense gathering and an enthusiastic demonstration followed the playing of Sousa's march, "The Stars and Stripes Forever," the final number on the program.

*Dispatch. 9/20.*

Sousa closed his engagement last night in the presence of an immense gathering, and an enthusiastic demonstration followed the playing of Sousa's march, "The Stars and Stripes Forever," the final number of the pro-

Clarksburg, W. Va., 9/19. 08  
Telegraph.



JOHN PHILIP

At The Grand

## ALL BUT ONE HAD TO BARK

Interesting Story About John Philip Sousa and a Mountain Band.

(John Philip Sousa in "Town Topics" (New York) of December 12.)

"Finding myself at the close of a tour rather run down, I thought I would go to a mountain resort not a thousand miles away from Washington to find rest and quiet. I had not been in the hotel over an hour when I was waited on by a young mountaineer who opened on me thus:

"Mr. Sousa, of course we know you are at the head of a great band, and we also know you are very fond of shooting, and I have come to make a proposition to you. Our band here

in the mountains is going to give a concert next Monday night and our big piece, the one we have been working on for a long while, is Bucalossi's Hunting Scene. We can't make the thing go. It seems to be too much for us. But the boys want to do it, and we want to ask you if you won't come around and give us a lesson. If you will consent I will promise to give as fine a day in the mountains, shooting pheasants and squirrels, as you ever had in your life."

"That shooting proposition was too much for me, and I agreed to be with the mountain musicians that night.

"So I went to their little room, found a band of eighteen or twenty pieces, and proceeded to give them a 'lesson.' I found in going over the big piece, the Hunting Scene, that

before the final movement was made a combination of chaos and pandemonium was reigning. No man seemed to be able to play the notes, read his part, or understand the composition, and the weirdest attempt at anything musically harmonious I have never heard in my life. I remarked that I thought it very foolish for them to attempt the composition. They mildly insisted that they had bought the score, wanted to play it, and knew there would be great disappointment among the folks if they didn't. They begged me to do the best for them I could.

"Those familiar with the piece will remember that it contains suggestions

# SOUSA



## THE MARCH KING

### Monday

of the eager barking of the hunting dogs and winds up with a quick movement representing the chase. I found, mentally canvassing from leader down to the bass drummer, that it would be impossible for me to play it, so I struck on an expedient. 'Gentlemen,' I said, 'you know that one of the features of this composition is the realistic effect simulating the barking of fox-hounds. I have noticed that each of you proceeded one, two, three or four bars or more, then gets helplessly lost, and the sounds coming from your horns are horrible in the extreme. Now I would suggest that each of you gentlemen (this in my most persuasive and conciliatory manner) when he breaks down in his part sets up a barking, and bark until the end of the piece. At the concert I will play

bass drum, and so long as I strike the drum you keep on barking.' On the night of the concert the leader rapped for attention and the first movement of the Hunting Scene began, which, as everybody knows, represents morning. Morning kept dawning for about five bars, when in the direction of fourth horn came 'Bow-wow-wow,' and a second later there was another 'bow-wow' from the second trombone. By the time the last movement was reached, only one of the players was left; he soon ceased, the leader had lost his place and he was bow-wow-ing while I was whacking the drum as loudly as I could.

"The local paper the next morning said it was a very realistic performance.

One of the cleverest caricaturists of New York, Frank Mostyn Kelley, has sketched celebrities that come and go and exist, always with clear point and emphatic import. His caricature of the "March King," John Philip Sousa, in crown and royal robe, created many a merry round table smile in New York. All literary and club groups, large and small, of metropolitan life laughed over Kelley's idea of His Imperial Highness of the Baton.

Times 9/21.

# HUNDREDS

Of People Enjoyed the  
Sousa Concert.

## PREACHERS BOYCOTT

Caused Many to Hear From  
Outside.

Nearly nine hundred people saw and heard Sousa, his band and soloists at the Auditorium last evening, presenting an audience as representative as could be secured in Marietta. On the outside, gathered in carriages, automobiles and walking about the building were as many more who caught the heavy strains of the soul inspiring music, but who were not present inside because they were conscious stricken or had been invited by their ministers to remain away. The concert was a success in every way. The music was grand. It was uplifting, of a sacred order, elevating and soul inspiring. The soloists were all good and sang beautifully. The encores were liberal on the part of Mr. Sousa and greatly enjoyed. The number which seemed to be most pleasing of all to the large audience was "Songs of Grace and Songs of Glory," a medley of the most popular and old time hymns, embellished with all the musical trimmings that could be gathered and as one of the prominent women present said, seemed almost to carry the people to heaven. Every one present enjoyed the occasion to the fullest extent.

Bethel Baker

## AMUSEMENTS

Had all the people who heard the Sousa concert last evening been in the Auditorium that theater would have been jammed to its greatest capacity and then would not have accommodated them. As it was there was a good house, while Third street was lined with buggies and automobiles filled with people, and seats about the building in the neighborhood of the city hall were at a premium.

John Philip Sousa and his band of musicians gave one of the best concerts that have marked their appearance in Marietta during the past several years. The audience was a particularly enthusiastic one and all of the numbers were warmly received and encored.

A pleasing variety in the program was furnished by the numbers of Miss Lucy Allen, soprano, and Miss Rose Reichard, violiniste. The former delighted the audience by her fine singing and the latter was forced to respond to two encores.

## SPLENDID, AS USUAL.

Sousa and his famous band played their concert at Marietta, last night. The Auditorium was well filled with lovers of good music and all were pleased. Sousa has visited Marietta many times and the people never grow tired of his offering. May he continue to come and may his efforts continue to be as pleasing as on this occasion.

CLARKSBURG WEST VIRGINIA,

SEPTEMBER 22, 1908.

# SOUSA'S BAND WELCOMED

Greatest Musical Organization in the  
Country Pleased Clarksburg  
Audience Last Night.

Sousa's band made a great hit at the Grand yesterday and last night. In fact it was the greatest musical treat ever offered Clarksburg people, and they showed their appreciation of the opportunity by their presence. The audience was a select one. Every number rendered brought forth a great encore and the members of this great band kindly responded. The program last night is:

*Grafton Sentinel 9/22*

Sousa and His Great Band Delighted  
a Large Audience at the Op-  
era House Today.

One of the grandest musical events ever in Grafton was the concert this afternoon by Sousa's band, which came to a close about 4 o'clock. The name of Sousa, the "March King," implies all that is perfection in music and no musical genius in the world has been more honored than has the celebrated John Phillip Sousa.

The concert in Brinkman's this afternoon was well attended by the elite of Grafton and the music-loving people thoroughly enjoyed the music of the "March King's" band. The "Stars and Stripes Forever," Sousa's great march, will perpetuate his name as long as music is played on earth.

The program this afternoon consisted of the very finest selections

and there were many solos by the great artists of the land, such as Herbert L. Clarke, the famous cornet virtuoso; Miss Lucy Allen, the great soprano and Miss Anna Richardson, the

*Grafton Republican 9/22*

Fairmont.

Piedmont, W. Va. 9/25.

# Herald



Sousa and His Band.

When Sousa, with Sousa's Band, comes this way again he'll be sure to stop with us for a whole day and evening, for he'll get here in the Tri-Towns of the Potomac a reception with as genuine a sort of enthusiasm as any people anywhere can give both him and his band. This we think too be himself believes after the delightful manner in which our people accorded him and his players their appreciation of the enjoyment he afforded them Wednesday afternoon last.

From the moment John Philip Sousa stepped to the front that afternoon down to the echoes of the last number on the programme there was nothing but pleasure for everyone in the house. The occasion was indeed a delightful one. Nothing at all marred the harmony of every effort made to please, and that the band and its leader did every moment of the two hours they entertained us all. The applause throughout the house continually was an exceedingly small exhibition of the appreciation the audience held in reserve for the excellent work on the platform. Mr. Clark's cornet solo, Miss Allen's vocal number, Miss Reichard's violin work, and the superb leadership of the conductor himself, Mr. Sousa, but added

to the occasion as a whole. The programme as given in the HERALD last week was followed without a break of any kind, each number on the printed list getting an encore, except the closing selection of course, and one number bringing out three of the latter. For all this evident kindness to please our people have nothing but praise. The encores were: El Capitan, The Rosary, The Diplomat, The Goose Girl (vocal selection by Miss Allen), Washington Post, Harrigan, Dixie Land, Sleepy Sidney, Stars and Stripes Forever, and The Angels' Serenade (violin solo by Miss Reichard.)

Much to the credit of our towns, Piedmont, Westernport and Luke, the audience was fully aware of the rich treat provided, and the closest attention, the best of order and decorum, and a constant desire to bestow praise, showed how successfully we can evidence our own desire to enjoy the best there is in this line of work. Quite a number came from Keyser, Barton, Bloomington and Lonaconing.

## SUPERB CONCERT BY SOUSA'S BAND.

The true lover of music, and incidentally that element of Cumberland's citizenship is neither so pronounced in number or ardor as occasional circumstances warrant, had a genuine treat at the Maryland theatre last night in the concert given by Sousa's superb band. John Philip Sousa, the march king and premier band leader was present in all his glory and grace, and the fact that the audience scarcely appeared to him as a "sea of upturned faces" did not deter him from responding generously to the applause with encores so that the program was doubled ere the concert terminated. Miss Lucy Allen, the soprano, who sang "The Card Song" from "The Bride Elect" is possessed of a voice of purity and resonance. Miss Rose Reichard, violiniste, who played a composition by Sarasate and followed in response to an encore with a masterful interpretation of "The Angel Serenade," is a marvelous performer and her playing was cheered to the echo. Herbert L. Clark, cornetist, delighted the audience with a rendition of his own composition, "Caprice Brillante."

Among the compositions by Sousa rendered by the band were "The Last Days of Pompeii," "El Capitan," "The Stars and Stripes Forever," and "The Fairest of the Fair," a new march written especially for the 1908 Boston Pure Food fair. The concert closed with airs from "The Merry Widow," Lehár's famous comic opera.

Cumberland Times 9/24

## GENUINE TREAT AT THE MARYLAND.

### Sousa's Band Rendered a Superb Musical Program.

John Philip Sousa, king of band leaders, appeared at the Maryland Theatre last night with his splendid musical organization, and rendered a splendid musical concert to the delight of a large and representative audience. It would be almost needless to relate that each number was roundly applauded, and that encores resulted in every instance.

This was the thirty-first semi-annual tour of Sousa's Band, and the splendid leader but added another laurel to his splendid musical organization.

The program included the following compositions by Sousa: "The Last Days of Pompeii," "El Capitan," "The Stars and Stripes Forever," and "The Fairest of the Fair," a new march written especially for the 1908 Boston Pure Food fair. The concert closed with airs from "The Merry Widow," Lehár's famous comic opera.

A special feature of the evening was "The Card Song," from "The Bride-Elect," by Miss Lucy Allen, the soprano singer. She possesses a voice that is rich and resonant.

Miss Rose Reichard, violinist, played a selection by Sarasate in a catchy manner and as an encore, "The Angel Serenade" in a masterful manner, bringin forth rounds of applause.

Herbert L. Clark, cornetist, pleased the audience greatly by a composition of his own, entitled "Caprice Brillante."

The concert in every way was one that delighted Cumberland music-loving people, and merited the enthusiasm which it created.

Martinsburg W. Va 9/25

## WAS A FINE CONCERT.

### Sousa's Band Heard by Small Audience

#### Here Today.

Only a small audience was present in the Central Opera house this afternoon to hear the concert by Sousa's band. The concert was one of the finest ever given here, each number being rendered in a masterly manner. It is a pity that a larger audience was not present. The band will give a concert in Winchester tonight.

# SOUSA BAND HERE THIS AFTERNOON

Gave Splendid Concert in the Central  
Opera House—Ovation to the  
Famous Director.

The musical event of the season in Martinsburg was the Sousa band concert in the Central Opera house this afternoon.

The band of fifty pieces and fifty-five persons in all arrived here from Cumberland this morning on No. 8 and a fine looking lot of men they were too.

A large and intelligent audience had assembled in the opera house when the concert began at 2:30 o'clock. The appearance of the famous Sousa when he stepped to the director's platform, was the signal for a hearty outburst of applause, a share of which was undoubtedly intended for his musicians. In the audience were nearly all the leading musicians of town, bent on hearing some of the best musical compositions and executed by artists in their line.

The concert opened with Liszt's brilliant Second Polonaise. As an encore the band played one of Sousa's popular marches. This was followed by an exquisite cornet solo played by Mr. Herbert L. Clarke, the selection being his own composition. As an encore Donizetti's unapproachable Sextet from the opera of Lucia di Lammermoor was most beautifully played by six brass pieces.

The program was all that could be desired and the concert as a whole was one of the finest ever heard in this part of the state. The audience was enthusiastic and nearly every number on the program was encored.

The band left this evening at 5 o'clock on a special C. V. train for Winchester.

A warm welcome awaits Mr. Sousa and his band should they return to Martinsburg.

Winchester, Va. 9/25.

Frederick Md. 9/26.

Hagerstown Md. 9/26.  
Herald.

## SOUSA PLEASES LARGE AUDIENCE

Miss Reichard, Violiniste, Bright  
Particular Star With the  
Famous Band.

Sousa's band, which has a world wide reputation and which stands pre-eminently at the head of musical organizations of its kind, appeared at the Academy of Music last night before a large audience. That the audience was pleased and delighted goes without saying. Those who heard the program say that the band has greatly improved since its appearance here a number of years ago. Every number on the program was warmly applauded and many were the encores given.

Much interest centered in the appearance of Sousa here because Miss Rose Reichard, of Des Moines, Ia., who is related to the well known Reichard family of this county, is now appearing with Sousa. Miss Reichard is a violiniste of note and is considered one of the best in this country. She has studied under the best masters of the violin in Europe. That she was selected by Sousa to appear with his organization speaks volumes for her ability. Miss Reichard last night rendered two solos, the second an encore. Her numbers were the most warmly applauded of any on the program and her handling of the violin was a marvel to those of the audience familiar with this instrument. She is one of the best artists that has appeared in this city for a long time. Miss Lucy Allen, the soprano, and Mr. Herbert L. Clarke, the cornetist, also received warm applause.

Hagerstown Globe 9/26.

**FLATTERING RECEPTION**

**Miss Rose Reichard, Violinist with  
Sousa, Captures Audience.**

Miss Rose Reichard, Des Moines, Ia., a native of Washington county, and who has many relatives here, the violiniste with Sousa's Band, received a flattering reception last night when she came upon the stage. She is an attractive-looking young woman and a musician of genius. She played two selections. The first, a classic composition, was well received, but the encore, "The Angels' Serenade," played with harp accompaniment, was greeted with prolonged handclapping. The audience was completely charmed. She was called back the third time, but she did not play again. She was presented with a large bouquet of red roses. The largest audience that ever greeted Sousa here was assembled in the Academy of Music. It has been some eight or ten years since this organization visited Hagerstown, but his fame and his compositions have been a constant reminder of the March King. The program was more than doubled by the liberal encores. All of the pretty things that have been said of this band and its matchless leader were endorsed by the delighted audience that greeted it here.

Plainfield N.J. 9/28.

X

# New York.

## The Evening Sun.

SEPTEMBER 28, 1908.

### MUSIC AND MUSICIANS

#### SEASON'S FIRST CONCERT DREW 5,000 TO SOUSA'S BAND.

Two Concerts of Artistic Interest on Sunday Next Present David Bispham in Songs with Poet's Names at Carnegie Hall's Reopening, While an All-Winter Series at New German Theatre Starts with Ollitzka, George Hamlin and the Olive Mead Quartet.

Like the man who was always spinning on one toe, John Philip Sousa sounded the first blast of a musical season at the Hippodrome last night by playing Sousa marches. Five thousand persons kept time. Their 5,000 pairs of feet were as near dancing as the chairs and the Sunday laws allowed. A big bass-tuba quartet sent solemn shivers through the crowd in an *andante religioso* that interrupts the pandemonium of Rubinstein's "Kammenoi Ostrow," which the programme said was Russian for "Manhattan Beach." There were little classics like a "Scherzino" of Moszkowski and a sherzo from Mendelssohn's "Midsummer Night" on a night when the late summer heat was no dream but a sweltering reality.

Sousa is a national institution now going on seventeen years. As an American just from Germany remarked, "You go abroad to the chosen land of music to find our own Sousa more prevalent than at home." The man himself looks almost slender this season. As another great American character of a former age, John L. Sullivan, said of training for a profession with more gestures to it: "Me train? Say, a haircut and a shave for mine!"

The baton king has not suffered any marked desertions of his prize men to rival bidders of local orchestras and opera war. He could laugh with the crowd at his practical jokes on piping oboe, pinanissimo tubas and Richard Strauss's own trombones in a "Harrigan" that got 5,000 laughs where "Till Owlglass" wouldn't have one.

Sockless Senators of the United States who were at Washington in young Sousa's "Highschool Cadet" days may have had little taste for music, but they knew a brass band. They liked its power to counterfeit the voice of the squeaking mouse or the hurricane. Wind choirs they knew not, but with the faith of those who had seen the breeze of popular favor blow hot and blow cold they could languish in this audible portent of the whirlwind.

Sousa never repeats. His encores were as hot off the bat as the latest throw in a tie game. To riots of applause he gave more, never fewer, than four marches to a programme number, and once a string of nine. His announcer, a sort of virtuoso valet in the dark abyss beyond the water tank line, had one new signboard to hold aloft. It was the new march melody, "Fairest of the Fair."

The old marches were best. The noise that greeted "Stars and Stripes Forever," and then some, including "Washington Post," was as good as the last rebel yell after "Dixie."

The Misses Lucy Allen and Rose Reichard sang and played violin in that great hall. They rested 10,000 eyes, and ears as well, when they did not overstrain throat and fiddlestrings.

The singer in black jet added an "Irish Folk Song," or two, and the violinist, after Sarasate, played with harp the Braga "Angel's Serenade," while an oboe sang the air as an accompaniment.

Sousa has not only made America known in music abroad. He has introduced more young American women performers to more people here at home than any other artist or manager in all sixteen years of Sousa's Band.

### NEW YORK AMERICAN,

#### SOUSA RETURNS TO THE HIPPODROME

##### First Concert of Season Pleases Big Audience.

Sousa and his band opened their season at the Hippodrome last night in the presence of a large audience. The popular conductor received an enthusiastic welcome and his programme was a decidedly pleasing one.

Besides the many selections from his own compositions and other composers, Mr. Sousa introduced three soloists. Miss Lucy Allen, a pleasing soprano, was well received, and Miss Rose Reichard was obliged to render several encores on her violin. Herbert L. Clarke, cornetist, was also one of the features.

PRESS.

## Sousa Music Stirs 5,000 Hearers in Hippodrome

Throng of His Admirers at First Concert of Season.

### MARCHES FAVORITES, AS USUAL

Soloists Are Lucy Allen, Soprano; Rose Reichard, Violinist, and H. L. Clarke, Cornet Player.

Sousa and his band opened their concert season before a great audience in the Hippodrome last night. Apparently every seat was occupied by a fervent admirer of the conductor, and every pair of hands worked strenuously to welcome back the old favorite. Though the melodies of Rubinstein, Mendelssohn and Moszkowski might affect ears pleasantly, the spirited marches of Sousa himself were the numbers on the programme that stirred the multitude most deeply, and it was these martial airs that were encored many times.

Last night's soloists all earned unequivocal favor. They were Lucy Allen, soprano; Rose Reichard, violinist, and Herbert L. Clarke, cornet player. Miss Allen, who looked tiny in the centre of the Hippodrome stage, achieved success in the Card Song from Sousa's "The Bride Elect." She found no difficulty in making her voice penetrate to the furthermost parts of the auditorium.

The programme, one which apparently accorded well with the musical desires of the audience, led off with Liszt's Second Polonaise, played with a swing suggestive, even to those ignorant of Polish customs, of the lively yet dignified ceremonies of the old court of Poland. A cornet solo, "Caprice Brillante," composed and played by Clarke, was redemanded.

Sousa's suite, "Three Quotations," performed principally by the wood instruments, was recognized with delight, and the various themes, "The King of France Marched Up the Hill," "And I, Too, Was Born in Arcadia" and "Nigger in the Woodpile" were received with almost riotous acclaim.

The "Kammeoni Ostrow" of Rubinstein came as a contrast. The weird music, depicting impressions of scenes and persons met in the summer resort across the Neva from St. Petersburg, was played well and the whole musical picture impressed deeply. Before Sousa could retire for the intermission, however, clamorous demands for more of the old marches were made. Almost the biggest "hit" of the night was the thundering outpour of "The Diplomat," from brass and wood.

The scherzo from Mendelssohn's "Midsummer Night's Dream" music was played after the intermission, and was followed by pieces from Moszkowski and Sousa. Moszkowski's Scherzino failed to elicit as strong a response from the house as did Sousa's "The Fairest of the Fair," announced as written especially for the Boston Food Fair of 1908.

Rose Reichard played Sarasate's "Zapateado" with spirit. The last number consisted of a series of plantation songs and dances by Chambers. Judging from the temper of his first audience, Sousa may feel sure his present season of concerts will be an unqualified success.

New York.

## THE GLOBE AND COMMERCIAL

Sousa, with his band, began his usual season of autumn concerts at the Hippodrome last night before an audience which completely filled the big auditorium.

There were nine numbers on the printed programme, including Rubinstein's "Kammeoni Ostrow" and Liszt's "Second Polonaise." But Sousa's concerts reverse the order of all others in that here the selections announced are only incidental, the ever-increasingly demanded encores constituting the entertainment proper. Spontaneous enthusiasm such as that which greeted the opening bars of "The Stars and Stripes," or followed with double force its ending, may be found at no other concert of the year in New York.

Last night's programme presented no novel feature, though it included a new Sousa march, "The Fairest of the Fair," which has neither quite the swing nor the allure of some earlier numbers.

The soloists were Miss Lucy Allen, who sang very well "The Card Song" from "The Bride Elect"; Herbert L. Clarke, cornetist, and Miss Rose Reichard, violiniste. Miss Reichard is a pupil of Ysaye and Marteau. Though still very young, she has already earned considerable reputation in the west, but has not heretofore been heard in New York. She played Sarasate's "Zapateado" with such spirit and fluency that she was obliged to respond with two additional selections to the clamorous demands.

## TIMES.

### SOUSA AT THE HIPPODROME.

Bandmaster Opens the Big Theatre's Sunday Concert Season.

There was hardly a vacant seat in the Hippodrome last night when John Philip Sousa and his band gave the first of a series of concerts at the opening of the concert season.

The soloists were Herbert L. Clarke, the cornetist, who played "Caprice Brilliant," a composition of his own; Miss Lucy Allen, soprano soloist, who sang the "Card Song" from "The Bride Elect," by Sousa, and Miss Rose Reichard, violinist, who played "Zapateado," by Sarasate.

Some of the numbers on the programme were Liszt's "Second Polonaise," Rubinstein's "Kammeoni Ostrow," Mendelssohn's "Scherzo," Moszkowski's "Scherzino," and Chambers's "Plantation Songs and Dances."

New York

MORNING TELEGRAPH,

## HEARTY WELCOME TO SOUSA'S BAND

New York Season Is Opened Before  
a Great Audience at the  
Hippodrome.

### THREE SOLOISTS WIN FAVOR

New March Is Cheered Again and  
Again, and Three Earlier Ones  
Are Repeated.

John Philip Sousa and his band faced a packed house at the Hippodrome last night in their opening concert of the season, and the hearty and enthusiastic applause they received was proof that their popularity is in no wise diminished.

Soloists of unusual merit added much to the programme and there were many recalls. Miss Lucy Allen, the soprano, first appeared in the card song from "The Bride Elect."

Miss Rose Reichard, the violiniste, and Herbert L. Clarke, with the cornet, won deserved favor. But to Leader Sousa himself was the greatest tribute rendered, and later in the programme so insistent was the audience that the band played as encores three of his best known marches, "The Washington Post," "Stars and Stripes" and the "Manhattan Beach." The march on the programme was that written especially for the Boston Food Fair of 1908.

The programme was as follows:

Second Polonaise.....Liszt

The Polonaise is really a stately processional, and was originally used in all opening festivities at the Court of Poland. Its tempo is that of a march and is nearly always in the three-quarter time.

Cornet Solo, "Caprice Brillante" (new)....Clarke  
Herbert L. Clarke.

Suite, "Three Quotations".....Sousa

(a) The King of France Marched Up the Hill.  
(b) And I, too, Was Born in Arcadia.  
(c) Nigger in the Woodpile.

Soprano, "Card Song" from "The Bride Elect."  
Miss Lucy Allen.

Kammenoi Ostrow.....Rubinstein

"Kammenoi Ostrow" is the name of a celebrated Summer resort lying across the river Neva from St. Petersburg, Russia. In his musical portrait Rubinstein has given impressions of scenes occurring and of people he had met there.

Scherzo from "Midsummer Night's Dream." Mendelssohn

(a) Scherzino .....Mendelssohn  
(b) March, "The Fairest of the Fair".....Sousa  
(Written especially for the 1908 Boston Food Fair.)

Violin Solo, "Zapateado".....Sarasate  
Miss Rose Reichard.

Plantation Songs and Dances.....Chambers

DAILY TRIBUNE.

### SOUSA AT THE HIPPODROME.

Sousa, the popular bandmaster, showed last night that he has a strong hold on the public, for every seat in the Hippodrome was filled when he began his first concert of the season. The assemblage cheered him for nearly five minutes before the first number, and at the end he gave several of his own compositions as an encore, including "El Capitan." The first number was the stately processional "Polonaise," from Liszt. Herbert Clarke gave a splendid exhibition of his control of the cornet, playing a variant called "Caprice Brillante." Miss Lucy Allen was the vocal soloist. She sang the "Card Song" from "The Bride-elect," and a plaintive Irish love song. Mendelssohn, Moszkowski, Sarasate and Chambers were represented on the programme. After the intermission Sousa gave one of his new compositions, a spirited march called "The Fairest of the Fair." Miss Rose Reichard performed on the violin.

### MISS HOFFMANN ENDS RUN.

"The Vision of Salome" will no longer haunt the stage of the Victoria Theatre, and Oscar and his son, William, are mighty sorry for it. The "vision" was about the most profitable performance their popular variety theatre has had in some time, and when Gertrude Hoffmann, the performer who shone in that "vision," appeared for the last time last night, she was greeted with tremendous applause.

Oscar Hammerstein is celebrated for his big heart. He never allows any performer to outdo him in generosity. If the performer brings him a few thousand Oscar will split it with him or her, and sometimes accompany the "split" with a nice speech. A few days ago William told Oscar the net results of Miss Hoffmann's engagement, and his heart throbbed with joy. He went out and bought a beautiful brooch in the shape of a crescent, studded with twelve rubies and sixteen diamonds. More! He composed a "poem" to Gertrude, of which this is a sample:

I never saw a woman kiss a live one  
As you a dead one kissed each day.

New York 10/3.08  
Musical America.

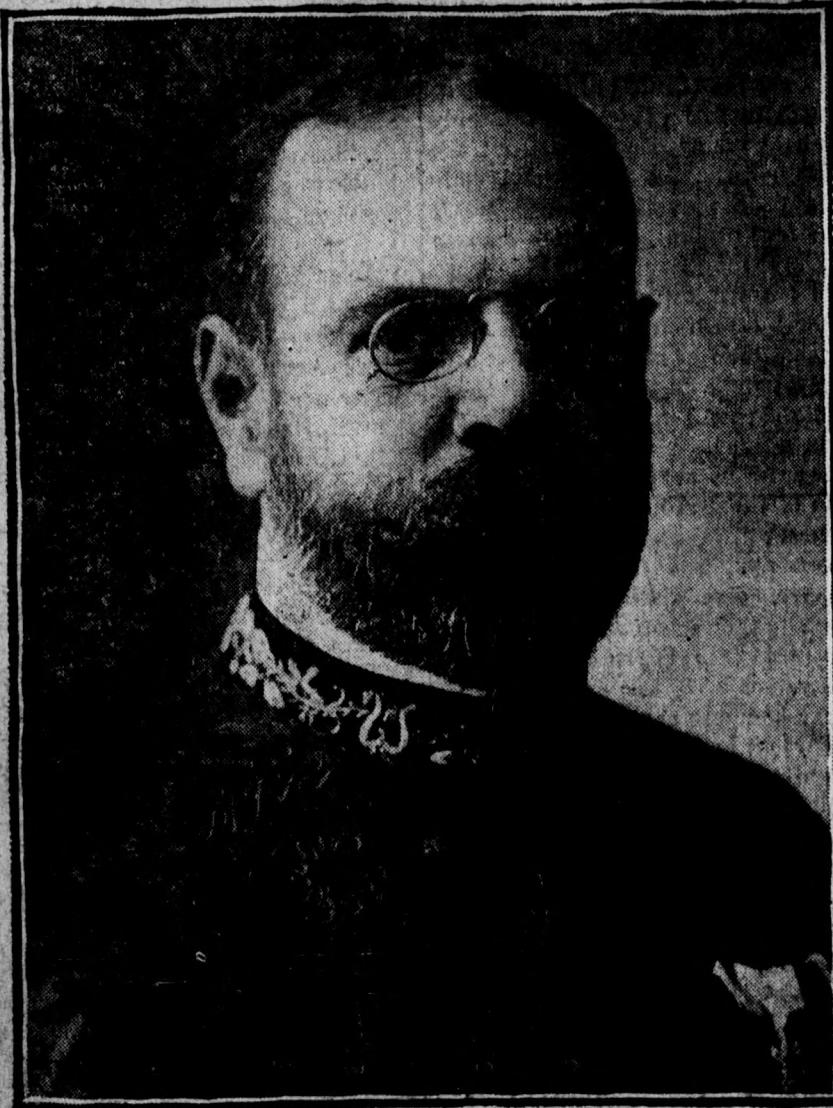
## SOUSA'S FIRST CONCERT AT THE N. Y. HIPPODROME

With Three Soloists and a Characteristic Program, Band Delights  
Large Audience

That Sousa is a great favorite in New York was again demonstrated Sunday night at the Hippodrome, where he appeared with his band in the first of a series of concerts to be given this season. The soloists were Herbert L. Clarke, cornetist, who played "Caprice Brillante," one of his own compositions; Lucy Allen, soprano, who sang the "Card Song" from "The Bride Elect" by Sousa, and Rose Reichard, violinist, who played "Zapateado," by Sarasate. Herbert Clarke played his "Caprice Brillante" in fine style, again showing himself to be a

master of his instrument. Miss Allen has a powerful voice and her rendition of the "Card Song" was well liked by the audience. Miss Reichard played with plenty of dash and spirit. There were plenty of Sousa marches, such favorites as "Stars and Stripes Forever," "Washington Post," "Diplomat," and his new march, "The Fair-est of the Fair," which Mr. Sousa wrote especially for the 1908 Boston Food Fair. Other numbers on the program were: Second Polonaise, by Liszt; Suite, "Three Quotations," by Sousa; "Kammenoi Ost-row," by Rubinstein; Scherzo, from "Midsummer Night's Dream," Mendelssohn; Scherzino, by Moszkowski, and "Plantation Songs and Dances," by Chambers.

# JOHN PHILIP SOUSA



"March King," Who Has Written a New March for Boston Food Fair, and Who Will Conduct His Band at Park Square Coliseum.

## SOUSA WRITES NEW MARCH FOR BOSTON

Dedicated to City Retail Grocers and to Be Played for First Time at Their Fair.

When Sousa, the bandmaster, was engaged with his band as a leading feature of the seventh Boston Food Fair, which will be conducted by the Boston Retail Grocers' Association at the Park Square Coliseum, for five weeks, beginning Monday, Sept. 28, and ending Saturday, Oct. 31, it was with the understanding that he should make his engagement a notable one—in fact, the most conspicuous and attractive of his many Boston appearances. To carry out the bargain Sousa agreed to do something he had never done before in Boston

ton, and that was to raise his band to its full strength of 65 pieces, the number which he has only for such exceptional engagements as those at the world's expositions.

Sousa and his band are starting on a farewell tour of the world, immediately following the engagement in Boston, and the organization which he brings here will be the same in every particular as that which is to tour Europe,

playing engagements in London, Paris, Berlin, St. Petersburg, Edinburgh, Constantinople, and, in fact, the principal cities of the entire world. The organization will include the same distinguished soloists, both instrumental and vocal, who are to accompany the band abroad. Among these are Miss Rose Reichard, violinist, and Miss Lucy Allen, soprano.

When the "March King" learned that the plans of the Boston Retail Grocers' Association for this year's food fair were of an elaborate nature, he made success doubly sure by announcing that he would write especially for the fair this year a new march, to which he has given the appropriate title of "The Fairest of the Fair."

He has dedicated it to the Boston Retail Grocers' Association, under whose auspices this exposition and musical jubilee will be given, and has done it in commemoration of his very pleasant associations with several of the previous Boston food fairs held by this same organization. On the opening day of the seventh food fair he will direct for the first time his latest march.

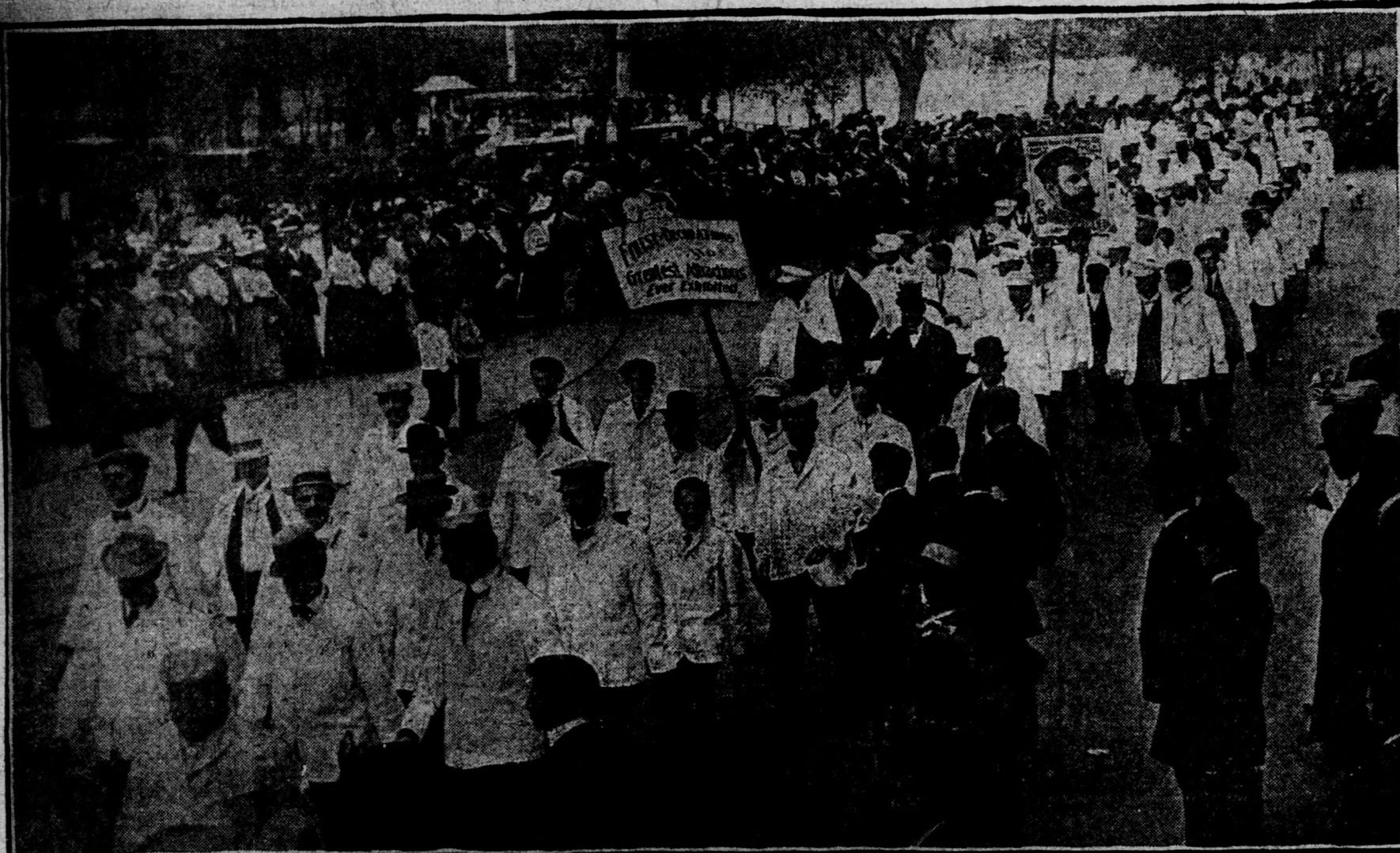
Sousa's publishers consider this latest effort of the "march king" as his best in recent years, and believe that it bids fair to eclipse in popularity even his "Washington Post" march. He is said to have got his inspiration for the new march and its title from watching a fair demonstrator who was engaged at several of the Boston Food fairs at which Sousa and his band played. Her beauty and attractive manners always kept a crowd around her booth, and Sousa made a mental note that some day he would write a new march around her.

When the Boston Retail Grocers' Association arranged with him as one of the big musical features of this fair Sousa recalled the promise he had made himself, and it also reminded him that he had not written a new march in a long time. Hence "The Fairest of the Fair."

THE BOSTON HERALD—TUESDAY, SEPTEMBER 29, 1908.

## VIEW OF A SECTION OF BOSTON'S FOOD FAIR PARADE

Retail Grocers' Clerks on Foot and in Carriages in Long Procession That Preceded the Opening of the Retail Grocers' Great Exhibition at the Pa  
Square Coliseum Yesterday.



Boston Herald 9/29

# FOOD FAIR OPENING ATTENDED BY 30,000

## Two Mayors Congratulate the Retail Grocers on Their Display.

It is estimated by the managers that 30,000 people attended the opening of the seventh annual food fair of the Boston Retail Grocers' Association at the Park Square Coliseum yesterday afternoon and last evening.

Mayor Hibbard, who made an address of welcome late in the afternoon, was so impressed by the big amphitheatre of amusement that he called it "an Aladdin's cave," and congratulated the grocers of Boston for what he considered was a monument to their enterprise.

The fair for 1908 was launched under auspices which at the outset predict success for the undertaking. There was a street parade, followed by a collation to guests and addresses by Mayor Hibbard, Mayor Wardwell of Cambridge and President A. L. Stark of the Boston Retail Grocers' Association.

Mayor Hibbard commented on the transformation of the old train shed into a strikingly handsome amphitheatre, and said he was in hearty accord with the grocers and wished them prosperity in this and all future undertakings.

Mayor Wardwell joined Boston's chief magistrate in extending his best wishes. President Stark told the gathering that no pains or money had been spared to make the exhibition this year eclipse all others.

The food fair this year is centrally located and housed in a structure which affords 75,000 square feet of floor space for exhibits and amusement attractions on a single level.

The great train shed has been converted not only into a veritable horn of plenty so far as the millions of samples which will be distributed are concerned, but it also bristles with entertainment features, every one of which, including Sousa's band, is accessible to patrons for the general admission fee of 25 cents.

The booths are artistically constructed. M. A. Singer, the New York decorator, has been at work since last June at the head of a corps of 200 men. The decorative canopy alone cost \$50,000, and there are 30,000 lights which shed their radiance from a variety of groupings.

The architectural and color scheme is strikingly unique and beautiful. The sides and ceiling of the main exhibition hall are completely hidden by hangings of delicate blue and old gold, softly illuminated by the myriad electric bulbs, which flash their rays from electroliers that hang from the ceiling, from columns, balconies, exhibition booths, roof gardens, etc.

There are three rows of electroliers—20 in a row, suspended from the ceiling, which are shaped like a giant egg, and these eggs are studded thickly with white lights and encircled also by a band of blue lights. Not to be forgotten are the five other specially designed electroliers, forming a majestic procession down the centre of the canopy of blue and gold.

Col. William H. Oakes of the 5th regiment, M. V. M., who has been the guiding spirit in many a pageant, was chief marshal yesterday, and as members of his staff the following well known local merchants rode: R. F. Higgins, F. W. Mendum, John Talbot, P. G. Allendorf, James H. White, C. A. Lyons, F. E. Cheney, W. O. Stevens and J. S. Lovejoy.

The parade was in three divisions and about 1000 local grocers turned out in white caps and coats, making a most commendable showing. The barges and floats, too, were applauded all along the route.

Col. Oakes had reason to be proud of his line, which was snappy and interesting. The parade passed through Broad street to State, to Court, Tremont, School, Washington, Milk, Federal, Summer, Winter, Tremont and Boylston street to Park square, where ranks were broken and the hall besieged.

Fully \$70,000 has been spent on the free attractions. Sousa's band of 65 musicians, embracing some of the finest soloists in the world, will give daily concerts and the programmes will be carefully selected with a view to suit all tastes.

Sousa has entered heartily into the management's musical plans. As an opening feature he has dedicated a new march entitled "The Fairest of the Fair" to the Boston Retail Grocers' Association. Miss Lucy Allen, soprano, and Miss Rose Reichard, violinist, are the soloists this week.

The immensity of the exhibition hall may be realized to some extent by the fact that at one end there has been partitioned off an entertainment auditorium which will seat 2000. High-class vaudeville acts and moving pictures are furnished free.

The committee to whom the credit for the present elaborate exhibition is in a large measure due is made up of the following: A. L. Stark, chairman; C. R. Fuller, H. L. Thompson, E. F. Snow, C. M. Earle, J. B. Robinson, F. E. Willis, who selected E. S. Gilmore as general manager. John H. Brown, secretary and treasurer, with John C. Neal as superintendent.

The vaudeville show will be given every afternoon and evening. It was omitted yesterday afternoon, but in the evening fully 5000 enjoyed the first performance, and showed by their applause that it was a popular bill of specialties. There were trained ponies, grotesque dancers, the burlesque magicians, a clever troupe of acrobats in new stunts, a quartet that was repeatedly encored, and other attractions.

Onalip, the mysterious Hindoo, who does the piano trick, was unable to make his debut last night owing to the late arrival of his paraphernalia from Washington, but he will appear this afternoon.

THE BOSTON GLOBE

SEPTEMBER

# FOOD FAIR OPEN IN PRETTY HALL

## Mayor Greets Officers After Parade.

## Sousa's Band and Vaudeville Programs Popular.

## Park-Sq Coliseum Full of Attractions.

If there wasn't a single "attraction" in the Boston food fair, which was opened yesterday in the old Park-sq coliseum, it would be well worth the price of admission just to see the artistic decorations. But there are so many attractions in the place that one is not apt to spend the time in studying and enjoying the decorations which they deserve.

The fine old building with its immense area has been transformed into a vision of light and beauty which has to be seen to be appreciated, because it leaves that kind of impression on the mind which mere words seem inadequate to convey. Perhaps the splendid music of Sousa's band in the exhibition hall contributes to this impression, and there are many other things that might be said to contribute to it; but in the last analysis it is the sense of sight which is first thoroughly satisfied in this exhibition. It is much easier to make such an exhibition bizarre than refined, but there is not a bizarre note in the entire scheme of decorations.

First comes the entrance hall in soft blue, delicate pale green and cream white with oval panel paintings along the sides and with a glow of electric lights overhead—all very beautiful and artistic, but simply a preparation for the vision beyond. The entrance hall terminates in a sort of Roman, marble portico, and standing in this portico for a moment the full beauty of the exhibition hall in blue, gold and white can be taken in at a glance. Every booth and exhibit contributes to the completeness of the decorative scheme; for each of these besides being a complete design in itself is architecturally a part of the whole, and the color scheme of white, blue and gold is never transcended.

#### Lights Decorative Feature.

The beautiful band stand in the center of the hall should serve as a model for such stands. Every line of it is graceful and it is lighted in a very effective manner. In fact, the arrangement of the lights throughout the hall is an important feature of the decorations. There are three rows of pendant, oval electroliers which bristle with white lights with a band of blue lights around each oval. There are five other larger and more elaborate electroliers with myriads of lights that are softened and contribute much to the radiance of the entire hall.

Two greek balconies have been erected on either side of the band stand, and these balconies in white and gold are also illuminated. The decorative scheme of the exhibition hall terminates in a wall of old gold in the center of which is a painting of Hebe, surrounded by a standard of flags.

Beyond this old gold wall is a hall which seats 2000 people, in which the elaborate vaudeville entertainments are given.

But these beautiful decorations, designed by M. A. Singer, are only the setting for the great exhibition and its many attractions.

It is the seventh annual food fair of the Boston retail grocers' association, and although each of the six previous fairs have been notable in themselves, there is no doubt but the present fair is far ahead of any that has been held by this organization.

#### Parade Opened Fair.

It opened very auspiciously yesterday with a parade which reflected much credit on the grocers of Boston and on the many large wholesale houses which contributed features. There were more than 1000 white-frocked grocers and clerks in the procession and a great number of teams containing exhibits. The chief marshal was Col. William H. Oakes of the 5th regt and he had with him on horseback a staff of soldiers from the same regiment. Behind a squad of mounted police came the 5th regt band with John M. Flockton leader. The first division of South Boston grocers was under the marshalseip of John Connor. John McCulpha was marshal of the second division, which was led by Teel's band, and W. O. Stevens was marshal of the third division. In automobiles and tallyhos were a number of the pretty women who are in attendance as demonstrators or clerks at the fair.

After the parade at 4 o'clock the large exhibition hall and the galleries were crowded to listen to the opening exercises. In the center of the right gallery were seated the officials of the fair, with Mayor Hibbard of Boston and Mayor Wardwell of Cambridge as guests. A. L. Stark, chairman of the entertainment committee, announced the formal opening of the fair and introduced Mayor Hibbard, who welcomed the exhibitors and after commenting on the beautiful decorations and the many splendid exhibits in the hall, wished the fair godspeed and success. He said it was something of which Boston might well feel proud.

#### Special Music Popular.

Mayor Wardwell enthusiastically seconded what Mayor Hibbard had said, and he also wished the fair godspeed and success. Then Sousa's band struck up a march written by Sousa himself for the occasion, entitled "The Fairest of the Fair." It was well received and is destined to become very popular. The program which Sousa prepared for the occasion was a rich one and included a cornet solo by the celebrated Herbert L. Clarke; a soprano ballad, "My Gertrude," by Miss Lucy Anne Allen, and a violin solo by Miss Rose Reichard. The evening band program was equally good, as it is one of the world's famous bands with a leader whose fame is international.

The vaudeville entertainment in Vaudeville hall was diversified and contained some admirable sketches. Perhaps the most notable feature of the vaudeville show was the extraordinary performance of the Hindoo Onaip on the piano. The piano and Onaip on rose from the floor and sailed into the air while the imperturbable Hindoo played as calmly as if the instrument had been on terra firma.

This man is a fakir, not a fakir. A fakir is a man who can do mysterious things, and there is no doubt about the manner in which Onaip mystifies his auditors. The piano and player are said to rise into the air by means of levitation, but there is no certainty about this. It is a secret with Onaip, but it is certainly a puzzle to those who saw it.

The exhibits in the main hall are all very attractively displayed. There are food products and dainties here which give one an appetite while going through the hall. There is also a fine ladies' parlor and many attractions which have not been enumerated. The fair was crowded all through the afternoon and evening, but during the latter hours the throngs were so great that police assistance was necessary to keep the people moving.

## BOSTON TRAVELER.

### SEPTEMBER 29,

A feature of this afternoon's show is the concerts by Sousa's band. There are five numbers in each concert, one being Sousa's new march, "The Fairest of the Fair," written especially for the occasion and dedicated to the Retail Grocers' Association. The band will give two concerts this evening.

*Journal 9/30.*

#### Sousa's New March.

A brilliant feature of yesterday's musical program was Sousa's new march, "The Fairest of the Fair," written especially for the Boston Food Fair of 1908, and dedicated to the Boston Retail Grocers' Association. The soloists yesterday were Herbert L. Clarke, Miss Rose Reichard, and Miss Lucy Allen.

It is said that the association spent a year in preparation for the fair. It is easily believed. The mighty train shed is now not only a veritable horn of plenty from which the public will take away millions of free samples during the next four weeks, it also contains innumerable free entertainment features, among them being Sousa's band and a vaudeville show that is one of the best ever seen in this city.

Boston Record 1/3.

# SUCCESS OF BOSTON FOOD FAIR ANNOUNCED

That the 7th Boston Food Fair, which the Boston Retail Grocers' Ass'n are giving this year at the Park Sq. Coliseum is an unqualified and overwhelming success, has been proven beyond all doubt by the crowded daily attendance the past week, which bids fair to continue through the second week also.

Throngs of people are coming from all over New England to witness this mammoth exposition, the fame of its dazzling scenic beauty having been heralded far and near by those who have been so fortunate as to see it, which its \$50,000 grand canopy of baby-blue and old-gold, its electrical display of 30,000 shimmering, glimmering, sparkling lights; its many exhibits of large, world-known manufacturers, whose displays cover 100,000 sq. ft. of floor space; its ravishing band music, contributed by the famous march king, John Philip Sousa, and his band; its mysterious Hindoo, the great Onalp—causing a piano and player to rise and float hither and thither through the air, and its many and various other amusements and attractions.

The Boston Grocers, while eminently successful in the previous fairs they have given elsewhere, have never before experienced such a rush and such enthusiastic commendation as came to them on the opening day of the fair and continued through the whole first week at the Park Sq. Coliseum. Over 40,000 attended last Monday, the actual money paid in being five times larger than that at the last food fair given by this organization. It is evident that the public are convinced that this year's fair is "the best ever" in every department. The central location of the coliseum is also a great advantage to the visitor to the fair.

On Monday the series of special days at the food fair will begin, that day being Grocers' day, which will bring grocers from all over New England, who are coming to Boston on purpose to attend the second week's opening of the food fair and to take part in the special festivities planned for Grocers' day, thus giving the trade's official recognition to this fair.

At a rehearsal of his famous Hindoo mystery act Onalp lost hypnotic control, causing an accident to his pianist, and this delayed the presentation of the act for three days, until last Thursday, when it was given for the first time in New England, in the free vaudeville hall, where it goes on twice daily, completely mystifying the enormous audiences that throng the auditorium.

Visitors may come and go as they wish to this same free vaudeville hall where Onalp puzzles the multitude, for while he is the leading feature there is a long programme of big vaudeville feature acts, moving pictures, mysteries, etc., furnishing practically a continuous performance from 11 in the morning until 10 at night. A limited number of seats, at a nominal price, have been reserved for those who wish to



ROSE REICHARD—AT BOSTON FOOD FAIR.

make sure of a preferred location from which to view the act, and may be secured at any time at the ticket booth just outside the vaudeville hall.

Arrangements have been made so that the visitor who drops in at 10 o'clock in the morning may so sandwich in the various features of amusement with the tour of the food exhibits and others, incidentally accumulating an ample supply of the millions of samples given away, that he will be beautifully entertained all day until the fair closes at 10 p.m. The moving pictures in the free vaudeville hall begin at 11 a.m. A combination show of vaudeville and moving pictures commences at 1.30 p.m. Sousa gives his band concert from 3 to 5. At 5.30 is another performance of vaudeville and moving pictures. Sousa's evening concert is from 8 to 10, and at 8.30 the evening vaudeville and moving pictures are given in the free vaudeville hall.

Miss Rose Reichard, who is so highly delighting the crowds at the Food Fair as the violin soloist with Sousa's band, is a pupil of the famous Ysaye, the Belgian violinist, who has been received with acclaim in this city. Ysaye takes but few pupils, and Miss Reichard was fortunate enough, a few years ago, to be the only American student whom he received into his class of aspirants from many nations at his summer home just outside of Brussels. Miss Reichard is head of the violin department at Drake University at Des Moines.

# FOOD FAIR IN PARK SQ COLISEUM.

**Brilliant Success of the First Week of the Exhibition Given Under the Direction of the Boston Retail Grocers' Association—Concerts by Sousa's Band, Mystifying Hindoo Illusion by Onaip and Popular Vaudeville Among the Free Attractions Tomorrow Will be "Grocers' Day," and 10,000 New England Representatives of the Trade are Expected to Attend.**

The success of the seventh Boston food fair, held this year at the Park-sq coliseum, and conducted as heretofore by the Boston retail grocers' association, is very gratifying. This mammoth exposition, with its \$50,000 grand canopy of baby blue and old gold, its 30,000 electric lights, its 100,000 square feet of exhibits, its Sousa band concerts, its great Hindoo mystery, Onaip, who causes a piano to rise and float in the air, its free vaudeville hall, its free sample and its many other amusements and attractions, will start on its second week tomorrow with every indication of a continuance of the daily crowds of visitors.

On the very first day it was quite apparent that the superiority of the show combined with the more central location of the fair this year, had reached the eyes and ears of the public. The six previous Boston food fairs have had some enormously large opening-day attendances, but with over 40,000 last Monday all previous records were broken. It is said that the actual paid admissions were five times greater than at the Boston grocers' last food fair.

A series of special days at the food fair will now begin, the first being grocers' day, tomorrow. Fully 10,000 grocers from all over New England are coming to Boston specially to attend the opening of the second week of the fair, and to join in the special festivities, thereby giving the official recognition of the trade to this fair. In honor of the event John A. Green of Cleveland, secretary of the National association of retail grocers of the United States, will deliver an address in the afternoon and the evening. Sec Green will be the guest of C. R. Fuller of this city, who is one of the three directors of the national association and a member of the present exhibition committee.

Sec Green will be the guest of the grocers of Manchester, N. H., Tuesday of the coming week, the grocers of Providence Wednesday, and will visit the associations in other New England cities during the balance of the week.

The day's program of entertainments and amusements and sightseeing is so arranged that even the visitor who drops in at the opening hour, 10 o'clock in the morning, may so sandwich in the various features, with the tour of the food and other exhibits, incidentally gathering up an ample supply of the millions of free samples that are given out, that he will find sufficient variety of amusement to keep him well entertained until the closing hour. The performances in the free vaudeville hall begin at 11 o'clock with the moving-picture show. At 1:30 there begins a performance combining vaudeville and



GIACINTHA DELLA ROCCA.  
Violinist.

That Miss Giacinta della Rocca should be both interesting and musical is not to be wondered at. Her father, T. E. della Rocca, is an Italian musician, a violinist, composer, teacher and conductor, who is well known both in Europe and America.

This is certainly promising heredity, and when we consider that the young lady in question was born in America, why, what more could be asked? In this case heredity has not played us false, for in Miss della Rocca we have a violinist of glowing temperament and magnetic charm.

In a way, her artistic heredity is even more rare, for very few young artists of the present day can say that they are pupils of the great Massart, the teacher of Wienawsky; Massart, who was a pupil of Kreutzer.

Besides being Massart's last pupil, Miss della Rocca had the advantage of finishing under Emil Sauret, one of the greatest violinists of the age.

Miss della Rocca is a fine linguist and has traveled much. She speaks of a recent sojourn in Poland, her mother's native land, and of revisiting London, the scene of her childhood triumphs. She has recently returned from the latter place, where she gave many recitals, especially in the homes of her aristocratic friends of former years.

Notwithstanding her gratifying London successes, she wishes it known that her heart, the biggest part of it, is in the land of her birth, and that she looks forward to the time when her American successes will make her as well known here as she is abroad.

Miss della Rocca is a good musician and a first-class sight reader. Great warmth and breadth of style, an ardent, fiery temperament and a fine stage presence combine to make this young lady a most interesting concert artist.

afternoon band concert. At 5:30 begins another performance of vaudeville and moving pictures. From 8 to 10 is Sousa's evening concert, and at 8:30 in the free vaudeville hall the evening performance of vaudeville and moving pictures begins.

Sousa's new march, "The Fairest of the Fair," which he wrote especially for this engagement and dedicated to the Boston retail grocers' association, is a feature of every afternoon and evening's program, although the rest of his program shows a change of musical numbers from day to day, and from afternoon to evening. The crowds wax wildly enthusiastic over the new Sousa march, and it is always redemanded.

Sousa's special soloists for this week will be Miss Lucy Allen soprano, who has been delighting the crowds the past week, and Miss Giacinta della Rocca, a dainty Italian violinist who is favorably known in Boston musical circles.

VIOLINIST AT BIG PARK  
SQUARE FOOD FAIR FROM  
EUROPEAN TRIUMPHS



GIACINTHA DELLA ROCCA.

## NOTED GIRL SOLOIST TO PLAY WITH SOUSA

Talented Violinist Will Be Attraction at Park Square Food Fair Two Weeks.

### SPECIAL DAYS PLANNED

Ten Thousand Grocers to Attend Sessions of Great Exhibition To-Morrow.

A delightful new feature at the food fair of the Boston Retail Grocers' Association in the Park Square Coliseum for two weeks, beginning to-morrow, will be violin solos by Miss Giacintha della Rocca, who has recently returned from a sojourn in Poland, her mother's native land.

Miss della Rocca is Polish on the maternal side, Italian on her father's side, but American by birth and most insistently American in her patriotism, her personality and her sentiments.

Her father, T. E. della Rocca, is of the Italian intellectual type, a violinist, composer, teacher and conductor who is widely known in the old world and the new.

When her musical heritage first made itself known in Miss della Rocca, it was most assiduously cultivated. She is a pupil of the great Massart, who was a pupil of Kreutzer and a teacher of the famous Wleniawsky.

After many lessons under Massart, Miss della Rocca had the advantage of finishing touches under Emil Saueret, who is called one of the premier violinists of the age.

#### Old World Triumphs.

Since entering professional life Miss della Rocca has achieved triumphs in London, Europe and Poland, and now looks forward to duplicating her Old World successes in America, the land of her birth.

She is a splendid "sight-reader" and possesses warmth and breadth of style, an ardent temperament and a charming stage presence. While the last-named does not aid her playing necessarily, still it helps endear her all the more to her audiences.

Miss della Rocca will be soloist with Sousa's Band at the Coliseum Food Fair for the ensuing fortnight.

*Hardy '96.*

Sousa is a favorite at the fair from the fact that he is changing his programme at every performance, so that whatever the day a visitor may go to the fair, and whether in the afternoon or evening, the concert is always different.

# PARK SQUARE FOOD FAIR PROGRAMMES

## Sousa to Give Recognition to Well Known Boston Music Composers.

Sousa, the march king and famous band leader, who is playing a notable engagement with his enlarged band of 65 pieces at the seventh Boston Food Fair in the Park Square Coliseum, says that Boston composers have written more music that will live than any equal number of composers in any other city in this country.

Boston people will have an opportunity of knowing what is Sousa's selection of the best pieces by Boston composers, for he has appointed tomorrow night at the Park Square Food Fair as Boston composers' night, and the first part of his concert tomorrow evening will consist entirely of numbers by well known local musicians.

It will not only be interesting to note Sousa's selection from the many good things from which he has to choose, but it will be a rare treat to hear them played by his augmented band, which is the same organization he is taking with him on his tour of the world immediately following the engagement at this fair. Following are the selections and their composers and the order in which they will be played:

- 1 Moorish Dance from "Azara". . . . . John Knowles Paine
- 2 Jubilee from Symphonic Sketches. . . . . George W. Chadwick
- 3 Soprano solo, "Irish Love Song". . . . . Margaret Ruthven Lang  
Miss Lucy Allen.
- 4 Tone Pictures after Omar Khayyam. . . . . Arthur Foote
- 5 a Characteristic Piece, "The Butter-fly". . . . . Theodore Bendix
- b Waltz, The Farrar "Gay Butterfly" . . . . . Annie Andros Hawley
- c March, "Boston Commandery". . . . Carter  
"On the Gridiron" Applauded.

Sousa recognized another Boston composer last night by giving the first band rendition of "On the Gridiron," a stirring march with football characteristics, by Elsie Gertrude Phelan of Somerville. The number was favorably received by the large attendance at the Boston Food Fair last evening, and was greeted with vigorous applause. Sousa will repeat it in his programme Saturday evening of this week. "On the Gridiron," it will be remembered, was a popular number in the programmes of the Symphony Orchestra at the Pop concerts last summer, and when played at Keith's Theatre during the convention of the Federation of Women's Clubs this city.

This is "The Mimic World Day" at the Park Square Food Fair, and according to all signs it will be an interesting occasion, not only for the 90 odd members of the big musical review company at the Majestic, but for the thousands of patrons who will be sightseeing at the Fair this afternoon and will appreciate the unusual opportunity of seeing at close range Gertrude Hoffmann, the "Salome" dancer; such entertainers as Grace Tyson, Helen Royton, Will West, Bert Von Klein, Nellie King, Dace Shannon, and the great troupe constituting the merry chorus.

As a special treat for Food Fair patrons, six of the Maxim girls from "The Mimic World" show will wear their sheath street gowns, giving at close range a practical demonstration of how Boston streets would appear if such a costume were adopted to any large extent by women shoppers. All sorts of special events are arranged for the entertainment of the visitors from stage-land, in which the general public will be invited to join. Food Fair patrons this afternoon may even watch the bowling contest between Grace Tyson and Helen Royton.

### To Entertain "The Mimic World."

Sousa will have some special numbers for "The Mimic World" cast in his afternoon band concert, and Onaip will entertain in the free vaudeville hall with his wonderful performance of causing a piano and the man who plays it to rise from the stage and float and revolve in mid-air. The performer continues to play the piano, and sticks to it without any visible support whether the piano is upside down or revolving at a giddy speed. It is expected that the chorus girls will enter heartily into the spirit of sampling everything in sight at the various exhibition booths, and they are sure to carry away armsful of samples.

"The Mimic World" company will start on its trip for the Food fair from the Majestic Theatre shortly before 2 o'clock, and 20 or more taxicabs will be on hand to take them on a tour of Washington and Tremont streets through the shopping district, and making their way to the big exposition in Park square.

# 10/8 MIMIC WORLD AT FOOD FAIR

To-day is "The Mimic World" day at the Park Square Coliseum, the famous "Salome" dancer, and the Maxim girls in their sheath gowns are guests at the big exposition after 2 o'clock this afternoon. Everything was ready for their reception to-day. John Philip Sousa, the "march king," and his great band of sixty-five pieces is producing a special programme in their honor.

## 10/8 BOSTON POST.

### "MIMIC WORLD" DAY AT THE PARK SQUARE FAIR

There will be "something doing" this afternoon about 2 o'clock, when the big company of people who are presenting "The Mimic World" at the Majestic Theatre arrive at the Park Square Coliseum. Gertrude Hoffmann, who dances "The Vision of Salome," the great big jolly chorus, the Maxim girls, in fact the entire company are coming to celebrate "The Mimic World" day at the seventh and greatest Boston Food Fair. They will mingle with the happy crowds to sample every food product that is exhibited at the fair, and get points on new wrinkles in home cooking, not to mention seeing the free vaudeville show in the vaudeville hall, and take in the great pleasure that Sousa's band affords.

Sousa included in his band concert programme yesterday afternoon and will play Saturday evening the new march, with football characteristics, entitled "On the Gridiron," by Elsie Gertrude Phelan of Somerville. These are the first times of its being played with full band parts.

Globe 10/9

## SOUSA AND STAGE STARS.

"Mimic World" Girls Will Wear Sheath Gowns at the Park-Sq Food Fair This Afternoon.

Sousa, the famous band leader, who is playing a notable engagement at the Boston food fair in the Park-sq colliseum, says that Boston composers have written more music that will live than any equal number of composers in any other city in this country.

Boston people will have an opportunity of knowing what is Sousa's selection of the best pieces of Boston composers, for he has appointed tomorrow night as "Boston composers' night," and the first part of his concert will consist entirely of numbers by well-known local musicians. Selections will be played from the works of the following: John Knowles Paine, George W. Chadwick, Margaret Ruthven Lang, Arthur Foote, Theodore Bendix, Annie Andros Hawley and Carter.

Sousa recognized another Boston composer last night by giving the first band rendition of "On the Gridiron," a stirring march with football characteristics, by Elsie Gertrude Phelan of Somerville. The number was most favorably received and will be repeated Saturday evening.

This is "The Mimic World day" at the Park-sq food fair, and according to all signs it will be a most interesting occasion, not only for the 90 odd members of the big company at the Majestic, but also for the thousands sightseeing at the fair this afternoon, who will appreciate the opportunity of seeing at close range Gertrude Hoffman, the "Salome" dancer, such capital entertainers as Grace Tyson, Helen Ryon, Will West, Bert von Klein, Nellie King, Dace Shannon and the merry chorus.

Six of the Maxim girls from "The

Mimic World" will wear their sheath street gowns, giving at close range a practical demonstration of just how attractive Boston streets would be if such a costume were adopted to any large extent by the women shoppers. All sorts of special events are arranged for the entertainment of the visitors from stageland, in which the general public will be invited to join.

Sousa will have some numbers for "The Mimic World" people in his afternoon concert, and Onaip in the free vaudeville hall will doubtless hold the stage folks spellbound, and amaze them as they have never been amazed before with his wonderful performance of causing a piano and the man who plays it to rise from the stage and float and revolve in mid-air, the performer continuing to play the piano and stick to it without any visible support whether the piano is upside down or revolving at a giddy speed.

The Mimic World company will start on their trip for the Food Fair from the Majestic theatre shortly before 2 o'clock, and twenty or more taxicabs will be on hand to take them on a tour of Washington and Tremont sts through the shopping district, and making their merry way to the big exposition in Park sq.

Traveler 10/9

The coming week will be the third and last of Sousa and his augmented band of 65 pieces.

The new soprano soloist to be heard with Sousa's band each afternoon and evening next week will be Miss Louise Ormsby. Another pleasing feature will be the solos by Herbert L. Clarke, the concert virtuoso. Miss Giacinta della Rocca, the exquisite Italian violinist, will continue with the band the coming week as the violin soloist at each afternoon and evening concert.

Sousa's concerts will be given for this

final week as heretofore, from 3 to 5 in the afternoon and from 8 to 10 in the evening, from the bandstand in the centre of the grand exhibition hall.

By special request, Sousa will play again tonight, "On the Gridiron," the march by Elsie Gertrude Phelan of Somerville.

Globe 10/10

## SOUSA HONORS BOSTON COMPOSERS

**His Band Plays Favorite Selections to the Delight of Crowds in the Park-Sq Food Fair.**

Music lovers of Boston and vicinity were given a treat last evening at the Boston food fair in Park-sq colliseum (old Providence railroad station), when Sousa and his band observed "Boston composers' night." All the selections in the first half of the program were by Boston composers. Mr Sousa has paid a high compliment to Boston composers, saying that they have written more music that will live than the composers of any other city in America.

The entire program was played in Mr Sousa's inimitable manner and each selection showed the perfection of training of the band. The program included the following selections from works by Boston composers:

"Moorish Dance" from "Azara," John Knowles Paine; "Jubilee" from "Symphonic Sketches," George W. Chadwick; soprano solo by Miss Lucy Allen; "Irish Love Song," Margaret Ruthven Lang; tone pictures after Omar Khayyam, Arthur Foote; characteristic piece, "The Butterfly," Theodore Bendix, and waltz, The Farrar "Gay Butterfly," Annie Andros Hawley.

Miss Allen's singing of Margaret Ruthven Lang's "Irish Love Song" was particularly beautiful and gained hearty rounds of applause from the audience. The "Moorish Dance" from "Azara," by Prof Paine, was also received very favorably, the band being obliged to respond to encore after encore.

# BOSTON FOOD FAIR ENTERS THIRD WEEK

Last Opportunities Are Afforded for Hearing Sousa's Big Band.

Tomorrow inaugurates the third week of the seventh and greatest Boston food fair in the Park Square Coliseum, which promises to be even more highly successful than the initial two weeks, during which thousands of visitors have patronized the fair, listened to the most famous conductor and band in America, Sousa and his band, been awed and puzzled by that wizard of mystery. Onaip, laughed and applauded the free vaudeville entertainment and sampled everything among the millions of samples that have been handed out so lavishly, and gone away, only to return again and again.

When Onaip puts the pianist under his spell the performer is sitting on a regulation piano stool, with the piano before him, playing some familiar tune. From this position his gyrations and revolutions begin. Wherever the mystic seer raises his hand the piano and player move. He is like a human magnet, drawing the needle withersoever he wills.

This will be Sousa's last week at the food fair, and each afternoon and evening Miss Louise Ormsby will be the new soprano soloist. Miss Giacinta della Rocca will continue as violin soloist and Herbert L. Clarke will be heard again as cornetist. Tuesday afternoon the "Merry Widow" company will be guests of the management and Mr. Sousa will play some selections from that opera in their honor. Wednesday evening's programme will contain gems of Harvard music.

#### Sousa's Career.

John Philip Sousa's career is a living refutation of the advice given by an old philosopher to a young author: "My son, if thou wouldst become a genius in the eyes of the world, thou must first become dead." Sousa is thoroughly alive, and in the hey-day of his manhood he stands also in the zenith of his fame and power. Both as composer and conductor Sousa has been recognized everywhere as a representative American musician, especially in the field of military music. The Manchester (Eng.) News once said of him: "He is himself."

Mr. Sousa has been 16 years before the public, and in that time has played in all parts of the world. He has been an attraction, with his band, at eight world's expositions, has made European tours and filled innumerable engagements in this country alone. He is proud of his diploma as a member of the French Society of Authors and Composers, for besides his numerous compositions of many marches and eight operas he has written several books of note.

Sousa very interestingly sets right the various stories concerning the origin of his name. He says: "The story of the supposed origin of my name is a rattling good one, and, like all ingenious fables, permits of international variation. The German version is that my name is Sigismund Ochs, a great musician, born on the Rhine, emigrated to America, trunk marked S. O., U. S. A., therefore the name. The English version is that I am one Sam Ogden, a great musician, Yorkshire man, emigrated to America, luggage marked S. O., U. S. A., hence the cognomen. The domestic brand of the story is that I am a Greek named Phillipso, emigrated to America, a great musician; carried my worldly possessions in a box marked S. O., U. S. A., therefore the patronymic.

#### Family Name His Own.

"This more or less polite fiction, common to society, has been one of the best bits of advertising I have had in my long career. As a rule, items about musical people find their way only into columns of the daily press, a few of the magazines and in papers devoted to music, but this item has appeared in the religious, rural, political, sectarian, trade and labor journals from one end of the world to the other, and it is believed that it makes its pilgrimage around the globe once every three years.

"Its source emanated about 10 years ago from the always youthful and ingenious brain of the publicity promoter, Col. George Frederick Hinton. At that time Col. Hinton was exploiting Sousa and his band, and out of the inner recesses of his gray matter he involved this perennial fiction.

"Were it not for the reprobating finger of pride, pointed at me by the illustrious line of ancestral Sousas, I would let it go at that; were it not for the decrying bunch of sisters and brothers ready to prove that my name is Sousa, and I cannot shake them, I might let your question go unheeded.

"My parents were absolutely opposed to race suicide and were the authors of a family of 10 children, six of whom are now living, all married and doing well in the family line; so well, indeed, that I should say about 1892 the name of Sousa will supplant that of Smith as our national name.

"Now for the historical record: I was born on the sixth of November, 1854, on G street, S. E., near Old Christ Church, Washington, D. C. My parents were Antonio and Elizabeth Sousa. I drank in lacteal fluid and patriotism simultaneously within the shadow of the great white dome.

"I was christened John Philip at Dr. Finkel's church on Twenty-second street, Northwest, Washington, D. C., and would say, had I an opportunity to be born again, I would select the same parents, the same city and the same time; in other words, 'I have no kick coming.'"

OCTOBER 13, 1908.

# MERRY WIDOW GIRLS TO WALTZ AT FAIR

Will Dance to Sousa's Band  
at Park Square Coliseum—  
Many Seek March Music.

Something like 2000 people were waiting at the doors of the Boston food fair at the Park Square Coliseum yesterday morning before the gates were opened for the beginning of the third week of the exposition. They were on hand to take advantage of the offer of the management to allow the first 500 purchasing admission tickets to have the privilege of securing at 10 cents a copy the piano score of Sousa's march, "The Fairest of the Fair," which he wrote especially for the fair.

Today at the Boston food fair will be celebrated as "Merry Widow" day, and the public will have an opportunity of seeing at close range the principals and chorus of the opera. There is no definite schedule arranged as to what the "Merry Widow" people will do at the fair, but there is one special feature in which the public will be interested, and that is that those who appear in the famous "Merry Widow" waltz in the performance at the Tremont will, in special compliment to Sousa, execute, in the vicinity of the band stand, the "Merry Widow" waltz. The "Merry Widow" waltz girls are anxious to hear Sousa's band play the "Merry Widow" waltz, and Sousa, who has never seen the "Merry Widow" waltz done, is quite anxious to witness this expert exposition of it. Consequently, it has been arranged that both shall have their desires gratified. Just what time it will be cannot be announced, but it will surely occur some time between 4 and 5 in the afternoon.

OCTOBER 14, 1908.

## SOUVENIR DAY AT BOSTON FOOD FAIR

**Free Copies of Sousa March  
to First 500 Women Tick-  
et Buyers Today.**

This is the beginning of the souvenir days at the Boston Food Fair at the Park Square Coliseum. The management announces that to the first 500 women buying admission tickets this morning after the doors are opened, at 10 o'clock, will be given a coupon which entitles them to receive free a complete piano score of Sousa's march, "The Fairest of the Fair," which the bandmaster wrote specially for this exposition. "The Fairest of the Fair" is proving extremely popular, and thousands of copies are being sold every day. Sousa plays the new march at every afternoon and evening concert.

Tonight Sousa devotes the latter half of his concert programme entirely to Harvard music, and both graduates and undergraduates of Harvard College will doubtless be out in full force. The overture will include Suppe's "The Jolly Students," followed by Moorish dances from "Azara," by John Knowles Paine, late professor of music at Harvard University; "Fair Harvard" and Bigelow's march, "Our Director," and Knight's "The Crimson and Blue." It goes without saying that "Up the Street" will be a "go," and the concert will conclude with Densmore's march, "Veritas."

**OCTOBER 15. 1908  
RECORD.**

Great enthusiasm was shown last evening over the fine rendition of the airs and marches which have come to be Harvard property, when the latter half of Sousa's programme was devoted to them, and the hundreds of graduates and undergraduates present cheered the famous leader to the echo.

## HARVARD MEN AND PRETTY GIRLS ATTEND FOOD FAIR

Seldom is there such a demonstration at a band concert as there was at the Boston Food Fair last evening. It was Harvard night, and Sousa and his musicians and the stirring strains of "Fair Harvard" and "Up the Street" drew enthusiastic and prolonged plaudits from the "grads" and "undergrads" who thronged the big Park Square Coliseum.

The great bandmaster responded with other airs and marches associated with the student life at Harvard. The Coliseum was ablaze with the crimson all the evening. About every Harvard man there had a pretty woman with him and the scene was full of charm. The chrysanthemum booth was stripped of all of its red chrysanthemums in short order, once the 'varsity contingent spotted them.

There were a thousand women waiting for the gates of the Coliseum to open yesterday morning at 10 o'clock, due to the announcement that the first 500 in line at the ticket office would receive free a complete copy of the piano score of Sousa's newest march, "Fairest of the Fair," composed for this exposition. Again this morning 500 of

these souvenirs will be given away and another scramble for places in line is expected. This is Sousa's last week at the fair, and as his engagement draws to its close the crowds about the bandstand grow larger.

Features of this afternoon's concert will be Schubert's "March Militaire," Rubinstein's overture "Triumphal," Strauss' waltz "Roses from the South" and a duet for cornets (Mendelssohn) by Messrs. Clarke and Millhouse. Tonight's numbers will include an admired composition of Schumann, excerpts from Beethoven and a cornet solo by Mr. Clarke. At both concerts will appear Miss G. Della Rocca, violiniste, and Miss Louise Ormsby, soprano. Sousa continues to play his new march every afternoon and evening and it retains its marvelous popularity with the throngs.

HERALD

OCTOBER 15.

## FOOD FAIR MARCH IN GREAT DEMAND

**Sousa's Popularity as Com-  
poser Shown by Scramble  
for His Latest Number.**

The great popularity of the new march by Sousa was well demonstrated yesterday morning as soon as the doors were opened at 10 o'clock for the day at the big Boston Food fair in the Park Square Coliseum. The management had announced that it would give, entirely free of any charge, a piano copy of the bandmaster's new march, "The Fairest of the Fair," to the first 500 ladies purchasing admission tickets to the fair. There was a scramble for them. This same offer is made by the management for this morning. This is Sousa's last week at the fair.

## GLOEE

Sousa made a feature of Harvard music in the latter half of his program last evening, and great enthusiasm was aroused over the fine renditions of the airs and marches which are so distinctively associated with student life at Harvard. Both graduates and undergraduates turned out in large numbers to enjoy the event, and when Sousa and his band played "Fair Harvard" and "Up the Street" there was a great demonstration of applause.

Herald.

10/17.

# SOUSA ANNOUNCES G. A. R. PROGRAMME

## Veterans Invited to Attend Tonight's Concert at Bos- ton Food Fair.

Sousa will devote the latter half of his programme at the Boston food fair this evening to selections in honor of the Grand Army of the Republic. As Sousa is a member of the Lincoln post, Sons of Veterans, of Washington, and was leader for many years of the Marine Band, it goes without saying that he will select a programme that will appeal to the veterans and all their thousands of friends.

All the Grand Army men of Boston and vicinity are cordially invited to attend tonight, and it is earnestly requested that as many as possible be in uniform. This is Sousa's last week at the fair. His programme for this afternoon and evening, including the special Grand Army music tonight, is given herewith:

## AFTERNOON.

1. March, "The Kaiser".....Wagner
2. Pearls from the compositions of Joseph Lanner
3. Soprano solo, "Happy Song"....Del Riego  
Miss Louise Ormsby.
4. Processional of the Knights of the Holy Grail from "Parsifal".....Wagner
5. Airs from "Chris and the Wonderful Lamp".....Sousa

1. Huldigung March.....Wagner
2. Ballad for cornet, "Because of Thee"....Tours  
Mr. Herbert L. Clarke.

3. Scenes from "Lucia di Lammermoor".....Donizetti
4. Violin solo, "Serenade Andaleuse"....Godard  
Miss G. della Rocca.

5. Airs from "The Bride-Elect".....Sousa

## EVENING.

1. Scenes from "Lohengrin".....Wagner
2. Grand Fantasie, "Martha".....Flotow
3. Aria for soprano, "Louise" (new)....Charpentier  
Miss Louise Ormsby.

4. Excerpts from "La Boheme".....Puccini
5. Airs from "El Capitan".....Sousa

- In Honor of the Grand Army of the Republic.
1. Overture, "My Country, 'Tis of Thee"....Weber
  2. Scenes historical, "Sheridan's Ride."
    - (a) Waiting for the Bugle.
    - (b) The Attack.
    - (c) The Death of Thoburn.
    - (d) The Coming of Sheridan.
    - (e) The Apotheosis.

- John Phillip Sousa (Member of Lincoln Post, Sons of Veterans, Washington, D. C.)
3. Euphonium solo, "Let Me Like a Soldier Fall".....Wallace  
Mr. John J. Perfetto.

4. Cornet solo, "The Old Folks at Home"....Foster  
Mr. Herbert L. Clarke.

5. Military Episode, "A Day in Camp in 1863".....Reeves

6. (a) The American Patrol, "The Red, White and Blue".....Meacham
- (b) March, "The Stars and Stripes Forever".....Sousa
- (c) "The Star Spangled Banner".....Key-Arnold

# VETERANS LISTEN TO WAR-TIME MUSIC

## Members of G. A. R. Hear Sousa's Special Programme at Boston Food Fair.

The Grand Army veterans were out in goodly number last evening at the Boston Food Fair in the Park Square Coliseum to listen to Sousa's programme specially prepared in their honor. Many were in uniform, and the old soldiers of '61-'65 were stirred with enthusiasm as the musicians rendered the old war songs and the martial music so dear to the "vets." "Sheridan's Ride" is one of Sousa's best works, and as he himself is a member of the Sons of Veterans, he has put a spirit into the writing of the music and its performance which counted. Other popular numbers with the veterans last night were Reeves' "A Day in Camp in 1863" and Sousa's "The Stars and Stripes Forever."

This is Sousa's last day at the Food Fair, and it is expected that there will be crowded attendances to hear his farewell concerts this afternoon and evening. The programmes arranged are of unusual interest, and are given here-with.

## AFTERNOON.

1. Overture, "William Tell".....Rossini
  2. Valse, "Queen of the Seas".....Sousa
  3. Violin solo, "Legende".....Wieniawski  
Miss G. Della Rocca.
4. Excerpts from the works of Tchaikowski
5. (a) Symphonic Poem, "The Charlot Race".....Sousa
  - (b) March, "The Fairest of the Fair" (new).....Sousa
- (Written especially for the Boston Food Fair, 1908, and dedicated to the Boston Retail Grocers' Association).

1. Overture, "Tannhauser".....Wagner
2. Cornet solo, "Rondo Caprice".....Clarke  
Mr. Herbert L. Clarke.

3. Excerpts from the works of Berlioz.
4. Soprano solo, "Night and Dawn"....Fairfield  
Miss Louise Ormsby.

5. (a) "The Dancing Girl," from suite "Maidens Three".....Sousa
- (b) Excerpts from suite "Mars and Venus".....Sousa

## EVENING.

1. Wotan's Farewell and Fire Charm music from "Die Walkure".....Wagner
2. Duet for cornet and trombone "Cousins".....Arban

- Messrs. Clarke and Corey.
3. Excerpts from the works of Sullivan.

4. Violin solo, "Bacchanale".....Severn  
Miss G. Della Rocca.

5. (a) Excerpts from suite "The King of France".....Sousa
- (b) March, "The Fairest of the Fair" (new).....Sousa

1. Scenes, "The Merry Widow".....Lehar
2. Cornet solo, "Caprice Brillante".....Clarke  
Mr. Herbert L. Clarke.

3. Excerpts from the works of Wagner.

4. Aria for soprano, "Carmen".....Bizet  
Miss Louise Ormsby.

5. (a) "The Stars and Stripes Forever".....Sousa
- (b) "The Star Spangled Banner"....Key-Auld Lang Syne.

An enormous audience gathered at the Hippodrome last night to hear the season's last concert of Mr. Sousa and his band. There was plenty of music, both popular and good, and, as usual, the audience showed a predilection for the conductor's own pieces, all of which had to be repeated as a matter of course. A feature of the concert was the new march, "Fairest of the Fair."

## THE EVENING SUN.

### MUSIC AND MUSICIANS

J. P. Sousa and his little band of twenty-five pieces may not say farewell as often as Adelaide Patti, but they made their last appearance of the year at the Hippodrome last evening, as the concluding performance of their thirty-third annual tour.

Suiting action to the word "farewell", the programme proper was short, while the encores, old Sousa favorites like "Manhattan Beach," "Stars and Stripes" and "El Capitan" were enough to keep the audience in their seats for a full two hours and a half. In Sousa's latest march, "Fairest of the Fair," the cornets, brought up to the front of the stage for the solo and trio parts, got a double encore.

The flutes had their turn in Massenet's "The Angelus," in which they reproduced the tolling of the evening bells calling the peasant, wherever he may be, to bow his head in prayer.

The best band number of the evening was George Chadwick's "Jubilee," from the "Symphonic Sketches." It was a riot of cornet and trumpet and tambourine, and a sudden brief contrasting passage with the "pale flutes and oboes."

Herbert L. Clarke, always Sousa's best solo cornet, gave his own "The Virtuoso," and was sure of an encore from the moment of his appearance. More grudgingly the audience recalled Miss Louise Ormsby, who gave an aria from Charpentier's "Louise." Her excellent voice was half spoiled, to the notion at least of "hoi polloi," by too much apparent effort of singing.

The most enthusiastic hand of the evening was awarded to Miss Giacinta Della Rocca, a quaint but pleasing little foreign person, whose rendition of Jeno Hubay's "Hejree Kati" was the best violin work which the Hippodrome has heard in several days. She was called back twice.

The programme began with Liszt's symphonic poem, "Les Preludes," and ended with Julien's grand tarantella, "Neapolitaine."

## NEW YORK AMERICAN.

### SOUSA GIVES HIS FAREWELL CONCERT

Sousa and his band gave their final concert of the season last night at the Hippodrome. As usual, there was a large audience present to hear the popular conductor. The programme was excellent, and besides many popular selections given by the band Mr. Sousa presented three soloists. Miss Louise Ormsby, a very clever soprano, was well received. She was obliged to give two encores. Miss Giacinta Della Rocca, violinist, was another pleasing feature presented by Mr. Sousa.

Mr. Sousa and his band will now begin their annual tour of the country.

## THE NEW YORK TIMES.

### Sousa's Last Concert Here.

The closing concert of the thirty-third semi-annual tour of John Philip Sousa and his band was given at the Hippodrome last evening, being the last appearance there of the band this year. Sousa's latest march, "The Fairest of the Fair," was played for the second time last night. There was a representative Sousa programme which was heartily applauded. The soloists who assisted were Miss Louise Ormsby, soprano; Miss Giacinta Della Rocca, violinist, and Herbert L. Clarke, cornetist.

## NEW YORK HERALD.

There was a large audience in the Hippodrome also in the evening to hear Mr. Sousa and his band, and it demanded enough encores to prove that it was pleased. Miss Giacinta Della Rocca, violinist; Miss Louise Ormsby, soprano, and Mr. Herbert L. Clarke, cornetist, were the soloists. The band played Liszt's "Les Preludes," Wassenet's "The Angelus," Mr. Sousa suite "Three Maidens" and a new march by him, "The Fairest of the Fair," and other numbers. It also gave as an encore a highly amusing arrangement of "Harrigan."

## MORNING TELEGRAPH,

John Philip Sousa and his band gave their first Sunday night concert of the year at the Hippodrome last night to a packed auditorium. Miss Louise Ormsby, soprano; Miss Giacinta Della Rocca, violiniste, and Mr. Herbert L. Clarke, cornetiste, assisted.

Liszt and Massenet were included in the programme, and there was an occasional modern piece by Sousa. The encores were numerous, and gave the great bandmaster ample opportunity to play his popular works.

# THE NEW YORK PRESS.

OCTOBER 19. 1908.

## NEW SOUSA MARCH IS STIRRING

### Other Lively Music on Programme That Fills the Hippodrome.

If Sousa's pet cornetist, Herbert J. Clarke, was a reincarnation of that ancient person one blast upon whose bugle horn brought the country rallying he couldn't have fulfilled his mission more nobly than he did last night, when 5,000 New Yorkers converged and entered the Hippodrome. Not that Clarke was the great attraction, however. Nobody can take that honor from Sousa himself and the band that he leads loudly through broad highways of Sousa marches, or treading in pit-a-pat pizzicato along lanes of Sousa's two-steps, or cavorting gayly over fields of Sousa waltzes.

But John Philip knows the old saw about variety. To have nothing except his own music on a programme, he is aware, would be like asking persons to eat a nine-course dinner with every course composed of quail. So last night he proved his broadness of taste by letting the great audiences hear numbers of a different kind. Thus, the band played Liszt's symphonic poem, "Le Preludes"; Massenet's picturesque scene, "The Angelus"; the "Jubilee" from Chadwick's "Symphonic Sketches"; Lincke's waltz, "Venus on Earth," which was new, and Jullien's "Neapolitan" tarantelle.

The march-waltz king's listed contributions were the suite, "Maidens Three" and a new march, "Fairest of the Fair." All Sousa marches have swing and melody. This had those qualities and a touch of quaintness besides. Encored? Of course. Indeed, that mark of liking was bestowed upon all the numbers of the bearded bandmaster.

As for the soloists, Clarke played his own "The Virtuoso"; Louise Ormsby sang an aria from Charpentier's "Louise" with dramatic effect, and Giacinta Della Rocca revealed herself as a violinist of skill and feeling in Hubay's "Hejree Kati."

From **EVENING POST,**  
Date **Oct 19 1908**

New York City.  
Address

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An enormous audience gathered at the Hippodrome last night to hear the season's last concert of Mr. Sousa and his band. There was plenty of music, both popular and good, and, as usual, the audience showed a predilection for the conductor's own pieces, all of which had to be repeated as a matter of course. A feature of the concert was the new march, "Fairest of the Fair."

# NEW-YORK DAILY TRIBUNE.

## WARM WELCOME FOR SOUSA'S BAND.

John Philip Sousa and his band were warmly greeted in the Hippodrome last night by an audience that filled the big playhouse almost to its capacity. The nine numbers on the programme were swelled by encores to twenty, the concert opening with Liszt's "Les Preludes." A suite—"Maidens Three"—by Sousa, followed a cornet solo by Herbert L. Clarke. Miss Louise Ormsby sang the aria from Charpentier's "Louise," to the great pleasure of her audience. Massenet's "The Angelus," by the band, closed the first part, and as an encore to Chadwick's Jubilee, which opened the second part, Sousa introduced a new version of "Harrigan," "A Bunch of Roses" and "Baby's Sweetheart." Miss Giacinta Della Rocca, the violinist, gave Jeno Hubay's "Hejree Kati," followed by "Cazonetta" and a Russian mazourka. Sousa's new march, "The Fairest of the Fair"; the old favorites, "The Stars and Stripes Forever," "Manhattan Beach" and Lincke's waltz, "Venus on Earth," were all well received.

## NEW YORK PRESS.

New York City.



New York City.

## Sousa and His Band.

**B**ANDS may come and bands do go, but John Philip Sousa and his musicians seem to be able to keep on forever. The same delightful, inspiriting strains that stirred New Yorkers last year, the year before, and for many, many seasons still further removed, were again in evidence at the Hippodrome last night on Mr. Sousa's "return" to the metropolis. The "Beau Brummel" bandmaster, somewhat thinner than on his last visit, is, however, the same graceful baton-wielder as of yore.

The big playhouse was crowded and, as usual, the programme of nine numbers became more than thrice that because of the enthusiastic demand for encores. Of course these latter were for the most part the bandmaster's own march compositions, and their repetition brought storms of applause. The one delightful anticipation of a Sousa concert is the knowledge that a programme of utmost contrast will reward the auditor. Sousa, above all other bandmen, possesses the knack of dishing a pot-pourri of melody and artistic ensemble that at one and the same time holds the artist and the

layman in music. First a masterly interpretation of classical symphony, then a dainty, delicate idyllic poem; then, perhaps, a quick change to a crashing, thunderous march or two-step, or from the sublime of Liszt or Charpentier or Massenet to the burlesque of Harrigan, with a comedy accompaniment of reeds and brasses that puts the house in a roar.

'Tis this ever-changing style of programme that always insures Mr. Sousa a hearty and appreciative welcome to New York. Two numbers on last night's programme which stood out were his own suite of "Maidens Three"—a musical story of the coquette, the summer girl, and the dancing girl—and the picturesque scene "The Angelus" of Massenet, in which the composer's reproduction of the tolling of the evening bell is most charming. The soloists were Miss Louise Ormsby, soprano; Miss Giacinta Della Rocca, violinist, and the ever-present cornetist, Herbert L. Clark.

My Citizen,  
Brooklyn, N. Y.

OCT 19 1908

## SOUSA'S CONCERT.

Sousa and his band gave their final concert of the season last night at the Hippodrome, Manhattan. As usual, there was a large audience present to hear the popular conductor. The programme was excellent and besides many popular selections given by the band Mr. Sousa presented three soloists. Miss Louise Ormsby, a very clever soprano, was well received. She was obliged to give two encores. Miss Giacinta Della Rocca, violinist, was another pleasing feature presented by Mr. Sousa.

Mr. Sousa and his band will now begin their annual tour of the country.

EVENING MAIL,

New York City.

Oct 19 1908

John Phillip Sousa and his band were warmly greeted in the Hippodrome last night by an audience that filled the big playhouse. The nine numbers on the programme were swelled by encores to twenty, the concert opening with Liszt's "Les Preludes." A suite—"Maidens Three"—by Massenet, followed a cornet solo by Herbert L. Clarke. Miss Louise Ormsby sang the aria from Charpentier's "Louise." Sousa's "The Angelus," by the band, closed the first part, and as an encore to Chadwick's "Jubilee," which opened the second part, Sousa introduced a new version of "Harrigan," "A Bunch of Roses" and "Baby's Sweetheart." Sousa's new march "The Fairest of the Fair;" the old favorites, "The Stars and Stripes Forever," "Manhattan Beach" and Lincke's waltz, "Venus on Earth," were all well received. EMILIE FRANCES BAUER.

EVENING WORLD.  
New York City.  
ss  
Oct 19 1908  
SOUSA PLEASES WITH CATCHY NEW MARCH.

A new Sousa march played by his own band and led by the redoubtable John Phillip himself set two or three thousand heads wagging and twice as many feet tapping at the Hippodrome last night. The occasion was Sousa's second concert of the season, and the new march was entitled "The Fairest of the Fair." It is not the best march the famous bandmaster has written, but it has the real Sousa crash, bang and swing. Of course all the old favorites were given, for Sousa is always lavish of encores and he knows what his audiences want. In addition to these Miss Louise Ormsby sang an aria from Charpentier's "Louise"; Miss Glacinta Della Rocca rendered a violin solo by Jeno Hubay and Mr. Herbert L. Clarke received enthusiastic applause for his cornet solo. "The Virtuoso," his own composition.

EVENING UNION,  
Brooklyn, N. Y.  
ress  
Oct 19 1908

A new march, "Fairest of the Fair," was the feature of the band concert given at the Hippodrome last night by Sousa's band. More than five thousand persons were present and they encored the new march repeatedly. It has the swing and melody characteristic of the Sousa compositions. The programme was unusually good and included Liszt's symphonic poem, "Les Preludes"; Massenet's picturesque scene, "The Angelus"; Lincke's waltz, "Venus on Earth;" and Tullens' "Neapolitaine" tarantelle.

*Press 11/2/08*

## Sousa AIDS FIREMEN'S FUND.

### Concert in the Metropolitan Opera House Brings in Total of \$5,303.

By virtue of the talents of Sousa and his band, displayed in the Metropolitan Opera House last night, the Firemen's Memorial Fund was swelled by \$5,303.55. Knowing he was working in a good cause, the bandmaster never swung his arms or wielded his baton with more vigor than he did in this concert. When the intermission came it was announced from the stage that, by grace of Sousa and his artists, the fund for the firemen who have died at their posts was increased to a total of \$64,317.06.

After Sousa led his band through Thomas's "Raymond" overture the audience would not be quiet until he had given the "El Capitan" march and "Mr. Schneider." That put everybody in good humor. Herbert L. Clarke, cornetist, played a new "Caprice Brillante," written by himself. "The Chariot Race," a symphonic poem, written by Sousa, was perhaps the biggest success of the evening. It represented the various stages of the race in "Ben-Hur." One could hear the clatter of the horses' hoofs as they swept around the course, and even the crash when Cleanthes fell under the hoofs of his steeds. The band's playing of "Harrigan" was clever and funny. The air was carried by an oboe in plaintive fashion until it was time for the triumphant utterance of "Harrigan, that's me." There the brasses crashed out the three notes of the name and the little oboe finished in humorous fashion, "That's me."

Giacinta Della Rocca's playing of a violin solo, "Bacchanale," by Severn, was applauded much. Indeed, the auditors liked her so well they called her to the footlights twice for encores.

*Tribune 11/2/08*

## FIREMEN'S CONCERT NETS NEARLY \$5,000.

Nearly \$5,000 will be added to the Firemen's Memorial Fund as a result of the concert given by John Philip Sousa and his band in the Metropolitan Opera House last night. As Messrs. Gatti-Casazza and Dippel gave the use of the house and the bandmaster and his musicians contributed their services in aid of the fund, the trustees figure that most of the \$5,303.55 taken in at popular prices will be available for erecting a monument suitable to mark the services of the firemen who have died in discharge of duty.

The soloists were Estelle Liebling, soprano; Giacinta della Rocca, violinist, and Herbert L. Clarke. The concert closed with Reeves's "The Night Alarm," and when a detail of nine firemen marched across the stage to the strains of "The Star Spangled Banner," the whole house was brought cheering to its feet.

*Telegraph 11/2/08*

### Metropolitan Opera House.

At the Metropolitan Opera House there was a concert in aid of the Firemen's Memorial Fund. John Philip Sousa and his band supplied the programme. Mr. Sousa took advantage of the opportunity to introduce two new works, a symphonic poem having for its inspiration the chariot race in "Ben Hur" and a tone poem after Omar Khayyam, by Foote, the last a musical and a scholarly if not an inspired work.

Miss Estelle Liebling, not in the least awed by the mighty ghosts that haunt that historic stage, sung certain arias well calculated to display her tendency toward coloratura singing. Miss Giacinta della Rocca, a new violinist, played a Bacchante by Severn.

## FOR THE FIREMEN'S FUND.

### Sousa's Band and Metropolitan Opera House Raise \$5,309.

The large auditorium of the Metropolitan Opera House was well filled last night at the concert given by Sousa and his band in aid of the Firemen's Memorial Benefit Association. Fire Commissioner Hayes and Chief Croker occupied boxes. The soloists were Herbert L. Clarke, who played a new cornet solo of his own; Miss Estelle Liebling, who sang Herold's "Le Pre aux Clercs"; and Miss Giacinta Della Rocca, who played a new violin solo by Severn. The orchestra played the overture to Thomas's "Raymond," a tone poem after Omar Khayyam by Foote, an idyl by Helmsberger, Reeve's "The Night Alarm," and a number of Sousa's own compositions.

It was announced at the concert that the receipts for the Firemen's Fund amounted to \$5,309. This sum will be clear gain for the fund, as the Metropolitan Opera House was given free of charge by the Directors.

# SOUSA WRITING OPERA ABOUT NEW WOMAN

Or at Least a Modified Version of Her Wherein She Is Altogether Pleasing.

## NAME A STARTLING ONE

March King Declares Himself in Favor of the Intelligent, Independent Style of Girl.

By LOUISE SATTERTHWAITE



LOUISE SATTERTHWAITE

Mr. John Philip Sousa is in town.

Mr. Sousa is a unique figure in our country. Wherever the Stars and Stripes wave, abroad or at home, his music stands for all that is gloriously American. Somehow we have come to associate the martial harmonies with Old Glory itself. Therefore it is no wonder that the writer of such music is beloved accordingly.

At the outset I wish to say that if all celebrities were as genial as Mr. Sousa, the life of an interviewer would be as a fragrant pathway of roses and lilies.

I accosted him the instant of his arrival at the Bellevue-Stratford and though many waited upon his movements he, in the most unhurried manner, vouchsafed me a pleasant quarter of an hour.

"There is perhaps only one question which perhaps has not been asked you before in a lifetime of interviews," I said. "And it is this: How did you like the election?"

"I always like it when a good man wins," he replied.

"You are, then, a Republican?"

"Yes, I am," he said. "But outside of party feeling I believe that the man the people want is the best man for the place."

"Please to say, however," he continued, "that I am not at all active in politics. I am most of all interested in music."

"Are you writing any thing new?"

"I am just finishing a new opera," Mr. Sousa said. "I was to have gone South today after the concert, but I will have to return to New York to put the thing into shape to go into the hands of the printer."

"Can you tell me anything concerning this, or is it all a secret, as yet?"

"I cannot tell you its name, for business reasons," he replied.

"What kind of an opera is it?"

"Comic opera, I hope," he said, his eyes twinkling merrily back of their glasses. "I will tell you this tomorrow. It is to be an opera of modern time with scenes laid in America. I think that the time is ripe for such an opera. Ten years ago we thought that a person in Berlin or Paris could write good music and sing it well there. Also we thought all of the scenes of opera must be placed far away, in mystical realms or in lands of the Old World; but American musical taste has developed so in that space of years that now the merit of the work is the main consideration. We now no longer believe only imported things are good. Therefore it is my belief that an opera of modern times with scenes laid in America will prove altogether acceptable."

"To what do you attribute this development in American judgment and taste?"

"I think it is because of the numerous opportunities given the people to hear good music. These concerts today are along the lines I mean. Our great department stores are educational as well as industrial centres—and to educate musically is a service at once uplifting and valuable to the community."

"Can you say who is to manage your new opera?"

"This I cannot just now mention. A week from now I can. It is an incorporated management. If all goes well the opera will be playing in less than three months."

"It is human nature," I remarked, "to want to know the forbidden things. I would certainly like to know the name of the opera."

"I will tell you if you will not breathe it to a soul," he replied, smiling mischievously.

Here was a terrible but most pleasing temptation. Should I prove to him that a woman—aye, even a newspaper woman—could keep a secret?

"It is a most peculiar name," he continued, smiling still more as he proceeded to make the temptation worse and noted the glitter in my eye. "It is one you would not think of for an opera in 400 years!"

"Oh, tell me!" I cried, curiously getting you it shall go no further."

"The name of it is ———!" he said, speaking almost in a whisper.

Truly, it is a most amazing name. I stared at him astounded. The vision it conjured up of the opera was a novel one.

Mr. Sousa went on to describe the opera and the heroine, if that is the correct name, of the play. It appears that she is inclined to the blue-stocking order of femininity and to independence of thought and action.

"Do you admire the type?" I asked.

"I most certainly do," he replied.

"Most men do not," I said. "The clinging vine is the ordinary man's darling."

Mr. Sousa did not think this to be the case, or at least he thought that intelligence in man or woman was no drawback. "The ordinary man," I hazarded, "fights shy of the bright woman. All the bright women I know say that they must bend all their energies to appear dumb, if they want to please the man they are with. If there is anything doing in the bright line, he likes to do it."

Mr. Sousa listened as if this was all news to him, but he still maintained his point that the independent and clever woman was a most agreeable creature.

"All women are good actresses," he said, "particularly good, off the stage. But the woman who fancies herself superior can never disguise the fact of such

a belief. That is one thing she cannot conceal, act as she may. Let her try to hide it to her very best ability, if she believes in her own superiority, sooner or later the thing comes to the surface; and in this I will agree with you that a man does not enjoy himself when he finds himself in the company of this sort of superior woman."

Here was a distinction which was very much of a difference—and we had just entered into a comparison of the intelligent versus the so-called "superior" woman, when impatient and somewhat indignant friends broke in and rescued Mr. Sousa from the conversation which bid fair to detain him too long.

Mr. Sousa directs two concerts at the Wanamaker store today.